FILMS RADIO VIDEO MUSIC STAGE

# VARIETY

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# RECORD INDUSTRY'S 75TH ANNI

## Ike's $2,000,000 Radio-TV Spot Splurge to Wind Up Campaign

What is probably the most intensive saturation spot campaign in the annals of American broadcasting will wind up the Dwight D. Eisenhower-for-President election campaign in the final three-week stretch.

With a war chest of $2,000,000 (now being raised in an all-out drive being masterminded by John Hay (Jock) Whitney), the Eisenhower forces are now in the process of buying up all the station break availabilities on all television and radio stations in all the strategic areas throughout the nation. These will be spotted over a 21-day period leading right up to Election Day, all carrying a personal "get behind me" message from the GOP Presidential aspirant.

A number of the nation's major advertisers have agreed to relinquish their contracted time on radio and television to pave the way for the Ike spots. CBS over the weekend finalized that web's hefty chunk of spot biz, arranging for preemptions, etc.

The saturation campaign will be confined to limited areas, where the need for additional Eisenhower support is felt to be the strongest.

While regular national advertisers in the past have pacted for $2,000,000 worth of spots, it's the first time that such coin has ever been poured into a three-week saturation campaign. Multiplied in

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## Coast Trust-Buster Aims to Force Oldies To Be Sold to Tele

Hollywood, Sept. 30.

Release of backlogs of old films to television is the ultimate aim of the U.S. Department of Justice in its 16m antitrust action against the major studios. That was the statement of William C. Dixon, chief of the antitrust division on the Coast, at a meeting of the National Society of Television Producers in Hollywood.

Dixon will be chief prosecutor when the case comes up for trial. Admitting that it would be an economic hardship on the film industry to force the release of new pictures, he said the real object in the suit is the backlogs.

He added that the Justice Department feels that a conspiracy exists among the majors to prevent TV from using its product. Questioned about the effect on exhibitors he said: "It's a question of law enforcement, not to be guided by the interests of any special groups."

## O'Connor to Get Scale For Nitery One-Shot

Hollywood, Sept. 30.

Donald O'Connor will do a nitery stint New Year's Eve—at straight AGVA scale.

O'Connor, who is prepping a nitery routine with Gwen Carter and Sidney Miller, agreed to do a one-nighter for Martin Prell, owner of the new Sahara Hotel, Las Vegas, which opens its doors in a fortnight. Prell is an old friend of the O'Connor family, dating back to vaude days.

New Year's Eve was the only night O'Connor had open—so he will be the holiday attraction at the spot and give his new nitery act a break-in while repaying old favors.

## Series Coverage Down to Fine TV Point; No Changes

World Series, which opens again today (Wed.) to the biggest baseball audience in history because of television's rapidly-expanding set circulation, will have no radical changes in TV coverage technique. Indicating that the art of picking up a baseball game on video is now an exact science, camera directors who will call the shots from both Brooklyn's Ebbets Field and Yankee Stadium, N.Y., told VARIETY this week their systems of cover-

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## RADIO-TV ACTS SHYING FROM ADLAI STUMPING?

There have been recurring reports that radio-television personalities have been given the high sign to stay in the background and remain non-committal on their political allegiance in the election campaign.

As result, the Stevenson-for-President forces entrusted with the task of lining up show biz support on fund-raising benefits, confessed this week that they were practically ready to throw up their hands in despair over their inability to recruit name performers.

The Stevenson committee in N.Y. admits it is completely con-

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## EDISON SPARKED MAMMOTH BIZ

By JIM WALSH

Directly or indirectly, the record industry has poured millions of dollars into the pockets of show biz. Recording artists, music publishers, songwriters, arrangers and others all have shared, and still share, in the take. But if Thomas Alva Edison hadn't shouted "Mary Had a Little Lamb" into a crude cylinder contrivance 75 years ago and if Eldridge Johnson hadn't founded his Victor Talking Machine Co. at the turn of the century and unrelentingly plugged the home entertainment aspects of the new machine, the platter bonanza might never have materialized.

Because the phonograph is now observing its diamond anniversary this seems good time to pay tribute to Edison's favorite invention and Johnson's founding of the modern industry from the showman's standpoint and trace briefly its development from days when Edward M. Favor became the first professional to make a record to the present-day era of echo chambers, self-accomp disking and kindred electronic gimmicks.

In a nutshell, Edison was responsible for conceiving the instrument and developing the working model. Johnson, combination of artist, businessman and inventor, contributed not only many technical advances, but most important, elevated the machine to the status of a musical instrument and vigorous-

(Continued on page 96)

## Next Rocky-Joe Go on Home TV?

Chicago, Sept. 30.

Present indications point to the return championship match between Joe Walcott and Rocky Marciano being shown on home television under the banner of the Pabst Brewing Co., sponsors of the regular Wednesday night International Boxing Club's bouts on CBS radio and TV. Dickering is currently under way between the suds firm and the IBC and it's understood Pabst will go as high as $125,000 for the title fight.

The second go-around between Jersey Joe and Rocky has been tentatively set for early next year with the Chi Stadium as the likely site. The first tiff last week was grabbed off by Theatre Network Television and was fed to 50 theatres across the country with home

(Continued on page 4)

## Disclick Fastest Route to Boffo B.O. And Stardom; From $75 to $7,500 Wkly.

By ABEL GREEN

The manner in which the record today is "king" of Tin Pan Alley has been under discussion and reappraisal within the music biz generally for some time. The manner in which a hit record can project a personality into household fame and pyramid the newcomer's earnings to fabulous proportions is an ever refreshing phenomenon of show biz.

A record today means more for an artist than a hit film, a hit radio program or a hit TV show. There are more people trying to get onto records nowadays than into Hollywood. It is the quickest and most surefire way for national and international acclaim as witness only the latterday clicks of such diverse personalities as Johnnie Ray, Frankie Laine, Guy Mitchell, Patti Page, Rosemary Clooney and the Four Aces.

From nowhere they have climbed into potent boxoffice forces and fabulous earning power that makes a Hollywood star's income look like a tip to a bellhop.

These disk-made personalities are all illustrative of that new show biz theorem: the shortest route to the $7,500-$10,000 a week class is around a platter groove. Ray came out of Cleveland and Detroit taverns, at $75 a week, into the big time via his Columbia and Okeh etchings.

The same rag-to-riches saga holds for such other newcomers as Guy Mitchell, Don Cornell, Tony Bennett, the Four Aces, all of

(Continued on page 72)

## 'Running Out of Yokels,' Tex. Fair Cleans Midway

Dallas, Sept. 30.

R. L. Thornton, prez of the State Fair of Texas, says there will be no off-color shows on the midway this year. Further, there will be no bingo or similar games.

According to Thornton, "we're trying to build the cleanest midway in America." In addition to that, "America is running out of yokels," he pointed out in an address before a group of local ministers and laymen.

Last year the city manager blacked out the State Fair midway, closing 44 of the 45 game concessions on the ground that they were forms of gambling.

## Glenn Ford Would Use Free Pix Tix As Vote Incentive

By MIKE KAPLAN

Hollywood, Sept. 30.

A nationwide all-industry campaign to spur the drive to get every registered voter to the polls on election day by offering them free admissions is suggested by actor Glenn Ford. Scheme, which he has labeled "Voter's Open (film) House," would encompass each and every situation in the 48 states and be tied directly to local campaigns to stimulate greater interest in the national elections.

"Organizations all over the coun-

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## COAST DISK JOCK USING PHONE TO NIX AGVA BAN

Hollywood, Sept. 30.

Deejay George Jay probes what he thinks is a loophole tonight (Tues.) in American Guild of Variety Artists' edict that any member appearing on a disk jockey program emanating from a cafe or eatery must be paid. Jay is going to interview performers by telephone.

Currently working at The King's Restaurant, Jay came up with the scheme to circumvent the AGVA ban, which hit his four-hour nightly program hard since he leaned heavily on personalities to brighten

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## Wilmington Hotel OK On 'Climate' Negro Actors Under Revised Policy

Through the quiet efforts of several influential show business figures, Negro actors will now be admitted to the Hotel duPont, Wilmington. New policy will be effective next week when the new Moss Hart play, "Climate of Eden," plays a three-day tryout at the Playhouse, Wilmington. Hotel and theatre, both in the same building, are owned by the duPonts.

When the question of the hotel's racial policy arose with the booking of "Eden" into the Playhouse, several friends of the show's management sought to solve the situation quietly. Idea was that if the hotel were approached in an amicable spirit, without allowing public attention to create a controversy,

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## RCA VICTOR'S 50 Years of Progress

*Special Section Starts on Page 28*

# Chaplin Gets Bid to Command Vaude Show; British Rap McGranery Move

London, Sept. 23.

Bids are being made to Charles Chaplin to take part in the Royal Command variety show at the London Palladium Nov. 3. If Chaplin accepts, it would mean that, in company with other participating artists, he will be presented to the Queen, the Duke of Edinburgh and other members of the royal family.

Press coverage on Chaplin's return to London has been on an unprecedented scale, far outstripping the space normally given to visiting royalty and other distinguished celebrities. His visit was preceded by newspaper and mag biographical series, and the news while en route of U. S. Att. Gen. James P. McGranery's ban action got an almost unanimous press reaction. Newspapers of all political sides were critical of the action.

The People, in a lead article, said the decision was "really too much to stomach from the big brother of democracy. It's the most grave move that has so far been

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## CANTOR PROGRESSING IN HOSP AFTER ATTACK

Hollywood, Sept. 30.

Eddie Cantor is reported making progress at the Cedars of Lebanon Hospital here following a heart attack at his home early Monday morning (29). Attack followed by a few hours his television show on Colgate Comedy Hour on NBC-TV, Sunday (29), which has been widely acclaimed as one of his best.

As a result of the attack, Cantor is forced to call off his tour on behalf of the Red Cross Blood Bank and Bonds for Israel. He was to have started the jaunt today (Tues.).

Prior to the show, Cantor complained of a chest pain. He was examined after the telecast by his medicos, but electro-cardiograph showed no alarming symptoms. He went to Temple for Yom Kippur services following the examination. Attending Cantor are Drs. Julius Kahn and Edward Shapiro. Dr. Eliot Corday was called in as consultant.

## Jessel Dickers Gleason For 'Sweet 16' Biopic

For his second projected indie pic production since exiting 20th-Fox studios, George Jessel is dickering with Jackie Gleason to star in a biopic of oldtime songwriter-vaudevillian James Thornton. Latter is best known for "When You and I Were Sweet 16."

As his first venture, Jessel has plans for a Jimmy Durante starrer, "Rip Van Winkle."

## Paris Lifts Ban on 'Zola'

Paris, Sept. 30.

"Life of Emile Zola" (WB), heretofore banned here because of the touchy French attitude towards the Dreyfus case handled in the film, has been given special licensing to appear here at Studio 28 during the 50th anni of the death of Zola. Pic was made in 1937.

Film has been shown privately during the last few years but this will be the first public showing. Studio 28 is a small-seater art house.

## HUTTON ROCKS 'EM AT PALLADIUM BOW

London, Sept. 30.

Betty Hutton proved to be the liveliest headliner of the season at her Palladium opening yesterday (Mon.). Supported by the Skylarks, Miss Hutton received a vociferous ovation for a boisterous show lasting an hour.

Stint was highlighted by her recreation of the Blossom Seeley role in "Somebody Loves Me" (Par) and climaxed with an expert trapeze act.

## Truman Plugs for Wash. Music Hall, Opera House; Aids Symph Orch Drive

Washington, Sept. 30.

Washington needs an auditorium seating 40,000, plus a music hall and opera house, President Truman said here last Friday (26). Speaking at the opening luncheon of the National Symphony's subscription drive, he said the capital should be developed into the greatest music centre in the world.

The President, who took time out from a crowded schedule to hypo interest in the orch's drive by his appearance at the luncheon, took a sock at Congress for its failure to vote bills to give the city a large opera house and entertainment centre. He pointed out that he had fought for this during his Senate days and still urged such an appropriation.

The President was rewarded for his patronage of the town's symphony group and his keen interest in music by being tabbed "the most musical President in history." A scroll bearing this testimonial, and expressing appreciation to him for lending "the prestige and dignity of his high office to the cause of good music," was presented to Mr. Truman by Gordon S. Reid, prexy of the National Symphony Orchestra Assn. Mrs. Truman witnessed the award.

With a slogan of "music for the entire family," current drive is accenting a number of musical innovations, including a concert for the under-six moppet set. Spurred on by its record-breaking sale last season, during which it led all longhair orchs in the country for percentage of gain in subscriptions and b.o., group aims for a season sellout this year. Last year's gain was 25% over the previous season.

Hypoing interest in the drive is the announcement that Dr. Howard Mitchell, the orch's maestro, has been named winner of this year's Henry Hadley Award for having played more works of American composers last season than any other conductor. Mitchell has just returned from Austria, where he was sole U. S. judge at the Meistersinger Music Festival.

## Rooney to Korea

Hollywood, Sept. 30.

Mickey Rooney and five other entertainers planed west from Travis Air Base for a 21-day tour of military posts in Korea, Japan and Hawaii.

Others in the troupe are Alice Tyrell, Denah Prince, Red Barry, Dick Winslow and Ukie Sherin.

10/1

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## Deke Aylesworth, Ex-NBC, RKO Prez, Dies in N.Y. at 66

Merlin Hall (Deke) Aylesworth, 66, first president of NBC and later chief exec of Radio-Keith-Orpheum and its various affiliated groups, died at St. Luke's Hospital, N. Y., yesterday (Tues.). He had suffered from a liver ailment and had been in St. Luke's since last April, weakening steadily because of a disinclination to eat.

A native of Cedar Rapids, Ia., Aylesworth was probably the only triple-threat showman, serving as an exec in radio, motion pictures and the newspaper publishing industry, as well as vaudeville. Besides being prez and board chairman of RKO Pictures and the Keith-Albee Corp., he was also on the exec board of the Scripps-Howard newspaper chain for a year and, from 1938-40, was publisher for Roy Howard of the N. Y. World-Telegram.

Aylesworth spent his youth in Colorado, receiving a law degree from the U. of Denver. He entered local politics soon after his graduation and served for a time as Republican chairman of Larimer County, Col. In 1914, he became

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## Col Backs Judy On Her 'Stupidity'

Columbia prexy Harry Cohn and other company execs were reported this week in agreement with Judy Holliday's self-analysis on her "stupidity" in supporting Communist-front organizations. Col is in support of the comedy star to the extent that the employment deal with her will be kept in force.

Miss Holliday characterized herself as "stupid" in testimony before the Senate Internal Security Sub-Committee, which was released in Washington last week.

Col is convinced that Miss Holliday has no Communist sympathies, and consequently is continuing with plans to star her in future pix. She has a one-film-a-year deal with the studio.

No immediate property is lined up for the comedienne because she won't be available for some time. Miss Holliday is to become a mother in November.

## Gala for Fred Russell (90) Of Britain's Water Rats

London, Sept. 30.

Fred Russell, O. B. E., preceptor of the Grand Order of Water Rats, a fraternal organization of British performers, will be feted Sunday (5) on his 90th birthday at the Park Lane Hotel here. Government reps, press, entertainment, industry and sports figures will attend the function.

Wee Georgie Wood, yet performer, is in charge of the event.

## This Week's Football

By HARRY WISMER

### College

| GAMES | SELECTION | *PTS. |
|---|---|---|
| **EAST** | | |
| Syracuse-Temple (Fri. nite) | Temple | 3 |
| Almost even-up. | | |
| Rutgers-Princeton | Princeton | 20 |
| Tigers still powerful. | | |
| Columbia-Harvard | Columbia | 12 |
| Little's team shows promise. | | |
| Dartmouth-Penn. | Penn | 20 |
| Munger's year. | | |
| Navy-Cornell | Navy | 21 |
| Midshipmen off to good start. | | |
| Fordham-Holy Cross | Holy Cross | 6 |
| Anderson the difference | | |
| Wm. & Mary-Penn State | Penn State | 7 |
| State can come from behind. | | |
| Brown-Yale | Yale | 3 |
| Neither team has much | | |
| Clemson-Maryland | Maryland | 6 |
| Md. over-rated. | | |
| **SOUTH** | | |
| Boston-College-Wake Forest (at Winston-Salem, nite) | Wake Forest | 10 |
| Deacons can score. | | |
| Washington State-Baylor | Baylor | 14 |
| Texas teams can pass. | | |
| Tennessee-Duke | Tennessee | 6 |
| Neyland's defense enough. | | |
| North Carolina-Georgia | Georgia | 10 |
| Bulldogs stay unbeaten. | | |
| Auburn-Mississippi (at Memphis) | Mississippi | 3 |
| Old Miss by a shade. | | |
| Louisiana State-Rice (nite) | Rice | 6 |
| Rice stronger. | | |
| Georgia Tech-So. Methodist (nite) | Georgia Tech | 14 |
| Tech will wreck. | | |
| Kentucky-Texas A & M (nite) | Texas A & M | 10 |
| Off year for Paul Bryant. | | |
| Arkansas-TCU (nite) | TCU | 14 |
| Horned Frogs all the way. | | |
| Notre Dame-Texas | Texas | 7 |
| Notre Dame lacks offense. | | |
| Santa Clara-Tulane | Tulane | 7 |
| New Orleans hospitality rough. | | |
| Mississippi State-Arkansas State | Miss. State | 20 |
| Speed will tell. | | |
| **MIDWEST** | | |
| Boston U-Marquette (nite) | Marquette | 6 |
| Hilltoppers at home. | | |
| Pitt-Oklahoma | Oklahoma | 7 |
| Okla in its new stadium. | | |
| Purdue-Ohio State | Ohio State | 10 |
| Buckeyes rolling. | | |
| Villanova-Detroit (nite) | Villanova | 3 |
| Filipski again. | | |
| Iowa-Indiana | Indiana | 6 |
| Crimmins could do it. | | |
| Missouri-Kansas State | Missouri | 7 |
| Old Missouri has lost two. | | |
| Colorado-Kansas | Kansas | 7 |
| Gil Reich once more. | | |
| California-Minnesota | California | 10 |
| Waldorf club ready. | | |
| Vanderbilt-Northwestern | Northwestern | 6 |
| Two weak teams. | | |
| Illinois-Wisconsin | Wisconsin | 7 |
| Could decide Big Ten. | | |
| Iowa State-Nebraska | Nebraska | 9 |
| Cornhuskers on offense. | | |
| **FAR WEST** | | |
| Army-Southern California | Southern California | 7 |
| Trojans at home. | | |
| Oregon-Idaho | Oregon | 6 |
| Tangled Webfeet—but victory. | | |
| Michigan State-Oregon State (at Portland) | Michigan State | 6 |
| Spartans miss Dawson. | | |
| Michigan-Stanford | Michigan | 6 |
| Wolverines in close call. | | |
| UCLA-Washington | UCLA | 3 |
| A battle royal. | | |

### Professional

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Lions-Rams (Fri. nite) | Lions | 10 |
| Rams in tailspin. | | |
| Browns-Steelers (Sat. nite) | Browns | 20 |
| Browns after title. | | |
| Giants-Eagles (Sat. nite) | Giants | 14 |
| Owen team has depth | | |
| Bears-Cardinals | Bears | 6 |
| A real donnybrook. | | |
| '49-ers-Texans | '49-ers | 21 |
| '49-ers have class. | | |
| Redskins-Packers (at Milwaukee) | Packers | 7 |
| The two doormats. | | |

**SEASON'S RECORD**
**Won, 31; Lost, 6; Ties, 4; Pct., .838.**
(Ties Don't Count.)

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*Point margin represents selector's choice.

## Juve Hysteria for U. S. Stars Worries Glasgow

Glasgow, Sept. 30.

Moppet hysteria over U. S. stars arriving for dates here is engaging attention of police here. Crowds of screeching kids jam railway stations, hotel entrances and airports when name singers or film stars arrive.

Stars themselves take fright at the howling mobs and are smuggled to their hotels to escape frenzy of these juvenile admirers. Danny Kaye, Dorothy Lamour, Larry Parks and Betty Garrett, Andrews Sisters, and Frankie Laine all have run the gauntlet.

Curiously, these receptions are confined to U. S. stars, and not given British artistes.

## Hope-Crosby P.A.s Net 21½G for London Variety

London, Sept. 23.

In one day, the London tent of the Variety Club raised $21,500 for charity. This was last Sunday (21) when the tent organized an all-star golf tourney in the afternoon and a concert at night. The golf match, in which Bob Hope and Bing Crosby played Donald Peers and Ted Ray, attracted over 7,000 and netted $6,500. At least half the game had to be abandoned because of crowds surging over the green. All the proceeds were devoted to the Duke of Edinburgh's field fund.

The concert, at which Bob Hope and Bing Crosby appeared, raised about $15,000 for the Clubland Settlement and the Midwife Teachers' Training College.

# FILMS' WAVE OF B. O. OPTIMISM

## The 'New' RKO

Howard Hughes once observed that RKO, which represents 10% of his holdings, has consumed 70% of his time, and hence felt he should dispose of it. For show business that is a good move all around. It brings RKO back into show biz.

Hughes is a Texan with the Midas touch and probably inspired the crack that the Lone Star State produces only "poor millionaires" and "rich millionaires." It is inconceivable that he will ever be entirely out of the picture business.

To the industry RKO is an important component. It's one of the Big Eight of film firms, an old, established, time-honored entity which has gone through a number of transitions in management but has always remained an important link between the Hollywood assembly line and the ultimate consumer. In between RKO's distribution agency has been, perhaps, even more important as a service to the trade. Certainly in recent years, through showmanship and resourcefulness, the executive toppers have done yeomen effort to keep the sales agency well-greased, not only for outside producers like Sam Goldwyn, Walt Disney, et al., but also via independently acquired films from far corners of the globe. An instance of the latter is the Japanese-made "Rashomon," and there have been shrewd showmanship sallies via surprise reissues, notably Disney's "Snow White" and most recently the 19-year-old "King Kong," which may produce a "found" $3,000,000 fresh coin into the coffers.

The new management, with the exception of showman Sherrill C. Corwin, is of the same "investment" calibre as Hughes. They are Chicago "new millionaires" and Texas oilmen. But they apparently have an adventure and a zest for the business, which have already been manifest in Ralph Stolkin's fortunate investment with Corwin in one indie Martin & Lewis film. Corwin made it a strong point to VARIETY that the new RKO management would be dedicated pronto to "making pictures and servicing the theatres as soon as possible."

RKO's shortcoming has been dominantly at the fountainhead of production. On worldwide operation and administration, prexy Ned Depinet and Phil Reisman (foreign chief) have one of the best distribution setups extant. Their problem has been getting something to distribute. When the new management echelon assembles in New York this week this should be resolved. Patently it's the first order of business. For the picture business it's a big plus.

*Abel.*

## Propose Wald Get 5% Profits, 3-Year Pact as Chief of RKO Production

Proposal to name Jerry Wald head of RKO production, in a deal giving him 5% of film profits in perpetuity, will be taken up at a board meeting of the new syndicate in control of the company in New York tomorrow (Thurs.) Sherill Corwin, member of the new owner group headed by Ralph Stolkin, is slated to become v.p. in charge of operations. Stolkin and attorney Arnold Grant have been mentioned for the board chairmanship.

Wald discussed the projected top berth on the Coast Sunday and Monday with Corwin and Greg Bautzer, attorney active in negotiating the buyout of Howard Hughes.

Basis of the talks, in addition to the 5% cut, is a three-year employment deal for Wald and Milton Pickman, his exec aide. Corwin will present the proposed terms to the board session, with Wald remaining in Hollywood. It's under-

(Continued on page 18)

## Goldwyn's 'Best Deal' For 'Andersen' Preems; First $200,000 to Him

Under what Samuel Goldwyn calls "the best deal I ever made," his day-date premieres of "Hans Christian Andersen," at the Criterion and the Paris, N. Y., give him the first $200,000 gross from the Broadway stand and the first eight weeks' receipts from the art theatre. Thereafter Charles Moss, operator of the Criterion, recoups his operating expenses for the time period it took for Goldwyn to garner the first 200G intake. The same is true for the Paris—it gets back its operating overhead for the initial eight weeks.

The theatres' profit comes from a 10% cut of the next money that comes in, after overhead, and thereafter both they and Goldwyn share 90-10 on the net profits.

"Andersen," Danny Kaye starrer, opens Thanksgiving Day at both houses.

## Schary-Schenck Confab

Metro production chief Dore Schary, in New York from the Coast, is huddling with Loew's-Metro prez Nicholas M. Schenck on the upcoming year's program sked.

Studio topper also is working on film campaigns, and between business chores, aims to get "some relaxation." He returns to Culver City Oct. 26.

## Industry Sees Depinet Staying As RKO Prexy

While official decisions have yet to be made, widespread trade belief is that Ned E. Depinet will continue as president of RKO Pictures. New board of directors repping the Ralph Stolkin syndicate now in control meets in New York this week and will formally vote on the chief exec and a new production head.

Depinet, it's understood, hasn't received any indication from the new controlling stockholders on his future status. However, vet industryites point up that he's the probable choice on a number of counts, one of which is that chief exec talent is hard to come by. It's further underscored that no one is better acquainted with the RKO operation.

Also strongly favoring Depinet, it's said, is his relationship with indie producers, who have been an important source of film supply for RKO distribution over the years, including Samuel Goldwyn and Walt Disney. It's recalled that only last week Goldwyn publicly complimented RKO's "fine management" and said he believed the new owners would "not be silly enough" to make personnel changes.

## CHIEF EXECS HIGH ON BIZ FUTURE

Greatest wave of optimism since the peak prosperity of the postwar years is spreading across the film industry. And the upbeat talk is heard from hard-headed Wall Streeters in addition to industryites known in the past for their realistic appraisals of market conditions.

Within a recent period Paramount president Barney Balaban, indie producer Samuel Goldwyn and numerous key exhibitors at the Theatre Owners of America convention in Washington have expressed confidence in the trade's future welfare.

New quarterly release of Value Line & Investment Survey, size-up of securities on the New York Stock Exchange published by Arnold Bernhard & Co., favorably commented on the majority of film company issues. Further, the publication reported a bright outlook for the industry for at least the next three to five years.

Film company execs relate that there's still a number of pix to which the public is indifferent, and these collapse at the b.o. But the point they make is that there's a growing number of productions swinging into release which are clicking. Also, as Goldwyn put it, some films such as "Greatest Show

(Continued on page 18)

### August Spurt

After a July slump, the total market value of amusement shares recovered smartly as of Aug. 31, according to figures released by the N. Y. Stock Exchange last week. Curiously, the rise of amusement stocks was not matched by industry bonds. These dipped from a July aggregate of $7,053,368 to $6,963,630 the end of August.

Stock total climbed from July's $1,196,914,972 to $1,226,577,032 on Aug. 31. Average per share also spurted, going from $19.61 to $19.96. Hike in film company stock quotations was attributed to general confidence in the industry's future. Upswing in radio and TV stocks was largely due to the FCC's TV station unfreeze, among other factors.

## Slashed Budget, Rising Costs Hinder State Dept. Pix Barrage Abroad

U. S. State Department is making progress in its efforts to make friends and influence people abroad via the film medium, but the project is still woefully short of its final goal.

Menaced on one hand by Congressional cuts in funds and on the other by rising costs, the films division of the International Information Administration is struggling to keep within its budget and yet tailor its operations to the changing needs of individual countries where it aims to take the edge off the Russian propaganda barrage.

The worldwide audience for the State Dept. information pix is growing every year and in 1952-53 should substantially exceed the 350,000,000 to 400,000,000 who are estimated to have been exposed to ~~them the prior year. However,~~ despite its scope and the apparent effectiveness of the increasingly aggressive approach, the American story on film is told to only 10% or 20% of the potential audience every four or five months.

Estimate was given to VARIETY this week by Herbert Edwards, assistant administrator of the Information Administration and chief of the films division. Edwards, on a short routine jaunt to his New York headquarters from Washington, said he wasn't at all sure where

(Continued on page 18)

### WB Plays No Favorites

Warner Bros. is playing no favorites in its religious-themed pix.

With the current "The Miracle of Our Lady of Fatima" having a Catholic slant and the forthcoming "The Jazz Singer" a Jewish background, the studio has purchased a yarn about a Protestant minister, "The Gown of Glory," a best-selling novel by Agnes Sligh Turnball.

## French, Japanese Situations Set For Prexies' Powwow

Next steps to be taken and policy to be followed in the resumption of talks with the French Government on a new film pact, as well as the Japanese situation, are on the agenda as the company presidents and foreign managers meet in New York tomorrow (Thurs.).

Meeting originally was to have taken in arbitration, but the topic was dropped as a subject of discussion earlier in the week.

Last week's MPEA approval of the French surprise offer to remit $1,200,000 from frozen American earnings, sans strings, at the official rate of exchange, is expected to hasten the departure of MPEA prexy Eric Johnston for Paris, where he will resume talks on the remittance of the $4,800,000 still to be unthawed.

French move was seen by foreign dept. execs as a good-will gesture but some feel the offer might have been motivated by increasing concern over the continuing deadlock which should exhaust the U.S. film supply in France by December, when exhibs will definitely feel the pinch.

Americans emphasize that acceptance of $1,200,000, which is nothing more than a repeat of a previous French offer, does not in any way

(Continued on page 18)

## National Boxoffice Survey

### New TV Shows, Nixon Talk Hurt Biz; 'Ivanhoe' Champ, 'Quiet' 2d; 'For You,' 'Fatima' Next

Although first-run theatres had to combat such opposition as Nixon's TV speech, new tele shows, Indian summer and start of gridiron season, some new, strong product is going far currently to keep biz on an even keel. Many houses reported that the GOP Vice-Presidential candidate's aired talk last Tuesday (23) hurt. All these factors plus the loss of kid patronage because of schools being back in session cut into trade.

"Ivanhoe" (M-G), which previously had been out on only three test dates, went into the lead this session as it was launched in some eight keys. "The Quiet Man" (Rep), which continues to display marked stamina, is finishing a strong second according to reports from VARIETY correspondents in key cities. "Just For You" (Par) climbed from seventh to third spot.

"Miracle of Lady Fatima" (WB) also is roaring ahead from eighth to fourth position. "Crimson Pirate" (WB), just out this stanza, is showing enough to cop fifth money. "Merry Widow" (M-G), second last week, is sixth while "Monkey Business" (20th) is seventh.

"One Minute to Zero" (RKO) is finishing eighth, with "Sudden Fear" (RKO) ninth. "Assignment Paris" (Col), "Big Sky" (RKO) and "Carribbean" (Par) round out the Big 12 list in that order. "Son of Paleface" (Par), which opens at N.Y. Paramount today (Wed.), and "Full House" (20th) are runner-up films.

"Because You're Mine" (M-G) is getting a big $145,000 in first week at N.Y. Music Hall. "Somebody Loves Me" (Par) also is landing a big $90,000 in initial stanza at N.Y. Roxy. "My Wife's Best Friend" (20th), also new, is okay in Washington and nice in Cincy. "Yankee Buccaneer" (U) shapes bright in Chi but is mild in K.C.

"Carrie" (Par), which is uneven this session, managed a brisk week in Washington. "Fearless Fagan" (M-G) is proving a toughie to sell but is rated okay in Cincy. "Les Miserables" (20th) is mainly on mild side this round but fine in Denver and oke in Toronto.

"High Noon" (UA) continues great in N.Y. and smart in Cleveland. "Affair Trinidad" (Col) looms fine in N.Y. and lusty in Toronto.

"Island Rescue" (U) looks okay in Boston. "Jumping Jacks" (Par) still is big in Chi. "Duel at Silver Creek" (U), big in Montreal, looms stout in Chi.

"Dreamboat" (20th), fair in Denver, is good in Philly. "My Man and I" (M-G) is rated okay in Philly. "Don't Bother To Knock" (20th) is oke in Minneapolis and Montreal.

*(Complete Boxoffice Reports on Pages 8-9.)*

## Exhibitors Splurge In Bids for RKO Pix Of Walcott-Marciano

The Joe Walcott-Rocky Marciano fight pix bookings already extend into November, and there's an unprecedented demand from theatres throughout the country. RKO, which holds the film rights, expects its print order to exceed the 1,350 made last year for the Ray Robinson-Randy Turpin bout. RKO execs also expect the take to exceed that of any previous fight pix handled by the company.

In issuing the pix, RKO had six New York theatres exhibiting the

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DAILY VARIETY
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# Record No. of Spectators See Joe-Rocky on Theatre Video

Large-screen telecast of last week's Walcott-Marciano heavyweight championship fight established an all-time record for the number of spectators who paid to witness a fight, resulting in a reappraisal of the medium's potential by exhibs. With the actual bout in Philadelphia drawing about 50,000 and the tele-equipped theatres accounting for 120,000, the bout outdrew the 120,000 who paid to see the second Dempsey-Tunney fight at Soldiers Field, Chicago, previous record-holder for a fight.

With 49 theatres in 31 cities carrying the Walcott-Marciano battle, it's estimated that the overall theatre gross (including taxes) exceeded $400,000. Exact profit accruing to the theatres has not been determined yet. With most of the theatres signed for the bout being large-seaters with over 2,000 capacity, the cost per seat paid to Theatre Network Television, holders of the large-screen rights to the bout, was $1.35. Admission prices varied in different sections of the country and for different theatres, with the average being about $3.25. In addition to the guarantee to TNT, theatres were faced with extra expenses, including $500 for line charges, extra advertising, and in some cases special police to handle the large crowds.

All theatres carrying the bout reported near or complete sellouts. Only mechanical breakdown was at the Skouras Academy of Music, N. Y., where the house was forced to give refunds, meaning a big loss for the theatre since tickets sold at $4.80 and $3.60. House was

(Continued on page 23)

## NEW PROPOSALS TO EXHIBS BY LOCAL 306

Following a series of skirmishes, Local 306, Projectionists Union, International Alliance of Theatrical Stage Employees, presented last week to N.Y. metropolitan area exhibs concrete proposals for a new pact to replace the one which expired Sept. 1.

Union is asking for a 15% package-deal hike, a 13% wage boost and 2% for the union's welfare fund. Although the theatre ops, consisting of Loew's, RKO and the Broadway houses, have not made a formal reply to the union's demands, there is some indication that the exhibs will attempt to resist any efforts resulting in an increase in operational costs at this time. Union will counter this argument with the fact that the boothmen haven't received a boost in four years although the cost-of-living index had increased. Exhibs, on the other hand, regard the 5% given the union's welfare fund two years ago as tantamount to a hike since it raised the cost of operation.

This year's negotiations are expected to follow the pattern of previous talks between the two groups. In the past, they have been exceedingly prolonged, often extending from six months to a year following the expiration of a pact. Deal set with Loew's, RKO and the Broadway houses often serves as an example for the Skouras, Century, Randforce and other New York City chains. Union holds separate talks with the Independent Theatre Owners Assn.

## Boucher's Drive-In Also For Walk-In Film Fans

Washington, Sept. 30.

The D. C. area is slated to get another big drive-in which will also provide accommodations for walk-in customers. Frank Boucher, veteran exhibitor, has just signed the lease for an 8½ acre tract on the northwest rim of nearby Alexandria, Va., for a 600-car drive-in, plus playground, restaurant and 250 seats for walk-in patrons.

Boucher, who has been 32 years in the picture biz, was formerly with Warner Bros., and until his recent resignation was general manager of the Kogod-Burka chain in and around Washington. Associated with him in the drive-in project is Victor Orsinger, former general manager of the Lopert Theatres here. Boucher has also become v.p. of the Alvin Epstein ad agency in Washington.

## New Fox Cos. on Xchange

Stock shares of the two new 20th-Fox companies to be formed upon divorcement have been admitted for dealings on the New York Stock Exchange, both on a regular basis.

National Theatres, Inc., and 20th-Fox Film Corp. both are listed at $1 par value.

## Ozoners Wary Of Thea. TV Despite Joe-Rocky Click

Despite the financial success of the S-3 Drive-in, near Rutherford, N. J., with its large-screen television pickup of the Walcott-Marciano fight last week, other ozoner operators appear to be approaching possible use of the medium with caution. At least that's the attitude of two major Jersey outdoor theatre circuits.

James J. Thompson, head of the Eastern Drive-in Circuit, declared this week that his chain has no plans for theatre TV, while a spokesman for Walter Reade Theatres said no such step was under consideration for its ozoners at present. On the other hand, Phil Smith, whose Smith Management Co. operates the S-3, is highly enthusiastic about theatre TV in light of last Tuesday's (23) $14,000 gross.

S-3's take was culled from more than 10,000 fight fans who swarmed into the 1,300-car capacity arena both on wheels and foot. Tariff was $8.33 plus tax for car and all occupants. Some 7,200 folding chairs were also set up for "walk-ins." A number of prospective patrons unable to gain admittance through legal channels climbed the fence, and others were observed catching the "blow-by-blow" proceedings via binoculars at points of vantage up to two miles distant.

RCA, which provided the instantaneous theatre TV equipment for the fight pickup, claims that the event represented the first use of theatre TV in a drive-in. Moreover, RCA points out that the TV pictures shown on the S-3's screen were the largest ever projected (24'x36'), and the projection throw of more than 125 feet was the longest ever used in theatre TV.

## SHERMAN DEATH NIPS SEIDELMAN PROD. TIE

Death of veteran producer Harry Sherman in Hollywood last week has collapsed Sam Seidelman's deal with Harry Sherman Productions, Inc.

Seidelman, who was to have been executive v.p. of the outfit, had been ready to fly to the Coast last Sunday (28) to sign the papers. The partners had planned to make 12 theatrical pix a year, with four in color.

Inability to make tieup with another name producer has forced Seidelman to abandon the whole project. Sherman had planned to go into production in late November or early December.

## Rocky-Joe

Continued from page 1

tele and radio bypassed. TNT had guaranteed the IBC $120,000 for the theatre coverage.

Even if the big screen tele outfit tops the Pabst offer somewhat, it's considered likely that the brewery firm will still get the nod for the return bout. Pabst has been sponsoring the club's Wednesday night cards for the past three years and reportedly has been promised "four or five" championship fights during the present indoor season.

IBC has earmarked the Oct. 15 lightweight go between Lauro Salos and Jimmy Carter for the Pabst CBS show.

## Youngstein Traveling

Max Youngstein, United Artists v.p., returned to his New York office yesterday (Tues.) after a swing of exchange cities in the northwest and on the Coast. He has been winging out of Gotham on a series of field trips for the past several months in connection with the Bill Heineman sales drive.

Exec's next trek will be to London shortly to look in on preem arrangements for Charles Chaplin's "Limelight."

## Peak Financial Status for COMPO

As a result of its recent collection drive, the Council of Motion Picture Organizations is in a stronger financial position than it has ever been. It's figured that by the end of the year 10,000 theatres will be paying dues to the film industry public relations outfit.

The feeling among exhibs and others in the trade is that the organization can now move ahead aggressively with its public relations program.

One of its prime projects will be a campaign for repeal of the 20% Federal admission tax. Setting up additional objectives and specific program plans will be announced, it has been indicated, following a meeting of the triumvirate now governing COMPO. Trio, consisting of Al Lichtman, 20th-Fox distrib chief; Sam Pinanski, Boston circuit op, and Trueman Rembush, Indiana chain owner, are set to meet shortly.

## SEEKS TO RECOVER 33G FROM CUSICK ON LOAN

In an attempt to win priority over other creditors, Chesapeake Industries brought suit in N. Y. Federal Court Friday (26) against Cusick International Films. Action seeks to recover $32,820 from Cusick. This amount, according to the complaint, stems from a $32,000 loan which Eagle Lion Classics advanced to Cusick in 1951 on a promissory note.

Security for the loan, it's asserted, were liens on two Cusick pictures, "The Long Dark Hall" and "Pardon My French." As assignee of the defunct ELC, Chesapeake charges that subsequent to March, 1951, Cusick granted certain rights in the two films to Chemical Bank & Trust Co., N. Y., Sagitta Films, Neil F. Agnew and others. All have been named defendants in the suit.

After Cusick allegedly defaulted on the $32,820, Chesapeake notified the indie producing firm to give it priority on its claim and shortly thereafter filed suit. Plaintiff also asks that in event the two Cusick pictures are sold at a foreclosure sale, its coin should be deducted from the proceeds before other creditors get their cut.

Both "Hall" and "French" were recently distributed in the U. S. through United Artists. Former was made in Britain by Cusick and Five Oceans Films, with Rex Harrison and Lilli Palmer in top roles. "French" was lensed in France by Cusick in association with Andre Sarrut (Sagitta Films). Stars of this venture were Paul Henreid and Merle Oberon.

## Helprin to London On Korda Pix-TV Deal

Morris Helprin, London Films (America) prez and Sir Alexander Korda's U. S. rep, left New York by plane Saturday (27) for London to wrap up a deal involving British pix production aimed at both theatres and TV. Eliot Hyman, active in the films-for-TV field, has a hand in the Korda venture.

Hyman and lawyer David Stillman left for London on the Queen Mary last week. Details of deal are being kept under wraps but Helprin indicated it involves production features and shorts. Groundwork for Korda plans, which cue increasing British TV film activity, was laid during Helprin's London visit last June.

The Korda deal originally included the National Broadcasting Co., but this tieup is now unlikely with the network having made an arrangement for TV film production with Douglas Fairbanks, Jr., in Britain.

# Italians Bid for U.S. Writers Of Comedy to Hypo Native Films

Italian bid for wider acceptance in the American film market may result in a trek of U. S. comedy writers to Rome. Majority of successful Italo pix hitting these shores have had sombre themes and few have succeeded in obtaining circuit releases. Feeling of a group of Italo film-makers is that pix with comedy angles might be more appropriate for general distribution.

With a shortage of top comedy writers in Italy, Italian producers feel that American writers working in conjunction with native scripters could turn out the type of films which could conceivably click in both markets. Pix, it's felt, could be shot in both languages or, because of the close liaison between the American and Italian writers, be dubbed more expertly.

Acceptance of a group of films imported by Lew Ciannelli, son of actor Eduardo Ciannelli, may determine if the idea has any merit. First of six pix, all comedies, brought over by Ciannelli is currently being dubbed. Instead of hiring the usual Italian-to-English adapters, Ciannelli turned the job over to Hal Fimberg, film scripter and radio-TV comedy writer. Fimberg has completed the scripting chore on "O. K. Nero," pic featuring a pair of Italian Abbott & Costello-type characters, and it is now being dubbed on the Coast. According to Ciannelli, three filmeries—Metro, RKO and Republic—have shown interest in the film and talks are being held for a distrib deal.

If the Ciannelli-dubbed pix prove successful at the b.o., it's felt that many new jobs will be available for members of the Screen Writers Guild, either by working in Italy or writing the dubbed versions here. U. S., it's estimated, would be able to absorb about 40 or 50 of popular-type Italo pix.

## Delay Buchman Trial

Washington, Sept. 30.

Trial of writer-producer Sidney Buchman for contempt of Congress in the House Red probe has been postponed until Feb. 9. It had been scheduled to start Oct. 1.

Delay is necessitated by the difficulty in getting certain witnesses at present.

## 3 Writers Added To Red Pix List At L.A. Hearings

Los Angeles, Sept. 30.

Three new film names have been added to the House Un-American Activities Committee's list of Communists as Red probers launched a new Hollywood session with a half-day's testimony by screenwriter Roy Huggins.

On the stand for 75 minutes, Huggins described himself as a Marxist before he ever joined the party. He was a member briefly in 1939-40, while at UCLA. Rejoined in 1946 when he became a screenwriter, but again dropped out within a year. Hollywood Reds, he noted, "were interested only in Hollywood. Never, so far as I know, did they have a discussion on world politics."

New names listed were Elliott Grenard, Leslie Edgley and Val Burton, all writers.

Also listed were such familiar names as Albert Maltz, Harry Carlisle, Robert Lees, Philip Stevenson, Janet Stevenson, Ben Barzman, Norman Barzman, George Sklar, Guy Endore, Ann Morgan, Robert Richards, Wilma Shore and Lillith James. Latter's husband, Dan James, Huggins "knew only by hearsay." Huggins, an articulate witness, was a political philosophy major at UCLA, and he gave the committee intricate details of "Marxism's big flaw—the theory of the withering away of the state." It was far over the heads of the 75% capacity audience in the Federal Building hearing room. Even some of the committee members squirmed as he spoke.

Asked what should be done about the party, he warned the committee that "democracy has to fight for its life, but it would be a terrible thing to fight tyranny by becoming tyranny ourselves."

## CUT 'LADY OF FATIMA' TO FIT MARQUEES

Title of Warners' "The Miracle of Our Lady of Fatima" has been shortened, with "Our Lady" being dropped. In all current engagements, film will keep its original title, but in subsequent bookings it'll be known as "The Miracle of Fatima."

Change was attributed to difficulty in getting the full title on theatre marquees. As a result of the switch, Warners had to prepare new posters and revise its pressbook and advertising campaign.

Meanwhile, "Fatima," backed by solid Catholic church support, is clicking in all its first-run engagements. Based on its experience in New York, where it is tested a continuous run and a reserved-seat policy, company is adhering to the former method. Outside of New York,

### N. Y. to Europe

Sidney L. Bernstein
Mony Dalmes
Paul Gallico
Dick Pack
Benn Reyes
J. Milton Salzburg

### N. Y. to L. A.

Edward C. Grainger
William W. Howard
George Jessel
Harry Mandel
Joel Marston
Milton Pickman
Gil Ralston
Hubbell Robinson, Jr.

## DISCUSS NEW DISNEY DISTRIB DEAL AT RKO

Roy Disney, president of Walt Disney Productions, arrived in New York from the Coast yesterday (Tues.) to discuss a new distribution deal with RKO. Disney organizations is anxious to continue its long association with the distrib unless the new controlling group headed by Ralph Stolkin decides on some unexpectedly radical changes in the operation.

Disney product has been going through RKO the past 14 years. Last of a series of pacts expires with the handling of the new cartoon feature, "Peter Pan."

### L. A. to N. Y.

Greg Bautzer
Edward Burk
Florence Chadwick
Sherrill Corwin
Allen Davis
John Deering
Ned Depinet
Yvette Dugay
Mitchell Gertz
Lee Green
Oscar Hammerstein 2d
Wanda Hendrix
Sam Katzman
A. L. Koolish
Charles La Torre
Robert Lee
Warren Low
William C. MacMillen, Jr.
Otto Preminger
Janice Rule
Ray Ryan
Charles P. Skouras
Ralph Stolkin
Jane Wyatt
Victor Young

### Europe to N. Y.

Julian T. Abeles
Fedoria Barbieri
Arthur Blake
Capella & Patricia
Jose Ferrer
Robert Flemyng
Esmond Knight
Arthur Lesser
George London
Silvano Mangano
Ernest Martin
Raymond Massey
Robert C. Schnitzer
Eleanor Steber
Nora Swinburne

# GOVT. AS ARBITRATION STYMIE?

## B.O. Acceptance, TV Prospects Seen Paying Off on Dubbed Lingo Films

Favorable audience reaction in theatres and prospects for heavy cash from television may solve the foreign film distributors' dilemma of whether to dub or not to dub

Policy of adding English dialog to suitable imports has paid off handsomely in recent months and has distribs wondering whether they haven't hit on best solution yet to help their production break out of the confining art house straitjacket.

With television as an added incentive, dubbing costs are no longer considered a stumbling block, particularly since successful dubbed versions have been cleaning up, doubling and even tripling the lipsync outlay. Latest dubbed pic to get circuit booking is the French "Diable Au Corps" (Devil in the Flesh), which got off to a lively start last week in 11 Skouras and Brandt houses.

"Diable" did good biz when it opened here in its original version in 1949. Produced by Paul Graetz in conjunction with Universal Pictures and starring Micheline Presle and Gerard Philipe, pic had long run at the Paris Theatre, N. Y., and subsequently was good for 300 bookings across the country.

The English version was dubbed in France by Claude Autant Lara, who directed the pic originally. Miss Presle dubbed in her own voice for the soundtrack retake and an American took Philipe's part. The film ran into censorship troubles and still has not been shown in Pennsylvania or Ohio.

Graetz's latest, "Roma Ore II," due for release here by A.F.E. Films before Christmas, also will

(Continued on page 18)

## Al Dow Negotiating For Warner on B'way For Pop-Priced Opera

Deal is about to be concluded for the lease of the Warner Theatre, WB's Broadway showcase, to Albert K. Dow, booker and theatre operator. Dow would install popular-priced opera in the 2,711-seat house which, except for a one-night opening for the telecast of the Walcott-Marciano fight, has been shuttered since early summer.

Dow, who operated pop-priced opera at the old Hippodrome, N.Y., 17 years ago, plans a 99c to $3 scale, with the opening skedded for Nov. 10. Although arrangements haven't been definitely set, it appears that members of the Chicago Opera Co. will make up the resident outfit.

Dow's deal with WB calls for a one-year lease plus a one-year renewal option. Film outfit has been trying to unload the house, which it operates under a long-term lease, for some time. Many previous talks for rental of the house to video nets and legit operators collapsed because of the high rental terms asked by Warners. Nature of the terms set with Dow were not disclosed, but there are indications that WB might have been forced to lower its asking price. It's known that other tenants of the building have been pressuring Warners to do something to relight the house, since biz at the stores adjoining the theatre took a dive since the house shuttered.

Theatre, originally called the Strand, was built in 1914 and was the first of the plush Broadway film palaces. It operated continuously as a filmery and was the principal outlet for Warner product. At various times it shifted between vaudfilm and straight films. Last year, for the first time, it dropped films completely for a two-week engagement of the Sadler Wells Theatre Ballet. Name of the theatre was changed to the Warner in 1951.

Dow, who owns a drive-in theatre at Daytona Beach, Fla., has also operated theatres in New Haven, Hartford, Detroit, Boston and Springfield, Mass.

### Renoir, Alliata to Seek U.S. Release of 'Coach'

Jean Renoir, who recently directed "Golden Coach" in Italy, and Francesco Alliata, head of a French and Italian group sponsoring the film, are due in New York in mid-November.

They'll investigate distribution arrangements for "Coach" while in the U. S. Film is unusual in that it originated abroad, foreign interests provided the capital but is done entirely with English dialog. Harold Salemson is the N. Y. rep for the pic.

## Rank Halts Blast Aimed at Exhibs

London, Sept. 30.

A retort drafted by the two producer organizations to an exhibitor pamphlet which was circulated in the House of Commons during the recent quota debates and which particularly criticized the lack of suitable product to fill the second feature quota, will never see the light of day mainly, it is believed, because of the counsel of J. Arthur Rank.

The reply had been prepared by Sir Henry L. French, director general of the British Film Producers Assn., on behalf of his own organization and also for the Assn. of Specialized Film Producers. It was considered by the BFPA executive earlier this month when it was decided not to pursue the matter further. The overriding view, it is reported, was that no useful purpose would be served and it might prove damaging to producer-exhibitor relations during the period of delicate negotiations on the continuance of the Eady fund.

The reply, which totaled nearly 2,000 words, was a forthright attack on the exhibition industry and asserted that the Cinematograph Exhibitors Assn. pamphlet had done

(Continued on page 121)

## Siodmak May Embark On Austrian-Jugo Co. Prod.; U.S. Coin Aids Belgrade

Rome, Sept. 23.

Robert Siodmak, here from the Venice Film Festival, revealed that he has set up an Austrian-Jugoslav co-production which will be done entirely in Belgrade. Siodmak has gone to Belgrade to look over the studio facilities, and plans to have the pic ready for shooting next spring. Marshall Plan aid has helped the construction of the modern film studios in the Jugoslav capital as a come-on for foreign film production work.

Although the picture producers in the Siodmak deal are Austrian and Jugoslavian, the film will be done in English and German, with the American market definitely in mind for release. The untitled pic is supposed to relate events in 1914 when Archduke Franz Ferdinand was murdered by a Serbian patriot. Plot covers only one morning.

Siodmak claims to own the rights to "The Man Who Was Thursday," a 1905 novel. He would use it as a pic to be done in Italy next year. Italian film writer Piero Tellini is preparing the screenplay.

### Up Pioneers' Costs

Motion Picture Pioneers has upped its membership initiation fee from $10 to $25 and the tariff for its Nov. 25 Jubilee Dinner at the Hotel Astor, N. Y., from $15 to $20.

Overhead expense and rising costs of hotel charges necessitated the hikes, according to prexy Jack Cohn. Dinner will honor Nate J. Blumberg, Universal's board chairman, as "Motion Picture Pioneer of 1952."

## MAJORS, EXHIBS EYE PLAN WARILY

Fear that the projected industry arbitration system could result in further Government or court control over exhib-distrib operations was revealed this week as one of the key factors delaying agreement on the overall arbitration plan.

While arbitration must be endorsed by the Department of Justice and the New York Federal Court which heard the industry antitrust suit, film company presidents and exhib leaders are anxious to avoid giving either the tribunal or the D. of J. any active role in arbiter activity. That such was a possibility was seen by the prexies in the arbitration plan drafted by a specially appointed exhib-distrib committee. For this reason revisions in the program were voted by the chief execs.

However, the amended plan, also incorporating changes relating to clearances and damages which may be awarded to exhibs, were not accepted by some theatre organizations. Consequently, film company lawyers now are at work on further adjustments in phraseology.

**Arbitration Still Desired**

It's stressed on all sides that arbitration still is desirable, but there's disagreement on when it actually will be accomplished. Alfred Starr, new Theatre Owners of America president, told the outfit's recent Washington convention that the setup is immediately in view. Each TOA field unit's vote on the arbitration plan is now awaited,

(Continued on page 18)

## ITALO 'SALUTE' GETS NIX ON U.S. TOUR

Italian Films Export has ruled out a proposal to send the entire "Salute to Italian Films Week" show on tour following its seven-day New York run at the Little Carnegie, Oct. 6-12.

Requests to have the festival go the key-city circuit have been reaching the IFE office from many parts of the country, particularly Chicago and Los Angeles. While they were nixed by IFE for this year, repeat performance may be sent on the road in 1953. Plans are now ripening to let the Italian stars and several members of the large delegation slated to attend the New York affair visit key centers during October. They will go sans pix, however.

Meanwhile, IFE has run into a storm trying to pick the final seven "Salute" selections. Total of 10 productions will be available for showing, and IFE officials are currently mulling the problem of choosing the seven without offending producers who find themselves left out in the cold. Current plans are to arrange special screenings at the Little Carnegie for the three left overs.

The large Rome delegation which is beginning to arrive includes not only the glamor contingent but also many of the guiding lights of the Italian industry at

(Continued on page 13)

## Calls Friedlob Slugger, Asks $175,000 Damages

Los Angeles, Sept. 30.

Bert Friedlob, film producer, was sued for $175,000 in Superior Court by Howard S. Lichtenstein, a process server, who charges he was beaten and seriously injured while attempting to serve papers on the defendant at Motion Picture Centre.

Plaintiff asks general damages of $75,000 and punitive damages of $100,000.

## McCarthy Names 3-Man Group To Probe Delays in Foreign Rentals

Motion Picture Export Assn. v.p. John G. McCarthy has appointed a three-man committee to look into the question of long-delayed exhibitor rental coin in foreign countries. Group will make a territory-by-territory study of the situation, which is latest of the distributor headaches.

Trio set to give the problem the once-over includes Bernard Zeeman, treasurer of Columbia International; William Piper (Par) and Felix Summer (U). They're expected to come up with a series of recommendations.

Touchy problem was discussed by foreign managers at a meeting in New York last week on the basis of a memorandum from Columbia, which pointed up over-extension of exhibitor credits as a "serious problem confronting our industry today." Memo, signed by Zeeman, called for "careful study and action in order to set up measures to protect our business."

Problem of outstanding rentals abroad has always been acute and has been subject of MPEA attention from time to time, but not recently. Company execs agree the job of getting exhibitors to pay up promptly is a vexing one, but MPEA meeting produced no unified reaction of sympathy with the Columbia plight, with Metro in particular declaring it's a company matter.

Crux of the matter is the companies' eagerness, and this holds true particularly for the smaller outfits, to get cash in a hurry, particularly from regions where earnings are convertible into dollars. One official explained that larger firms accrue large amounts which they are eager to remit to forestall possible sudden devaluation moves.

Columbia memo mentioned France, Italy and Germany as particularly touchy areas where company has found exibs tending to stretch credit period beyond delay set down by good business practice. At the same time, foreign department execs say the situation differs from country to country, with several naming Brazil as a particularly flagrant offender.

**Col's Complaint**

Columbia complaint is directed against chains and individual exhibitors who won't pay up for 90 and 120 days or more. Company considers this unreasonable, and in some instances unethical, but emphatically is not asking for concerted action on the part of all American distributors abroad. Feeling is that, even though the distribs could get together under the protective MPEA umbrella,

(Continued on page 23)

### Oct. 30 Mpls. Hearing On Lebedoff Fee

Minneapolis, Sept. 30.

Federal Judge G. H. Nordbye has set Oct. 30 for hearing on the findings drawn up by plaintiff attorney Lee Loevenger and a motion by him for the amount of counsel fees in the antitrust clearance conspiracy suit of local neighborhood exhibitors S. G. and Martin Lebedoff, latter were awarded $125,077.53 damages against six major distributors and the United Paramount Theatres circuit here.

In his findings Loevenger calls for an increase in damages from $41,692.51 to $52,000 in triplicate, or a total of $156,000, instead of $125,077.53. The attorney goes along with the judge's method of computing the damage, but believes an error has been made in calculations. Loevenger asks for $29,305 attorney fees. Whatever amount that the court fixes must be paid by the defendants, in addition to the judgment.

## TOA's Starr Urges One Big Exhib Org.

Alfred Starr, newly-elected prexy of Theatre Owners of America, declared yesterday (Tues.) in N. Y. that he would like to see all exhibs combined in one organization. If this is not feasible, he said at his first press confab, he hoped that it would be possible for all theatremen to get together at a single forum where they could swap information and ideas.

TOA topper also asserted that he was confident that arbitration would become a reality and that he did not think that some of the suggestions presented by distribs and exhibs at the recent TOA convention would serve as a "roadblock" to the plan. He termed them "inconsequential."

## Non-Key City Meetings Of Allied Seen Strategy In Luring New Members

Allied States Assn. is out for new members and seeking to lure them via regional meetings in non-key city spots. Strategy is that exhibs in the more-or-less remote towns would be more inclined to look in on Allied activities if the outfit's field conclaves are conducted nearby.

That was the idea behind the locationing of West Virginia Allied's session recently in Clarksburgh. If the session had been slated for Wheeling, the Allied unit figured, only the old membership would show up with little prospect of "new business" being brought in. Next year's convention will be held in Bluefield, W. Va.

Group last week elected Max. Matz to the presidency, succeeding Fred Helwig. Latter was named board chairman. Other officers voted in included Don Shultz, 1st v.p.; H. A. Gilbert, 2d v.p.; Woodrow Thomas, secretary-treasurer, and Rube Shor, director on the National Allied board. C. D. Crawford and Joseph Raad were added to the W. Va. unit's board.

## Arnall Re-elected

Hollywood, Sept. 30.

Society of Independent Motion Picture Producers re-elected Ellis Arnall president and tossed a dinner to celebrate his return from a leave-of-absence during which he served the Government as Price Stabilizer in Washington.

All other officers were re-elected, including Marvin Faris as executive secretary, George Bagnall, treasurer, and Gunther Lessing, chairman of the board.

## Senate Investigators List 4 Major Gripes Of Indie Exhibitors

Washington, Sept. 30.

The Senate Small Business Committee has been told by its staff investigators that indie exhibitors have four major complaints about the way films are sold to them. The complaints, gathered mainly after trips to L.A. to confer with spokesmen for the Southern California Theatre Owners Assn., are these:

1. The small indies can't get the same availabilities as larger theatres.
2. Independents are being compelled to book product in blocks again.
3. In some areas, branch managers of the distributors have interests in theatres which they favor in product playing time.
4. Distributors are compelling indie exhibitors to bid competitively against each other, which results in higher prices for the distributors.

William D. Amis, of the committee staff, does not plan to return to L.A. for another month or so. Gillis Long, another staff investigator, has just returned from two weeks on the Coast in which he checked into the motion picture situation.

## The Lusty Men

**Good outdoor action drama built around rodeo life, with star names.**

Hollywood, Sept. 26.

RKO release of Wald-Krasna presentation, produced by Jerry Wald. Stars Susan Hayward, Robert Mitchum, Arthur Kennedy, Arthur Hunnicutt; features Frank Faylen, Walter Coy, Carol Nugent, Maria Hart, Lorna Thayer, Burt Mustin, Karen King, Jimmy Dodd, Eleanor Todd. Directed by Nicholas Ray. Screenplay, Horace McCoy, David Dortort; suggested by story by Claude Stanush; camera, Lee Garmes; editor, Ralph Dawson; music, Roy Webb. Previewed Sept. 19, '52. Running time, 112 MINS.

| | |
|---|---|
| Louise | Susan Hayward |
| Jeff | Robert Mitchum |
| Wes | Arthur Kennedy |
| Booker Davis | Arthur Hunnicutt |
| Al Dawson | Frank Faylen |
| Buster Burgess | Walter Coy |
| Rusty | Carol Nugent |
| Rosemary Maddox | Maria Hart |
| Grace Burgess | Lorna Thayer |
| Jeremiah | Burt Mustin |
| Ginny Logan | Karen King |
| Red Logan | Jimmy Dodd |
| Babs | Eleanor Todd |

Profitable returns shape up for "The Lusty Men," a good outdoor action drama that makes valid use of a rodeo background to spin a story of love and glory among the bucking broncs. Exploitation advantages accrue from the story, and the title and star names supply marquee strength, all of which indicates excellent playdates.

The excellent Jerry Wald production is more drama than straight actioner, but none of the latter values is neglected in getting the rousing tale on film. A lot of actual rodeo footage is used to backstop the story of romance and competitive drama that goes on behind the scenes along the bigtime rodeo circuit. A somewhat slow starter, as writers Horace McCoy and David Dortort establish plot and characters, once underway it is kept playing with growing interest under Nicholas Ray's firm direction. Scripting displays a sure hand for building the dramatics and provides top-notch dialog.

Robert Mitchum gives what many will term his best performance yet as a faded rodeo champion who has fallen on bad days after an accident. Returning broke to the tumbledown ranch where he spent his boyhood, he finds the property desired by Arthur Kennedy, poor cowpoke, and his wife, Susan Hayward. Tales of Mitchum's past glory light a fire under Kennedy, who sees a chance at quick realization of his ranch-owning yen via rodeoing prizes. He talks Mitchum into being his coach and manager, and they take off to cover the circuit, with Miss Hayward a reluctant member of the trio.

As the days pass, Kennedy wins money and develops a taste for the glory that goes with success. Mitchum has a growing interest in Miss Hayward and, when Kennedy begins to go off the deep end, makes a pitch for her. She's interested but faithful, and their renunciation scene is misinterpreted. Kennedy accuses Mitchum of cowardice and to meet this challenge and prove he's still a man, the former champ tries again. He proves his old ability hasn't left him, but is fatally injured doing it. The death awakens Kennedy to the pitfalls of the rodeo glory road and he decides ranching is the better way of life. Miss Hayward does a fine job, as does Kennedy, and the writing and direction use a credible adult approach to the triangle.

Arthur Hunnicutt adds a lighter flavor to the film as a broken-down performer given to telling tall tales of his past prowess. Frank Faylen, Walter Coy, Maria Hart, Lorna Thayer and Eleanor Todd are among others helping the film's realistic flavor.

The production has expert technical assists, including Lee Garmes' camera work, the Roy Webb music score, directed by C. Bakaleinikoff, and the editing by Ralph Dawson. *Brog.*

## Back at the Front

**Bill Mauldin's Willie and Joe characters in amusing comedy adventures in Japan. Good general audience offering.**

Hollywood, Sept. 26.

Universal release of Leonard Goldstein production. Stars Tom Ewell, Harvey Lembeck; features Mari Blanchard, Barry Kelley, Vaughn Taylor, Richard Long, Russell Johnson, Palmer Lee. Directed by George Sherman. Screenplay, Lou Breslow, Don McGuire, Oscar Brodney, from story by Breslow and characters created by Bill Mauldin; camera, Clifford Stine; editor, Paul Weatherwax. Previewed, Sept. 23, '52. Running time, 87 MINS.

| | |
|---|---|
| Willie | Tom Ewell |
| Joe | Harvey Lembeck |
| Nida | Mari Blanchard |
| General Dixon | Barry Kelley |
| Major Ormsby | Vaughn Taylor |
| Sgt. Rose | Richard Long |
| Johnny Redondo | Russell Johnson |
| Capt. White | Palmer Lee |

Universal has a good followup to last year's amusing comedy adventure dealing with the antics of Bill Mauldin's Willie and Joe characters. The promise of acceptance in the general market is excellent, so Universal should have no trouble rating a profitable payoff with the sequel, "Back At the Front."

Tom Ewell repeats as Willie, while Harvey Lembeck has taken over the role of Joe. It is good teaming, and laughs result as the pair runs through the contrived involvements under George Sherman's broad direction. The slapstick pace and treatment of the situations turn on enough laughs to carry it over the 87 minutes with only a few slow spots.

This time, Willie and Joe are called back to active duty and, despite all manner of deception and gold-bricking, are sent to Japan. There, after playing guinea pigs for new equipment, they are rewarded with a leave in Tokyo and get involved with a smuggling gang sneaking weapons and explosives to North Korea. They survive this involvement to be hailed as heroes, but a wise commanding officer arranges for their shipment back to the states so the Army can continue to maintain friendly relations with Japan.

The screenplay by Lou Breslow, Don McGuire and Oscar Brodney, from a story by Breslow, is well-supplied with chuckle stuff. The amusing opening shows how the Mauldin characters, at the insistence of Joe, got out of the service in "Up Front" by signing up for inactive status. Amusing sequences include the boys pretending assorted illnesses in abortive tries for discharge, their adventures in a Japanese bath, and on the streets of Tokyo being pursued by M.P.'s.

Abetting the numerous chuckles are Mari Blanchard, a svelte, sexy femme spy; Russell Johnson, the suave smuggler; Vaughn Taylor, a perplexed military police officer; Barry Kelley, the general; Richard Long, Palmer Lee and others.

The two principals, director Sherman and camera crew treked to Japan for one-the-spot locales, and this adds to the picture's background and other production touches furnished under Leonard Goldstein's supervision. Clifford Stine's lensing is good, as are the other technical functions. *Brog.*

## Springfield Rifle
### (COLOR)

**Gary Cooper in good, actionful, early-west Union vs. Confederacy outdoor plot.**

Hollywood, Sept. 25.

Warners release of Louis F. Edelman production. Stars Gary Cooper, Phyllis Thaxter, David Brian; features Paul Kelly, Lon Chaney, Philip Carey, James Millican, Guinn "Big Boy" Williams, Alan Hale, Jr., Martin Milner, Wilton Graff. Directed by Andre DeToth. Screenplay, Charles Marquis Warren, Frank Davis; from story by Sloan Nibley; camera (Warner Color), Edwin DuPar; editor, Robert L. Swanson; music, Max Steiner. Previewed Sept. 23, '52. Running time, 92 MINS.

| | |
|---|---|
| Major "Lex" Kearny | Gary Cooper |
| Erin Kearny | Phyllis Thaxter |
| Austin "Mac" McCool | David Brian |
| Lt. Col. Hudson | Paul Kelly |
| Pete Elm | Lon Chaney |
| Capt. Ed. Tennick | Philip Carey |
| Matthew Quint | James Millican |
| Sgt. Snow | G. "Big Boy" Williams |
| Mizzell | Alan Hale, Jr. |
| Olie | Martin Milner |
| Col. Sharpe | Wilton Graff |
| General Halleck | Richard Hale |
| Pvt. Ferguson | James Brown |
| Cook | Vince Barnett |
| Cpl. Hamel | Poodles Hanneford |
| Sims | Jack Woody |
| Lt. Evans | Jerry O'Sullivan |
| Sgt. Poole | Ned Young |
| Cpl. Ramsey | William Fawcett |

The Springfield rifle and army counter-espionage are the bases for the plot of this Gary Cooper starrer. Premise serves as a good springboard for the 92 minutes of early-west localed dramatics and generates enough excitement to satisfy the action fan. The Cooper name for the marquees and the use of WarnerColor tints for displaying the outdoor scenery help make the business outlook good.

There are realistic values in the production to set up a story of how a foresighted Union officer masterminds a scheme to use counter-espionage to uncover the reasons why a northern cavalry post is unable to supply the mounts needed to keep the government's army on the move in the southern states. Every time the cavalry outpost tries to move a string of horses, renegades are tipped to the plan, ambush the soldiers and sell the horses to the Confederacy. There are a few story deficiencies but not enough to bother the average outdoor action fan nor to keep Andre DeToth's direction from spinning a steady pace.

Cooper, Union officer, is the key to the counter-espionage plot. He's cashiered on charges bordering on cowardice in the scheme cooked up by Wilton Graff, Union colonel, and joins up with David Brian, leader of the herd raiders. Working undercover, with the constant risk of exposure, plus the difficulties that arise with his wife, Phyllis Thaxter, and son, who are not tipped to the part he is playing, Cooper is put through the action gamut. DeToth handles the big, brawling sequences well. Before the conclusion is reached, Paul Kelly, commander of the cavalry post, is revealed as the southern sympathizer. Finale finds Cooper reinstated with full honors, both for breaking up the plot against the Union and affording the Army with an unorthodox testing of the Springfield rifle, which later is to become standard equipment.

Cooper handles himself easily in the top role. Miss Thaxter is appealing in a brief part. Brian's heavy character is excellently done. Kelly is strong as the southern sympathizer and other featured and supporting parts expertly delivered include those by Lon Chaney, Philip Carey, James Millican, Guinn "Big Boy" Williams, Alan Hale, Jr., Martin Milner, Graff and others.

The Louis F. Edelman production of the Charles Marquis Warren-Frank Davis script makes good use of outdoor scenic values, and Edwin DuPar's lensing is top-notch. Editing, music score and other contributions are expert. *Brog.*

## Savage Triangle

"Savage Triangle," French import which preemed at the Paris Theatre, N. Y., Monday (29), was reviewed by VARIETY under its original title of "Le Garcon Sauvage" (The Savage Boy) at the 1951 Venice Film Festival. Writing in the issue of Sept. 19, 1951, *Mosk* felt that director Jean Delannoy guided the film with "slick ness and pace." But nevertheless the critic opined "this picture does not have enough depth and motivation to give it credibility."

"Story of a prostitute and her young son," *Mosk* noted, "may have some exploitation values which may make it a good bet for sureseaters . . ." Reviewer added that Madeleine Robinson is "fine" as the good-natured prostitute, Pierre Beck is "sensitive" as the boy and Frank Villard "brings too many mannerisms" to the parasitic lover. Joseph Burstyn is distributing the Joseph Bercholz production in the U. S.

Pic originally was halted by U. S. censors, but one deletion allowed it to pass.

## The Planter's Wife
### (BRITISH)

**Routine domestic drama with Malayan war background; Claudette Colbert name may help overcome script weakness.**

London, Sept. 16.

GFD release of Pinnacle Production. Stars Claudette Colbert, Jack Hawkins and Anthony Steel; features Ram Gopal. Directed by Ken Annakin. Screenplay, Peter Proud and Guy Elmes; camera, Geffrey Unsworth; editor, Alfred Rome; music, Allan Gray. At Odeon, Leicester Square, Sept. 16, '52. Running time, 91 MINS.

| | |
|---|---|
| Liz Frazer | Claudette Colbert |
| Jim Frazer | Jack Hawkins |
| Inspector Hugh Dobson | Anthony Steel |
| Nair | Ram Gopal |
| Mat | Jeremy Spenser |
| Jack Bushell | Tom Macauley |
| Eleanor Bushell | Helen Goss |
| Ah Moy | Sonja Hana |
| Wan Li | Andy Ho |
| Mike Frazer | Peter Asher |
| Putra | Shaym Bahadur |
| Capt. Dell | Bryan Coleman |
| Lieutenant Summers | Don Sharp |
| Arminah | Maria Baillie |

The first British pic to have the Malayan war as its background, "The Planter's Wife" was made as a co-production with United Artists. The jungle campaign against local terrorists is depicted against a commonplace domestic drama, but later action sequences compensate for the lame opening. Claudette Colbert's name on the marquee should be a selling angle in the U. S. for a film which needs plenty of exploitation to help it at the boxoffice.

In its earlier stages, the yarn just limps along, the director introducing contrived thrills to sustain the action. One such incident depicting a tussle between a snake and a mongoose has absolutely no relation to the plot. Later sequences, however, focus attention on the actual campaign, and here the story is tense and dramatic.

The central characters in the yarn are Jim Frazer and his wife Liz, whose marriage shows signs of cracking. He wants her to return to London with their son and she makes it clear that if she leaves the plantation she will never come back. It is against this backcloth that the plot unspools. After their final triumph against the terrorists, the child is sent home while the wife remains.

Weaknesses in the script are an obvious handicap to the stars both of whom are capable of something much better. Anthony Steel has only a trivial role as a British inspector while Ram Gopal, better known for his Indian stage dancing, has a little more scope as a loyal native. Two juve roles are well played by Jeremy Spenser and Peter Asher. Backgrounds, filmed mainly in the Far East, deserve full credit. *Myro.*

## Night Without Sleep
### (SONGS)

**Dull, wordy attempt at psychological drama; very doubtful prospects.**

Hollywood, Sept. 26.

20th-Fox release of Robert Bassler production. Stars Linda Darnell, Gary Merrill, Hildegarde Neff; features Joyce MacKenzie, June Vincent, Donald Randolph, Hugh Beaumont. Directed by Roy Baker. Screenplay, Frank Partos, Elick Moll; from story by Moll; camera, Lucien Ballard; editor, Nick De Maggio; music, Cyril Mockridge; songs, Alfred Newman, Haven Gillespie, Ken Darby. Previewed, Sept. 24, '52. Running time, 77 MINS.

| | |
|---|---|
| Julie Bannon | Linda Darnell |
| Richard Morton | Gary Merrill |
| Lisa Muller | Hildegarde Neff |
| Laura Harkness | Joyce MacKenzie |
| Emily Morton | June Vincent |
| Dr. Clarke | Donald Randolph |
| John Harkness | Hugh Beaumont |
| Mrs. Carter | Louise Lorimer |
| Mr. Carter | William Forrest |
| Maitre D' | Steven Geray |
| Singer | Mauri Lynn |
| Henry | Bill Walker |
| Maid | Mae Marsh |
| Benny | Ben Carter |

"Night Without Sleep" is a wordy, dull attempt at psychological drama that plays off over 77 minutes at a slow flashback pace. Strictly for programmer bookings.

Stodgy pacing, lack of dramatic punch and the florid, bountiful dialog are three strikes against "Night." Yarn deals with a composer (Gary Merrill) who has flooded his talent in alcohol during his six-year marriage to heiress June Vincent, comes to early one morning on the sofa in his wife's Long Island mansion with the feeling he has committed murder sometime during the night. Footage takes off in a series of flashbacks to show him quarreling with his wife on the eve of her departure for Boston. Later, there's another quarrel with his mistress, Hildegarde Neff; then an idyllic evening with Linda Darnell, a film star whom he meets at a friend's home. This quick, romantic affair also ends in a quarrel and then is followed by another late-hour clash with the mistress.

Resolution of the complicated plotting finds Merrill telephoning Miss Neff, finding she's still alive: He then calls Miss Darnell. She's still around, so he goes upstairs, finds his wife's body. Before calling the police, Merrill takes time to arrange for a single tearose to be delivered to Miss Darnell on the boat she is taking to England, and the fadeout comes on this last gesture to romance.

There's not much the principals can do with the characters, and Roy Baker's direction fails to help them surmount the material. Brief, smaller parts fall to Steven Geray, Mauri Lynn, nitery singer, and Bill Walker, among others. "Too Late for Spring" and "Look at Me," are the tunes used, the first by Alfred Newman and Haven Gillespie, and the latter by Newman and Ken Darby.

Lucien Ballard gives the film good, low-key lensing. *Brog.*

## The Hour of 13

**Charming Raffles-type Scotland Yard yarn.**

Hollywood, Sept. 29.

Metro release of Hayes Goetz production. Stars Peter Lawford; features Dawn Addams, Roland Culver, Derek Bond, Leslie Dwyer, Michael Hordern, Colin Gordon. Directed by Harold French. Screenplay, Leon Gordon, Howard Emmett Rogers; based on novel by Philip MacDonald; camera, Guy Green; editors, Robert Watts, Raymond Poulton; music, composed and conducted by John Addison, played by the Royal Philharmonic Orchestra. Previewed Sept. 24, '52. Running time, 79 MINS.

| | |
|---|---|
| Nicholas Revel | Peter Lawford |
| Jane Frensham | Dawn Addams |
| Connor | Roland Culver |
| Sir Christopher Lenhurst | Derek Bond |
| Ernie Perker | Leslie Dwyer |
| Sir Herbert Frensham | Michael Hordern |
| MacStreet | Colin Gordon |
| Mrs. Chumley Orr | Heather Thatcher |
| Ford | Jack McNaughton |
| Mr. Chumley Orr | Campbell Cotts |
| Lady Elmbridge | Fabia Drake |
| Anderson | Michael Goodliffe |
| Magistrate of Court | Moultrie Kelsall |
| Cummings | Peter Copley |
| The "Terror" | Richard Shaw |

A slick jewel thief versus Scotland Yard, with a skulking murderer who has it in for London bobbies as an extra melodramatic touch, are the motivating factors behind this tale of charming skullduggery, lightly told under the title of "The Hour of 13." It's an okay companion feature entry offering.

The Hayes Goetz production has been filmed against an authentic London background, lending a nice touch to the 1890 setting of the Philip MacDonald story, scripted by Leon Gordon and Howard Emmett Rogers. Peter Lawford is the dashing jewel thief, pleasantly and likeably delivering the Rafflish character. He and his accomplices, Leslie Dwyer, a cabbie, and Colin Gordon, an insurance appraiser, have illegal designs on a valuable emerald. They manage to steal it at a swank party, but the rapier-wielding terror kills a bobbie who is guarding the affair, upsetting the plans for escape.

From then on, Harold French's direction makes it a good chase film as Lawford comes under the suspicions of Scotland Yard superintendent Roland Culver, both for the theft and the killings that have grown to an alarming total. Lawford's wits manage to keep him one jump ahead of Culver as he waits for the killing hue and cry to die down so he can dispose of the jewel. While this is going on he turns his attention to the pleasant chore of courting Dawn Addams, daughter of a Scotland Yard commissioner and betrothed of Derek Bond. When the chase gets too close, Lawford comes up with a scheme to trap the police-killer, executes it neatly but fails to reckon with Culver's unrelenting determination, so bids a farewell to Miss Addams and goes off to pay his debt to society.

French's direction, the scripting and the trouping of the cast keep the plot unfolding at an entertaining pace. Miss Addams is an attractive romantic foil, and Bond answers the stuffed-shirt demands of his role. Dwyer's cabbie is excellent. Culver, Gordon, Michael Hordern, Jack McNaughton and other British players making up most of the cast all do their part to make this good, light entertainment.

Guy Green's photography and special photographic effects, the editing, music score and other behind-the-camera credits are worthy. *Brog.*

## B.O. SOCK FOR REELS OF WALCOTT-MARCIANO

RKO should reap plenty of coin on its reelage of last week's Joe Walcott-Rocky Marciano heavyweight title fight, in which the latter lifted the crown via the kayo route in the 13th round at Philadelphia.

Tightly edited to show the exciting aspects of each of the 13 rounds, the clips had the benefit of a slugfest that in itself was exciting all the way, with audience always expectant of the one blow that could end it. And the right hand that ended the fight after less than a minute of the 13th was a fitting, explosive climax to a contest that had Walcott unquestionably on his way to a successful defense of the title that he won more than a year ago in his kayo of Ezzard Charles.

All highlights of the fight are captured by the camera, and Jimmy Powers supplies whatever fill-in commentary necessary. Sidelight explanations aren't vitally needed, however, since the excellent camerawork caught everything, including the closeups of the devastating body attacks employed by the aged champion and his rock-ribbed challenger.

The crushing right of Marciano that spelled finish to the battle is easily evident in the films, and if there was any question of the blow, the slow-motion unspooling reveals the devastation of the belt. *Kahn.*

## The Blazing Forest
### (Color)

**Pine-Thomas outdoor actioner. Good prospects in general situations.**

Hollywood, Sept. 26.

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne; features William Demarest, Agnes Moorehead, Richard Arlen, Susan Morrow, Roscoe Ates, Lynne Roberts, Walter Reed, Ewing Mitchell. Directed by Edward Ludwig. Screenplay, Lewis R. Foster, Winston Miller; camera (Technicolor), Lionel Lindon; editor, Howard Smith; music, Lucien Cailliet. Previewed, Sept. 11, '52. Running time, 90 MINS.

| | |
|---|---|
| Kelly Hanson | John Payne |
| Syd Jessup | William Demarest |
| Jessie Crain | Agnes Moorehead |
| Joe Morgan | Richard Arlen |
| Sharon Wilks | Susan Morrow |
| Beans | Roscoe Ates |
| Grace | Lynne Roberts |
| Ranger | Ewing Mitchell |
| Max | Walter Reed |
| Lumberjacks | Jim Davies, Joey Ray, Joe Garcia, Brett Houston, Max Wagner |

Pine-Thomas have another of their acceptable outdoor action features in "The Blazing Forest," a tall-timber yarn that shapes toward good prospects in the general market. As usual with P-T entries, the stress is on rugged action, dressed in Technicolor, with good exploitation possibilities.

Location lensing sets up the outdoors flavor for the screen story by Lewis R. Foster and Winston Miller. Plot mixes in a romance angle, as well as a good and bad-brother twist, to balance off the action sequences involved with log-

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# CENSORSHIP SEALS PRESS-PIX TIE

## '53 Cannes Fete to Open in March; Film Festivals Mushroom Over World

Paris, Sept. 23.

With the Venice Film Festival still an echo here, the Cannes Fete is already being discussed and planned for next year. This second big competitive festival will have new rules and will be staged early so as to leave a gap between it and Venice fete. This would allow each to have a good choice of the worthy films. Another reason for the March 11-26 dates stems from the difficulties encountered last year with the Bureau of Tourism. The 1952 festival cut into the already going season, and it would prefer to have it held during the offseason so as to get special rates from hotels and help cure the dull trade.

The Cannes fete also will be cut down in running time, according to Director Favre Le Bret. A selection committee will be formed to pick the films, and only 12 pix will be officially entered in the competish. Other films will be shown during the day. Prizes have not been set as yet, but there may be only one for the best film.

In spite of the agreement of the International Producers' Assn. to support only two competitive festivals annually, Venice and Cannes, there are still many fetes unspooling every year, with new ones mushrooming out in all parts of the world. Though they are considered unofficial and no prizes are awarded in many cases.

This year already has seen fetes in Knokke-Le-Zoute, Belgium, Berlin, Vichy (a public referendum festival), Madrs, India, Uruguay and Edinburgh. In the offing there are festivals planned for Rio de Janeiro (in 1954), Acapulco, Mexico, and one in Moscow, this year.

## 20th-Fox, Artie House In Tussle Over Switch In Bookings of 'O. Henry'

Tussle is going on between 20th-Fox and the Fine Arts Theatre, New York art film showcase, over distrib's move in throwing booking of "O. Henry's Full House" to Brandt's Trans-Lux 52nd St. house after originally signing contract for pic with Richard Davis, Fine Arts operator.

Davis is burning over 20th-Fox switch and currently discussing things with his attorney, Louis Nizer. Davis' position is that while he has had his differences with 20th over the film, he never released the company from its contract. According to Davis, 20th had made concessions and then tried to renege. 20th spokesman this week minimized whole issue as a normal difficulty between buyer and seller. He said that Davis, after ogling Chaplin's "Limelight," had asked to be released of his contract and that 20th had accepted, leaving the company free to do as it pleased.

Davis says he originally contracted with the understanding that 20th would eliminate the "Ransom of Red Chief" sequence, starring Fred Allen and Oscar Levant. Darryl F. Zanuck, 20th production chief, objected to this but later

(Continued on page 18)

## Stanwyck in 'Fire'

Hollywood, Sept. 30.

Stanley Kramer signed Barbara Stanwyck to star in "Circle of Fire," replacing Mary Pickford, who turned down the role because the film lacked a Technicolor commitment. Script is being rewritten to make the star a younger woman.

Filming will start late in November to permit Miss Stanwyck to complete her role in "Titanic" at 20th-Fox.

## 20th's 25c Divvy

A quarterly cash dividend of 25c per share on outstanding 20th-Fox common stock has been declared payable Oct. 31, 1952, to stockholders of record at the close of business on Oct. 15, 1952.

## Pic Teaches ABC's Of Political Campaigning

ABC's of campaigning are being taught volunteer Republican workers in the current Presidential race by means of a 20-minute film titled "Henry Lends a Hand."

Sponsored by the Committee for Political Education and Information, the film was made last summer by Information Productions, Inc. It tells how a young American couple became interested in political work and examines their failures and successes in canvassing, publicity, speechmaking, etc.

Cast as the couple are John Ward and Frances Helm. IPI owners Alfred Butterfield and Thomas H. Wolf produced from their own script. Dwight Weist narrates.

## Carriage Trade Lured to Russe Opera-Ballet Pic

Apparently moved by the axiom, "art knows no barriers," the carriage trade is swarming to the Stanley Theatre, N. Y., where the Soviet-made "The Grand Concert" went into its fifth week Saturday (27). The Russian opera and ballet picture, which features leading Soviet artists, is rated by house operator David Fine as his best grosser there since "Ivan the Terrible" in 1945.

Many of the Stanley's new patrons, Fine observed this week, are those who attend the Metropolitan Opera. That institution, incidentally, is diagonally across the street from the Stanley. Newcomers heading for a "Concert" screening are frequently chauffeur-driven in limousines.

Fine credits the capacity business to a number of favorable reviews, principally Howard Thompson's notice in the Times plus an editorial, and Bosley Crowther's Sunday followup piece in the same

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## CARLTON'S $504,385 LIABILITIES IN BKPTCY.

Rex Carlton, who once headed the now defunct Laurel Films, filed a voluntary petition of bankruptcy in N. Y. Federal Court last week, listing liabilities of $504,385 and $300 in assets. All his assets, the indie producer explained in the papers, had been taken over by two major creditors, the Chemical Bank & Trust Co. and the Motion Picture Releasing Corp.

Chemical Bank originally lent Carlton $400,000. He repaid part of this amount but still owes a balance of $155,800. His indebtedness to MPRC results from a $55,800 judgment the firm won against him in N. Y. Supreme Court last year. Other large creditors include Kenneth Meredith and J. Edward Pluss, $146,950; Reeves Sound Studio, $68,291, and Deluxe Laboratories, $29,000.

Although listing $504,385 as his liabilities, Carlton claims that he's not entirely liable for $455,708 of this amount since his former associates, Joseph Lerner and Edmund Dorfman, are also involved in running up this tally. Among unsecured creditors named in the petition are Martin Stern, $25,000; Gail Kubic, $10,000, and L. Liebson, $3,500.

While heading Laurel, Carlton turned out such films as "Guilty Bystander," a Zachary Scott-Faye Emerson starrer, and "Mr. Universe," which had Jack Carson, Robert Alda and Janis Paige in top roles. More recently he reportedly was associated with producing an indie venture called "The Miami Story."

## COMMON FIGHT KEY TO BOND

An important but overlooked adjunct of the industry's censorship fight, according to many pixites, is that it did more to bring about a friendly press than all previous direct overtures.

Film execs frankly state that the pro-industry comments stemmed from the time of the U. S. Supreme Court's decisions on the "Miracle" and "Pinky" cases. When the rulings were handed down, the nation's newspapers were almost unanimous in hailing the pic industry's attainment of a status similar to a free press.

Pro-industry support continued as local newspapers offered editorial aid in the effort to strike down local and state censors. The trend continued with solid press support against the Dept. of Justice's antitrust action in aiming to force pic firms to sell their 16m films to television. Speed and tone of the editorials condemning the Government's action, with important and influential newspapers aligning themselves with the industry, surprised veteran filmites who for years had been accustomed to a lukewarm if not hostile press.

It's pointed out that less than five years ago serious attempts were made to elicit press support for the censorship battle, but to no avail. Overtures to individual newspapers and publisher associations resulted in a cold shoulder. At that time, films and the radio-TV industry failed to get the press to join them in presenting a solid front against Government regulations considered of a censorship nature. The general stand-offish press attitude continued until only recently. Industryites attribute the change to the press' realization that it was a common fight and that when one medium of communication is threatened, all are.

Press' friendliness to films has been reflected in other ways in

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## Theatre Execs Become 'Students' of Ballyhoo Course Set by AMPA

Pointing up the importance being placed by exhibs in more aggressive exploitation is the interest displayed by higher-echelon execs in the pub-ad courses instituted by the Associated Motion Picture Advertisers, New York. Weekly session, which got underway last Thursday (25 were originally conceived to instruct young industryites in the elements of film showmanship and ballyhoo. To the surprise of AMPA, however, many experienced and vet filmites signed up for the 12-session course.

Classes are being held in various N. Y. screening rooms. Theatremen returning to "school" include Bob Shapiro, managing director of the N. Y. Paramount; Gene Pleschette, manager of the Brooklyn Paramount; Nick Schermerhorn, Walter Reade circuit general manager, and Paul Peterson, drive-in supervisor for the Reade organization. In addition, the "students" include top city managers and theatre managers from the Reade circuit. Tuition for the Reade personnel, $15 per person, is being paid by the Reade company. Latter arrangement is also being contemplated by RKO Theatres, which is currently polling its managers to line up volunteers.

Because of interest being shown in the showmanship courses outside the N. Y. metropolitan area, AMPA plans to publish the text of the initial series. Sessions will be tape-recorded.

## Par's Italo Distrib

"Sensualita," Ponti-De Laurentiis Italiah production, has been acquired for release outside the American market by Paramount, which participated in financing the film.

Pic will be distributed in the U. S. and Canada by Lopert Films.

## RKO's New Mgt. Seeking to Stretch Product Until Assured of New Pix

With production at the studio shut down while the new management group, headed by Ralph Stolkin, is in the process of taking over the operation from Howard Hughes, RKO's distribution force is aiming to stretch the available product until it is assured of a steady flow from its own factory.

Currently there are 13 pix set or nearly ready for release, with only five completely bearing the RKO stamp. Although the 13 pix are more or less ready to move through the distrib channels, various factors exist that could conceivably delay several.

Among the five exclusively-made RKO films are three starring Jean Simmons, all made during the period Miss Simmons was having a court squabble with Hughes. In addition, Miss Simmons has a leading role in Gabriel Pascal's production of G. B. Shaw's "Androcles and the Lion," made on the RKO lot. Her other pix include "The Murder," "Beautiful, But Dangerous" and "Breakup." Although "Androcles" and the other pix are set to go, RKO's sales force does not think it wise to give exhibs and the public too much of Miss Simmons at one time. As a result, pix will be held and released on a staggered basis.

Another pic, although completed, is still in the problem category. "Jet Pilot" has been in and out of the editing mill several times and still hadn't been processed to the satisfaction of studio officials up

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## Argentine Pic Nixed By N.Y. Regents Bd.

Albany, Sept. 30.

"Slaves of the Underworld," Spanish-language picture produced in Argentina, cannot be publicly shown in New York State because it would "tend to corrupt morals and incite to crime," the Board of Regents decided Friday (25).

The Regents upheld Hugh M. Flick, director of its division, who refused a state license to the film, which tells the efforts of a doctor to track down the killer of his wife, slain under circumstances indicating she had been a marijuana addict and had connections with underworld characters. The physician exposes himself to the drug and becomes an addict, but finally is cured and the drug ring smashed.

The appellant, A. J. Film Distribution Co. of New York City, through attorney Arnold Jacobs, argued that the film would help check drug addiction.

## Would Overhaul RKO Theatres Bd. In Pix Co.'s Sale

Overhauling of the RKO Theatres board of directors is due shortly in the wake of sale by Howard Hughes of his controlling stock in RKO Pictures.

Having dropped the film shares, Hughes expectedly will get the legalistics moving to take over the active ownership, which includes direct voting rights, of the 929,000 shares of the theatre outfit's stock trusteed with the Irving Trust Co. Trust arrangement was part of the RKO antitrust consent decree and was to last as long as Hughes held the pic company stock.

Board now comprises prexy Sol A. Schwartz and Edward C. Raftery, representing management; William J. Wardall and Ben-Fleming Sessel, for Irving Trust, and David J. Greene and A. Louis Oresman. Greene led the proxy battle against the management last year, the result of which was his and Oresman's election to the board.

Extent of the reshuffling due is not clear at this time but it's regarded as a certainty that Greene and Oresman will stay on. They own 107,950 shares of the chain's stock and had numerous other minority stockholders on their side in the proxy row. The two, incidentally, have been steadily increasing their holdings.

Observers believe that the likely source for Hughes would be for him to remove the two Irving Trust reps.

## BERNSTEIN-HITCHCOCK READY 2 MORE FILMS

Sidney L. Bernstein, who's partnered with Alfred Hitchcock in Transatlantic Pictures, planed to London, Friday (26), after a nine-month stay in the U. S. and Canada to supervise production of TP's Montgomery Clift starrer, "I Confess." Directed by Hitchcock, the venture has been locationing in Quebec for the past efw weeks.

Prior to his departure from New York Bernstein disclosed that Transatlantic is readying two more projects. First on the indie company's agenda is "Dark Duty" while "To Catch a Thief will roll in England next year, with Cary Grant as the male lead.

Although "Confess" will be released through Warners, Bernstein declared that no distribution agreements as yet have been made for either "Duty" or "Thief." The producer, who's also a top exec of Granada Theatres in England, expects to return from London soon.

## RKO to Release Atom Bomb Maneuvers Next Month in Govt. Deal

RKO-Pathe expects to have the color footage of the Yucca Flat, Nevada, atomic warfare maneuvers of the Marine Corps ready for release some time next month. Outfit is currently editing the 29,000 feet of footage, which contains for the first time tinted shots of an A-bomb blast. Film, shot by 15 Marine Corps cameramen, will be cut to 1,530 feet for a 17-minute two-reeler and will be released by RKO under the title of "Operation A-Bomb."

RKO snared the footage after the Defense Dept., via the Motion Picture Assn. of America, asked the major filmeries to have a gander at the footage and to suggest what could be done in the matter of editing and distribution. RKO apparently offered the Defense Dept. the best deal. No coin was involved, of course, the Defense Dept. being interested in the assembling and distribution of the footage as a public relations effort. Only stipulation was that RKO turn over to the armed forces 16 prints of the film for instructional use. Coin received from regular theatrical rentals goes direct to RKO with no strings attached.

Jay Bonafield, RKO Pathe's exec v.p., serves as producer, and Burton Benjamin is writing the narration and supervising the assembling. Hearst newsman Bob Considine is doing the narration.

## Suspends Farley Granger

Hollywood, Sept. 30.

Farley Granger was suspended by Samuel Goldwyn Productions over the weekend as the result of his refusal to participate in promotional activities for "Hans Christian Andersen." Granger is not in the film, which stars Danny Kaye.

Star was asked to travel to New York to make the publicity rounds and refused.

## Techni's 50c Divvy

Following a board meeting in New York last week, Technicolor declared a dividend of 50c per share payable Oct. 20 to stockholders of record on Oct. 6.

Melon marks the third 50c divvy per share paid by Technicolor during 1952.

# L.A. Lagging; 'Pirate' Brisk $31,000, 'Devil'-'My Man' Okay $27,000, 'Paris' Light 18G, 'Hawk' 19G; 'House' 8G, 2d

Los Angeles, Sept. 30.

First-run biz continues to slip in current frame despite five new entries. Best newcomer is "Crimson Pirate" with good $31,000 in three theatres. Combo of "Devil Makes Three" and "My Man and I" shapes fairly nice $27,000 in 9-day week for two houses.

Light $18,000 is seen for "Assignment Paris" playing in two spots while "Woman of North Country" looks small $6,000 in four locations. "Golden Hawk," playing in two sites, shapes mild $19,000, with fight pix helping.

"Full House" still is smart at $8,000 in second session at the Canon. "Just For You" is way down to $13,500 in second round in two houses.

### Estimates for This Week

**Los Angeles, Chinese** (FWC) (2,097; 2,048; 70-$1.10)—"Just For You" (Par) and "Tropical Heatwave" (Rep) (2d wk). Way off to $13,500. Last week, $20,300.

**Hollywood, Wiltern, Orpheum** (WB-Metropolitan) (2,756; 2,344; 2,213; 70-$1.10)—"Crimson Pirate" (WB) and "Midnight Melody" (Rep) (reissue) (Orpheum only). Good $31,000. Last week, Hollywood, Wiltern, "Yankee Buccaneer" (U) (10 days), $13,000. Orpheum Fox Beverly, "Big Sky" (RKO) and "Jungle Chang" (RKO) (Orpheum only) (5th wk), $8,200.

**Loew's State, Egyptian** (UATC) (2,404; 1,538; 70-$1.10) — "Devil Makes Three" (M-G) and "My Man and I" (M-G). Fairly nice $27,000 in 9 days. Last week, "Fearless Fagan" (M-G) and "You For Me" (M-G) (2d wk-5 days), $8,500.

**Hillstreet, Pantages** (RKO) (2,752; 2,812; 70-$1.10) — "Golden Hawk" (Col) and "Voodoo Tiger" (Col). Light $19,000. Last week, "The Ring" (UA) and "Cry, Beloved Country" (UA), $27,600.

**Beverly Hills, Downtown** (WB) (1,612; 1,757; 80-$1.20) — "Les Miserables" (20th) (4th wk). Small $6.000. Last week, $7,000.

**Los Angeles, Hollywood Paramounts** (UPT-F&M) (3,300; 1,430; 70-$1.10) — "Assignment Paris" (Col) and "Oriental Evil" (Indie) (L. A. Par only). Light $18,000. Last week, L. A. Paramount, "Wagons West" (Mono) with Lionel Hampton orch topping stagebill, $27,300.

**Ritz, Loyola, Vogue, Globe** (FWC) (1,370; 1,248; 885; 782; 70-$1.10)—"Woman of North Country" (Rep) and "Gallant Thoroughbred" (Rep) (reissue). Lukewarm $6,000. Last week, Vogue, Loyola, Globe, El Rey, "Pancho Villa Returns" (Indie) and "Feudin' Fools" (Mono), $8,700.

**Canon** (ABC) (533; $1.20)—"Full House" (20th) (2d wk). Smart $8.000. Last week, smash $9,200.

**Wilshire** (FWC) (2,296; 80-$1.50) —"Carrie" (Par) (7th wk). Dull $2,700. Last week, $2,800.

**Four Star** (UATC) (900; 70-90)—"Cyrano" (UA) and "Kon-Tiki" (RKO) (reissues). Thin $2,300. Last week, "One Minute Zero" (RKO) (3d wk), $2,200.

**United Artists** (UATC) (2,100; 70-90)—"Yankee Buccaneer" (U) and "Scatterbrain" (Rep) (2d wk). Slow $2,300. Last week, $4,500.

**Palace** (Metropolitan) (1,230; 70-90)—"World in Arms" (U) (6th wk) and "Where's Charley" (WB) (2d run). So-so $4,000 or near. Last week, with Hollywood Paramount, $10,500.

# 'Ivanhoe' Giant $40,000, Pitt.; 'Monkey' Tall 9G, 'Fatima' Fancy 9½G, 3d

Pittsburgh, Sept. 30.

"Ivanhoe" is delivering the expected smash session at the Penn, and will shake loose the biggest gross there in years. Looks set for a run. Walcott-Marciano fight pix are helping second week of "Crimson Pirate" at Stanley while Marilyn Monroe's b.o. draw is credited with putting over "Monkey Business" at the Harris. "Untamed Frontier" just so-so at Fulton. Third week of "Lady of Fatima" and second of "Lady Vanishes" both are still in the chips.

### Estimates for This Week

**Fulton** (Shea) (1,700; 50-85)—"Untamed Frontier" (U). Nothing much for this at $5,000. Last week, "Full House" (20th), $4,200.

**Harris** (Harris) (2,200; 50-85)—"Monkey Business" (20th). Sturdy $9,000. Sticks two extra days to put house back on Friday opening

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## Broadway Grosses

**Estimated Total Gross**

**This Week** ....... $536,300
*(Based on 19 theatres)*

**Last Year** ......... $587,700
*(Based on 19 theatres)*

# 'Fatima' Huge 29G Tops Slow Philly

Philadelphia, Sept. 30.

"Miracle of Our Lady of Fatima" struck a fast pace right at the start and was boosted further by a big weekend. "Assignment Paris" also broke well and maintained its pace at the Goldman. "My Man and I" looks okay at Stanton. "Fearless Fagan" is dull at the Midtown. "Rose Bowl Story" is being helped by Duke Ellington on the stage but only fair session looks at the Earle.

### Estimates for This Week

**Arcadia** (S&S) (625; 85-$1.20)—"Merry Widow" (M-G) (5th wk). Good $9,000. Last week, fine $10,000.

**Boyd** (WB) 2,360; 80-$1.30)—"Miracle of Fatima" (WB). Terrific $29,000. Last week, "Devil Makes Three" (M-G), mild $8,500 for last 5 days.

**Fox** (20th) (2,250; 50-99)—"Monkey Business" (20th) (2d wk) plus Marciano-Walcott fight pix. Fight film's helping to hold this to big $17,000. Last week, $20,000.

**Goldman** (Goldman) (1,200; 50-99) — "Assignment Paris" (Col). Sturdy 20,000. Last week, "Sudden Fear" (RKO) (5th wk), great $10,000.

**Mastbaum** (WB) (4,360; 50-99)—"What Price Glory" (20th) (3d wk). Way down to $8,500. Last week, small $11,000.

**Midtown** (Goldman) (1,000; 50-99) —"Fearless Fagan" (M-G). Sad $5,000. Last week, "Captain Pirate" (Col), $6,500.

**Randolph** (Goldman) (2,500; 50-99)—"Full House" (20th) (2d wk). Thin $9,000. Last week, strong $18,000.

**Stanley** (WB) (2,900; 50-99)—"One Minute to Zero" (RKO) (2d wk) plus fight pix. Mild $13,000. Last week, good $20,000.

**Stanton** (WB) (1,473; 50-99)—"My Man and I" (M-G). Okay $8,500. Last week, "Black Swan" (20th) and "Laura" (20th) (reissues), $8,000.

**Trans-Lux** (T-L) (500; 85-$1.20)—"Dreamboat" (20th) (4th wk). Holding at $5,000 near last week's big $5,200.

**Earle** (WB) (2,700; 50-$1.10)—"Rose Bowl Story" (Mono) with Duke Ellington onstage. Band is helping but only fair $16,500 looms. Last week, not open.

# 'Pirate' Socko $15,000, Port.; 'Sky' Rugged 13G

Portland, Ore., Sept. 30.

Biz has gone into a slump here partly because of the opening of city's first TV station. Extreme heat also has hurt. Standout currently is "Crimson Pirate," smash at the Broadway. "Big Sky" shapes nice in two spots.

### Estimates for This Week

**Broadway** (Parker) (1,890; 65-90) —"Crimson Pirate" (WB) and "Without Warning" (UA). Smash $15,000. Last week, "Where's Charley" (WB) and "Captive City" (UA), $7,000.

**Liberty** (Hamrick) (1,850; 65-90) —"Washington Story" (M-G) and "Desert Passage" (RKO). Fine $8,000 or close. Last week, "The Merry Widow" (M-G) and "You For Me" (M-G) (3d wk), $8,000.

**Mayfair** (Evergreen) (1,500; 65-90)—"Wild Heart" (RKO) and "Maytime In Mayfair" (Indie). Mild $3,500. Last week, legit play.

**Oriental** (Evergreen) (2,000; 65-90)—"Big Sky" (RKO) and Marciano-Walcott fight pix, day-date with Orpheum. Good $5,000. Last week, "Monkey Business" (20th) and "Shores of Tripoli" (20th) (reissue), $4,800.

**Orpheum** (Evergreen) (1,750; 65-90)—"Big Sky" (RKO) and Marciano fight films. Nice $8.000. Last week, "Greatest Show" (Par), $9,000.

**Paramount** (Evergreen) (3,400; 65-90)—"Monkey Business" (20th) and "Shores Tripoli" (20th) (reissue) (2d wk). Big $7,400. Last week, $8,800.

**United Artists** (Parker) (890; 65-90—"Just For You" (Par) (2d wk). Oke $7,500. Last week, fine $9,400.

# Crosby Hotsy 10G Tops Mild Mpls.

Minneapolis, Sept. 30.

Fresh entries are limited to four bills as holdovers and moveovers currently are perking here this session. Comparatively limited choice of new product and weekend return of warm weather helped to depopulate the Loop and make for boxoffice blues.

First honors go to "Just for You" at Radio City, where good. "One Minute to Zero" looks fine at Orpheum. "Fearless Fagan" and "Les Miserables" are finding the going rough. Moveovers of "The Quiet Man" and "Sudden Fear" are doing well.

### Estimates for This Week

**Century** (Par) (1,600; 50-76)—"Les Miserables" (20th). Well received all around, but absence of cast names a handicap. Good $5,000. Last week, "Merry Widow," (M-G) (3d wk), $4,500.

**Gopher** (Berger) (1,000; 50-76)—"Don't Bother To Knock" (20th) (2d wk). Potency of Monroe-Widmark name combo helping this one at boxoffice here. Okay $4,000. Last week, $6,200.

**Lyric** (Par) (1,000; 50-76)—"Quiet Man" (Rep.) (m.o.). Moved here after hitting good initial Radio City pace. First moveover here in many months. Nothing but

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# 'Ivanhoe' Wow $57,000 in OK Hub; 'Miracle' Brisk 17G, 'Quiet' 18G, 2d

Boston, Sept. 30.

Two newcomers, "Ivanhoe" at State and Orpheum and "Miracle of Lady of Fatima" at Astor, each at tilted prices, are both great. With the exception of the oldie combo, "Fuller Brush Man" and "Fuller Brush Girl" at the Boston, and return date of "Tales of Hoffmann" at Beacon Hill other majors are holding over. "Stranger in Between" at Exeter opened Sunday. "Quiet Man" still is getting sizable coin in second Met session.

### Estimates for This Week

**Astor** (B&Q) (1,500; 74-$1.20)—"Miracle of Lady of Fatima" (WB). Great $17,000. Last week, "Assignment Paris" (Col) (2d wk), below expectations at $5,000.

**Beacon Hill** (Beacon Hill) (682; 50-90)—"Tales of Hoffmann" (UA). Opened today (Tues.). Last week, "Lady Vanishes" (UA) and "The Scarf" (UA) (2d wk), nice $4,000.

**Boston** (RKO) (3,000; 40-85)—"Fuller Brush Man" (Col) and "Fuller Brush Girl" (Col) (reissues) plus Marciano-Walcott fight pix. So-so $9,000. Last week, "Golden Hawk" (Col) and "Desert Passage" (RKO), good $13,000.

**Exeter** (Indie) (1,300; 60-80)—"Stranger in Between" (U). Opened Sunday (28). Last week, "Island Rescue" (U) and "Ivory Hunter" (U) (4th wk), oke $4,000.

**Fenway** (NET) (1,373; 40-85)—"Just for You" (Par) and "Woman of North Country" (Rep) (2d wk). Off to about $3,500 following oke $5,500 for first.

**Memorial** (RKO) (3,000; 40-85)—"Big Sky" (RKO) and "Secret People" (Lip) (2d wk). Held at $14,000 after solid $19,500 for first. Fight pix added during current session.

**Metropolitan** (NET) (4,367; 40-85)—"Quiet Man" (Rep) (2d wk). Skidded to $18,000 following sturdy $26,000 opener, but below expectancy.

**Orpheum** (Loew) (3,000; 74-$1.25) —"Ivanhoe" (M-G). Wow $34,000. Last week, "Fearless Fagan" (M-G) and "Rainbow Round Shoulder" (Col), slow $9.500 in six days.

**Paramount** (NET) (1,700; 40-85) —"Just for You" (Par) and "Woman of North Country" (Rep) (2d wk). Near $9,000 after tasty $14,000 for first.

**State** (Loew) (3,500; 74-$1.25)—"Ivanhoe" (M-G). Sock $23,000. Last week, "Fearless Fagan" (M-G) and "Rainbow Round Shoulder" (Col), slender $5,000 in 6 days.

## Key City Grosses

**Estimated Total Gross**

**This Week** ...... $2,300,100
*(Based on 22 cities, 196 theatres, chiefly first runs, including N. Y.)*

**Total Gross Same Week**

**Last Year** ....... $2,487,000
*(Based on 25 cities, and 216 theatres.)*

# 'Quiet' Sockeroo $18,000 in Cleve.

Cleveland, Sept. 30.

Main stem houses are galvanized by a brace of boxoffice heavyweights, led by State's "Quiet Man," which did terrific weekend biz, and looks like one of house toppers for season. "Ice Capades of 1953" moved into Arena to cop capacity trade at start but is not hurting many of key spots. "Miracle of Fatima" still is sock on third round at Allen. "High Noon" on stayover at Hipp continues to be big. Same goes for "Ivanhoe" on ninth lap at Stillman.

### Estimates for This Week

**Allen** (Warner) (3,000: 55-85)—"Miracle of Fatima" (WB) (3d wk). Sock $10,000 after $19,000 last folio.

**Hipp** (Telemagemont) (3,700; 55-85)—"High Noon" (UA) (2d wk). Smart $13,000, following great $22.000 last week.

**Ohio** (Loew's) (3,300; 55-85)—"Son of Paleface" (Par) (m.o.). Stout $7,500. Last week, "Jumping Jacks" (Par) (m.o.), great $8,500 on third downtown week.

**Palace** (RKO) (3,300; 55-85)—"Assignment Paris" (Col). Okay $13.000. Last week, "Full House" (20th), average $7,000, but week helped by telecast of Walcott-Marciano fight, which pulled $4,500.

**State** (Loew's) (3,450; 55-85)—"Quiet Man" (Rep). Great $18,000, and holding. Last week, "Son of Paleface" (Par), big $16,000.

**Stillman** (Loew's) (2,700; 55-85) —"Ivanhoe" (M-G) (9th wk). Fine $9.000, about same as last week.

**Tower** (Telemagemont) (500; 55-85)—"Comanche Territory" (U) and "Apache Drums" (U) (reissues). Oke $2,500. Last week, "What Price Glory" (20th) (m.o.), average $2,400.

# 'Alley' Lively $14,500, Toronto; 'Quiet' Terrif 25G, 'House' 11G in 2d

Toronto, Sept. 30.

It is mostly holdover at the major first-runs but all appear warranted. In fact, "Quiet Man" looms even bigger on second stanza than first at Imperial, both being terrific. Also in subsequent frames are "Affair in Trinidad," "Full House," "Carrie" and "Merry Widow," all big. One of few newcomers, "Glory Alley," shapes okay in six houses.

### Estimates for This Week

**Crest, Downtown, Glendale, Mayfair, Scarboro, State** (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Glory Alley" (M-G) and "Confidence Girl" (UA). Satisfactory $14,500. Last week, "Cripple Creek" (Col) and "Sea Tiger" (Mono), $15,000.

**Eglinton** (FP) (1,080; 40-80) — "Les Miserables" (20th) (2d wk). Oke $6,000. Last week, $7,000.

**Imperial** (FP) (3,373; 50-80) — "Quiet Man" (Rep) (2d wk). Smash $25,000 to top last week's $24,000.

**Loew's** (Loew) (2,748; 50-80) — "Merry Widow" (M-G) (3d wk). Holding sturdily at $8,000. Last week, $10,000.

**Odeon** (Rank) (2,390; 50-90) — "Full House" (20th) (2d wk). Lusty $12,000. Last week, $14,000.

**Shea's** (FP) (2,396; 40-80)—"Affair Trinidad" (Col) (2d wk). Lusty $12,000. Last week, $14,000.

**University** (FP) (1,558; 40-80)—"Carrie" (Par) (3d wk). Holding nicely at $8,500. Last week, $10,500.

**Uptown** (Loew) (2,743; 40-80) — "Son of Ali Baba" (U). Light $6,500. Last week, "Devil Makes Three" (M-G), $6,000.

# 'Ivanhoe' Smash $30,000 Paces K.C.; 'For You' Great 15G, 'Buccaneer' 11G

Kansas City, Sept. 30.

Strong newcomers, "Ivanhoe" at Midland and "Just for You" at Paramount are racking up sock grosses here currently. Playing at advanced prices, "Ivanhoe" may top $30,000 in its first week, placing it in the "Quo Vadis" class. "Just for You" is also great at a smaller house, will stay a second stanza. Moderate biz is indicated for "Big Sky" at the Missouri while Fox Midwest four first-runs are getting only fairish returns on "Yankee Buccaneer" and "Son of Ali Baba." Weather is unseasonally warm here, encouraging outdoor activity.

### Estimates for This Week

**Kimo** (Dickinson) (504; 50-75)—"Outcast of Islands" (UA) (3d wk). Slowed down to $1,000. Last week, satisfactory $1,500.

**Midland** (Loew's) (3,500; 75-$1.10) —"Ivanhoe" (M-G). Continuous showing at upped scale landing a terrific $30,000. Will hold. Last week, "Devil Makes Three" (M-G) and "Glory Alley" (M-G), mild $8,000 at 75c top.

**Missouri** (RKO) (2,650; 50-75)—"Big Sky" (RKO) and "Feudin' Fools" (Mono). Moderate $7,500. Last week, "One Minute To Zero" (RKO) and "Models, Inc." (Indie), healthy $9,000.

**Paramount** (Tri-States) (1,900; 50-75)—"Just for You" (Par). One of bigger films of fall season here, rousing $15,000 for first week. Holds. Last week, "Carrie" (Par), dull $6,000.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2.043; 700; 1,217; 50-75)— "Yankee Buccaneer" (U) and "Son of Ali Baba" (U). Light $11,000. Last week, "Don't Bother To Knock" (20th) and "Outcasts Poker Flat" (20th), average $13,000.

**Vogue** (Golden) (550; 50-85)—"Island Rescue" (Indie) (2d wk). Fairish $1,400. Last week, oke $1,600.

# 'Ivanhoe' Socko $20,000, Indpls.; 'Bonzo' Bright 11G, '1 Minute' Oke 9G

Indianapolis, Sept. 30.

Biz is showing first signs of fall upturn at first-runs here this stanza. "Ivanhoe," after slow start, is smash at Loew's to lead city. "Bonzo Goes To College," at Circle, is stout on good family draw. "One Minute to Zero" at Indiana is oke.

### Estimates for This Week

**Circle** (Cockrill-Dolle) (2,800; 50-76)—"Bonzo To College" (U) and "Son of Ali Baba" (U). Solid $11,000. Last week, "Dreamboat" (20th and "Dark Man" (Indie), $11,500.

**Indiana** (C-D) (3,200; 50-76)—"One Minute To Zero" (RKO) and "Sea Tiger" (Mono). Okay $9,000. Last week, "Caribbean" (Par) and "Arctic Flight" (Mono), $8,000.

**Loew's** (Loew's) (2,427; 76-$1.10) —"Ivanhoe" (M-G). Smash $20,000 to top town. Last week, "High Noon" (UA) and "Last Train From Bombay" (Col) (2d wk), slow $6,500.

**Lyric** (C-D) (1,600; 50-76)—"Untamed Frontier" (U) and "Gold Fever" (Mono). Fair $4,500. Last week, "Latuko" (Indie) and "Road Agent" (RKO), $5,000.

# 'Bombay' Hefty $13,000, Mont'l; 'Duel' Big 10G

Montreal, Sept. 30.

"Merry Widow" at Loew's continues to lead all the city following a socko first week. "Encore" at Palace and "Last Train From Bombay" are doing well for newcomers. "Don't Bother to Knock" still is okay in second Capitol week.

### Estimates for This Week

**Palace** (C.T.) (2,626; 34-60) — "Encore" (Par). Fine $15,000. Last week, "We're Not Married" (20th) (2d wk), $12,000.

**Capitol** (C.T.) (2,412; 34-60) — "Don't Bother To Knock" (20th) (2d wk). Okay $12,000 following hot $19,000 opener.

**Princess** (C.T.) (2,131; 34-60) — "Last Train Bombay" (Col). Hefty $13,000. Last week, "Fearless Fagan" (M-G) $9,000.

**Loew's** (C.T.) (2,855; 40-65) — "Merry Widow" (M-G) (2d wk). Sock $22,000 after smash first at $28,000.

**Imperial** (C.T.) (1,839; 34-60) — "Duel at Silver Creek" (U) and "Let's Live Again" (U). Big $10.000. Last week, "Brigand" (Col) and "Storm Over Tibet" (Col), $7,000.

**Orpheum** (C.T.) (1,048; 34-60) — "Girls in Chains" (PRC) and "City of Silent Men" (PRC) (2d wk). Off to $7,000 after big $10,000 in first.

# Chi Better; 'For You' Fancy $25,000, 'Duel'-'Groom' Trim 16G, 'Conquest' 14G; 'Quiet'-Vaude Hot 38½G, 2d

Chicago, Sept. 30.

Chicago first-run boxoffice seems a bit sluggish but a little above last week. "Just For You" at the Palace will lead the new product, and should hit a fancy $25,000. "Duel at Silver Creek" and "No Room For Groom" at the Roosevelt promises a neat $16,000 while "Assignment Paris" coupled with "California Conquest" at United Artists might capture an okay $14,000. "Yankee Buccaneer" and "Last Train From Bombay" at Grand will end up with a favorable $14,000 for 9 days.

In the second week column, the Chicago with "Quiet Man" and a mild stageshow is holding in great style. "Carrie" and "3 For Bedroom C" at State-Lake is headed for moderate total.

Oriental, with "Sudden Fear" in the third week brought in the Marciano-Walcott fight pix, business jumping to fine session. "High Treason" at the Surf looks good for third week. "Jumping Jacks" at the Woods is holding at a trim figure in fourth frame.

### Estimates for This Week

**Chicago** (B&K) (3,900; 98-$1.25) —"Quiet Man" (Rep) (2d wk) and stageshow (2d wk). Holding strongly at sock $38,500. Last week, big $43,000.

**Grand** (RKO) (1,500; 55-98)— "Yankee Buccaneer" (U) and "Last Train Bombay" (Col). Nine day stint should hit bright $14,000. Last week, "Bonzo To College" (U) and "Son Ali Baba" (U), $7,000 in 5 days.

**Oriental** (Indie) (3,400; 98)— "Sudden Fear" (RKO) (3d wk). Marciano-Walcott fight pix hypoed biz some, with brisk $25,000. Last week, $25,000.

**Palace** (Eitel) (2,500; 98)—"Just For You" (Par). Crosby pic looks fancy $25,000. Last week, "Merry Widow" (M-G) (3d wk), fine $16,000.

**Roosevelt** (B&K) (1,500; 55-98)— "Duel at Silver Creek" (U) and "No Room for Groom" (U). Hitting sturdy $16,000. Last week, "Dreamboat" (20th) and "Paula" (Col) (2d wk), $8,000.

**State-Lake** (B&K) (2,700; 55-98) —"Carrie" (Par) and "3 For Bedroom C" (Par) (2d wk). Moderate $10,000. Last week, fine $18,000.

**Surf** (H&E Balaban) (685; 98)— "High Treason" (Indie) (3d wk). Holding neatly at $4,000. Last week, $5,000.

**United Artists** (B&K) (1,700; 55-98)—"Assignment Paris" (Col) and "California Conquest" (Col). Might get okay $14,000. Last week, "Strange World" (UA) and "Untamed Women" (UA) (2d wk), $8,000.

**Woods** (Essaness) (1,073; 98)— "Jumping Jacks" (Par) (4th wk). Topping last week at big $17,000. Last week, stout $16,000.

**World** (Indie) (587; 98)—"Eroica" (Indie) (2d wk). Shaping up to dandy $3,000. Last week, $3,500.

# 'Pirate' Bangup $13,500 In Cincy; 'Monkey' 15G, 'Fagan' 7G, 'Friend' 11G

Cincinnati, Sept. 30.

Downtown trade is holding to brisk autumn clip this round in the face of night football by high school and university teams plus radio and TV political pitches. "Monkey Business" at Albee is good, with "Crimson Pirate" the real standout with sock Palace take. Both houses are getting support from additions of the Walcott-Marciano fight pix. Other new bills on the okay side are "My Wife's Best Friend" at Capitol and "Fearless Fagan" at the Grand.

### Estimates for This Week

**Albee** (RKO) (3,100; 55-75) — "Monkey Business" (20th). Good $15,000 or near. Last week, "Merry Widow" (M-G), $17,000 not including SRO on Walcott-Marciano fight telecast at $3.

**Capitol** (RKO) (2,000; 55-75) — "My Wife's Best Friend" (20th). Sweet $11,000. Last week, "Full House" (20th), $9,500.

**Grand** (RKO) (1,400; 55-75) — "Fearless Fagan" (M-G) and "My Man and I" (M-G). Okay $7,000 or better. Last week, "Devil Makes Three" (M-G) and "Storm Over Tibet" (Col), ditto.

**Lyric** (RKO) (1,400; 55-75) — "Sudden Fear" (RKO) (m.o.). Favorable $6,500. Last week, "Son of Paleface" (Par) (m.o.), $7,500.

**Palace** (RKO) (2,600; 55-75 — "Crimson Pirate" (WB). Swell $13,500. Last week, "Sudden Fear" (RKO), $14,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Woman'-'Wac' Hep $14,000 in Frisco

San Francisco, Sept. 30.

Plenty of holdovers here this week, with the overall gross picture not very bright. "Woman of North Country" paired with "WAC from Walla Walla" shapes nice at the Golden Gate while "Caribbean" with two days of vaude also looms fine at Paramount. TV of fight boosted second week of "Just For You," the telecast grossing $7,200 which represented standing room capacity at the Paramount last week. "Quiet Man" looks strong in second round at the Fox.

### Estimates for This Week

**Golden Gate** (RKO) (2,850; 65-95)—"Woman Of North Country" (Rep) and "WAC Walla Walla" (Rep). Nice $14,000. Last week, "One Minute To Zero" (RKO) (2d wk), oke $12,200.

**Fox** (FWC) (4,651; 65-95)— "Quiet Man" (Rep) and "Tropical Heat Wave" (Rep) (2d wk). Strong $17,000 or near. Last week, $23,000.

**Warfield** (Loew's) (2,656; 65-95) —"Lovely Look At" (M-G) (2d wk). Off to $12,000. Last week, fine $18,000.

**Paramount** (Par) (2,646; 65-95)— "Caribbean" (Par) and "Gold Fever" (Mono) plus stageshow headed by Wendell Corey, Jan Sterling, Estelita, Frank Faylen for two days. Nice 16,000 or under. Last week, "Just For You" (Par) (2d wk), okay 10.000.

**St. Francis** (Par) (1,400; 65-95)— "Full House" (20th) (2d wk). Thin $7,000. Last week, $10,000.

**Orpheum** (No. Coast) (2,448; 65-95)—"Island Of Desire" (UA) and "Gallant Thoroughbred" (Rep) (reissue). Weak 9,000. Last week, "Son of Ali Baba" (U) and "Dangerous Assignment" (Indie), good 11,500.

**United Artists** (No. Coast) (1,207; 65-95)—"Untamed Women" (UA) and "Actors and Sin" (UA). Colorless $6,500. Last week, "Park Row" (UA), drab $4,500.

**Stagedoor** (A-R) (370; 85-$1)— "High Treason" (Indie) (3d wk). Holding at $3,000. Last week, fine $3,400.

**Clay** (Rosener) (400; 65-85)— "High Treason" (Indie) (3d wk). Pushed to $2,700. Last week, big $2,500.

**Larkin** (Rosener) (400; 65-85)— "Under Paris Sky" (Indie) and "Grand Illusion" (Indie). Oke $2,200. Last week, "Tomorrow Too Late" (Indie) (4th wk), $2,100.

**Vogue** (S.F. Theatres) (377; 85-$1) —"Lady Vanishes" (UA) (6th wk). Held at $1,800. Last week, solid $1,800.

# 'IVANHOE' BOFF 32G, ST. LOO; 'MONKEY' 16G

St. Louis, Sept. 30.

Despite excellent weather over the weekend and hiked admission scale, always frowned on by the natives, "Ivanhoe" is creating the big noise here currently at the downtown Loew's. It is landing a terrific total. Fine bally is getting "One Minute To Zero" off to a solid start at the Fox. "Monkey Business" also looks fine at Ambassador. "Tales of Hoffmann" shapes okay in holdover in two small houses.

### Estimates for This Week

**Ambassador** (F&M) (3,000; 60-75)—"Monkey Business" (20th) and "Woman of North Country" (Rep). Fine $16,000. Last week, "Sudden Fear" (RKO) and "Models, Inc." (Indie), solid $15,500.

**Fox** (F&M) (5,000; 60-75)—"One Minute to Zero" (RKO) and "Wagons West" (Mono). Good $8,-

(Continued on page 24)

# 'Paleface' Powerful 17G, Seattle; 'Fear' Good 9G

Seattle, Sept. 30.

Biz here this round is sagging, with newcomers on slow side for most part. However, the Coliseum is in the chips, with "Son of Paleface," aided by fight films. "Miracle of Fatima" still is doing well in second session.

### Estimates for This Week

**Blue Mouse** (Hamrick) (800; 90-$1.25)—"Miracle of Fatima" (WB) (2d wk). Good $4,500 after big $7,400 opener.

**Coliseum** (Evergreen) (1,829; 65-90)—"Son of Paleface" (Par) and fight pix. The 13-round bout film is definite help. Huge $17,000. Last week, "Capt. Pirate" (Col) and "Last Train to Bombay" (Col), okay $8,700.

**Fifth Avenue** (Evergreen) (2,366; 65-90)—"Les Miserables" (20th). Mild $7,000. Last week, "Full House" (20th), nice $9,000 in 9 days.

**Liberty** (Hamrick) (1,650; 65-90) —"Fearless Fagan" (M-G) and "Allan Lane" (Rep). Mild $6,000 or near. Last week, "Devil Makes 3" (M-G), 2d-wk-3 days), $2,600.

**Music Box** (Hamrick) (1,650; 65-90)—"Cry Beloved Country" (UA). Slow $2,500. Last week, "One Minute to Zero" (RKO) (4th wk-3 days), $2,200.

**Music Hall** (Hamrick) (2,283; 65-90)—"Merry Widow" (M-G) and "You For Me" (M-G) (3d wk). Big $7,000. Last week, $8,400.

**Orpheum** (Hamrick) (2,599; 65-90)—"Sudden Fear" (RKO). Good $9,000 or near. Last week, "Bonzo To College" (U), $4,700.

**Palomar** (Sterling) (1,350; 40-70) —"7 Sinners" (Indie) and "Scarlett St." (Indie) (reissues). Oke $4,000. Last week, "Black Swan" (20th) and "Rain Came" (20th) (reissues), fair $3,300.

**Paramount** (3,039; 65-90) —"Big Sky" (RKO) (2d wk). Nice $7,000 after $9,300 last week.

# 'Pirate' Rousing $15,000 in D.C.

Washington, Sept. 30.

Main stem shapes mild compared to past week when preem of "Ivanhoe" and the Marciano-Walcott bouts proved to be biz boosters. Sole newcomer to make much of a dent is "Crimson Pirate," solid at the Warner. "My Wife's Best Friend" plus vaude, is so-so at Loew's Capitol. "Ivanhoe," in second stanza at Loew's Palace, continues boff after breaking all records on initial Saturday. "Carrie," in second week at Trans-Lux, is sturdy.

### Estimates for This Week

**Capitol** (Loew's) (3,434; 55-95) — "Wife's Best Friend" (20th) plus vaude. Okay $18,000, but below recent weeks. Last week, "Island of Desire" (UA) plus vaude, nice $20,000.

**Columbia** (Loew's) (1,174; 50-80) — "Caribbean" (Par). Fine $8,000. Last week, "Merry Widow" (M-G) (m.o.), nice $5,000 for third downtown week.

**Dupont** (Lopert) (372; 50-85) — "Cry Beloved Country" (Indie). Bright $4,500 for small-seater. Last week, "Song of Bernadette" (20th) (reissue), firm $4,000 in 10 days.

**Keith's** (RKO) (1,939; 50-85) — "Allegheny Uprising" (RKO) and "Annie Oakley" (RKO) (reissues) plus fight pix. Good $9,000 for these oldies with fight reels helping. Last week, "Big Sky" (RKO) (2d wk), steady $8,500 for 6½ days. Absolute capacity for TV fight, with standees bringing total to slightly under $6,000 for the one shot.

**Palace** (Loew's) (2,370; 74-$1.25) —"Ivanhoe" (M-G) (2d wk). Continues as champ with boff $32,000. Stays. Last week's smash $49,000 was second only to "Quo Vadis" (M-G), which played at higher scale.

**Playhouse** (Lopert) (485; 50-$1) —"High Treason" (Indie) (6th-final wk). Okay $3,500 for stage of run, and moves on. Last week, $4,000.

**Metropolitan** (Warner) (1,200; 50-80)—"Stolen Face" (Lip) and "Outlaw Women" (Lip). Average $5,000. Last week, "Woman of North Country" (Rep), $3,000.

**Warner** (WB) (2,174; 50-80) — "Crimson Pirate" (WB). Solid $15,000 to top town for newcomers. Last week, "Assignment Paris" (Col), oke $11,000. Televised fight brought in additional SRO, and $6,700, with house scaled at $3.60.

**Trans-Lux** (T-L) (600; 60-$1) — "Carrie" (Par). Bright $9,000 after big $11,000 last week. Holds again.

# Strong Films Lift B'way; 'You're Mine' Big 145G, 'Somebody'-Mary Small Tall 90G, 'Widow' Sock 41G, 'Magic' $10,400

Five new bills, all except one doing well, plus cool weather and seasonal factors, are keeping Broadway first-run business on an even keel this session. Offish trend last Thursday (25) and early Friday was counteracted by the launching of fresh product and a sharp upbeat on Saturday. Both the Music Hall and the Roxy shape big with their new shows. All houses suffered on Tuesday (22), with the Nixon TV speech blamed.

"Because You're Mine" with stage show is heading for $145,000 in opening stanza at the Hall. "Somebody Loves Me," plus Mary Small, Al Bernie and iceshow heading stage lineup, wound up its initial frame with $90,000 or near at the Roxy. Personals by George Jessel, Milton Berle, Benny Fields and Blossom Seeley opening day (24) got the film off to a rousing start.

New ace straight-filmer is "Merry Widow," which looks smash $41,000 or thereabouts on initial round at the State. Fullscale bally was a helpful factor. Lone weakie newcomer is "You For Me," with dull $5,000 opening at the Globe stanza despite a preview on Sunday (28). "Magic Box" rounded out its first week on Monday (29) with a solid $10,400 at the Normandie, with a longrun in prospect.

Second session of "Snows of Kilimanjaro" continues in smash style with around $61,000 at the Rivoli, with an indefinite run assured. "The Quiet Man" still is going great guns, with $27,000 or better in prospect for the sixth frame at the Capitol.

"Big Jim McLain" with Mills Bros., Jean Carroll, Danny Lewis, Tommy Reynolds band heading stageshow finished its second stanza with an okay $53,000 at the Paramount. "Son of Paleface" opens today (Wed.) with Bob Hope, star of the film, making personals opening day.

"One Minute To Zero" is off considerably but still strong with $16,000 for second frame at the Criterion. "Miracle of Our Lady of Fatima" continues okay with around $12,000 in sixth session at the Astor.

"High Noon" continues in sensational style with big $14,000 in current (10th) round at the Mayfair. "Affair in Trinidad" still is fine at $10,000 for its ninth Victoria stanza. "Night Without Sleep" and the usual eight acts of vaudeville is heading for a nice $22,000 at the Palace. Oddly enough the Walcott-Marciano fight pix do not appear to be helping much as an added feature on the bill.

### Estimates for This Week

**Astor** (City Inv.) (,300; 70-$1.50) —"Miracle of Our Lady of Fatima" (WB) (6th wk). Current session ending today (Wed.) continues okay with around $12,000 in sight. Last week, good $13,500. Stays.

**Capitol** (Loew's) (4,820; 70-$1.50) —"Quiet Man" (Rep) (6th wk). Still displaying great stamina with current week ending today (Wed.) holding at big $27,000 or better. Fifth week was terrific $40,000. Continues.

**Criterion** (Moss) (1,700; 50-$1.80) —"One Minute To Zero" (RKO) (2d wk). Still strong with about $16,000 probable. First round hit big $27,000.

**Fine Arts** (Davis) (468; 90-$1.80) —"Stranger in Between" (U) (7th wk). Sixth round ended Monday (29) held at $4,200. after okay $5,200 for fifth week.

**Globe** (Brandt) (1,500; 50-$1.50) —"You For Me" (M-G). Initial frame ended last night (Tues.) was mild $5,000 or close. Stays only two extra days, with "Lure of Wilderness" (20th) opening Friday (3).

**Mayfair** (Brandt) (1,736; 50-$1.50)—"High Noon" (UA) (10th wk). This keeps perking along. Looks to reach big $14,000 in week ending today (Wed.). Ninth week was solid $15,000.

**Normandie** (Normandie Theatres) (592; 95-$1.80)—"Magic Box" (Mayer) (2d wk). Initial round ended Monday (29) hit solid $10,400; and looks in for longrun. In ahead, "Encore" (Par) (25th wk-6 days), oke $4,500 to wind up a highly successful longrun.

**Palace** (RKO) (1,700; 75-$1.40)— "Night Without Sleep" (20th) plus 8 acts of vaude and fight pix. Heading for nice $22,000 or less. Last week, "Holiday For Sinners" (M-G) with vaude, good $21,000 but below hopes.

**Paramount** (Par) (3,664; 80-$1.80)—"Son of Paleface" (Par) with Louis Prima orch, De Marco Sisters, Keely Smith, Los Gatos onstage. Opens today (Wed.), with Bob Hope, star of film, scheduled to make personals opening day. Last week, "Big Jim McLain" (WB) with Mills Bros., Jean Carroll, Danny Lewis, Tommy Reynolds orch, others onstage (2d wk), held at okay $53,000 after fine $70,000 opening week.

**Park Avenue** (Reade) (583; 90-$1.50) — "Mons. Fabre" (Indie) (4th wk). Third stanza ended Saturday (27) was trim $6,000 after fine $7,000 for second week.

**Paris** (Indie) (568; $1.25-$1.80)— "Savage Triangle" (Indie). Opened Monday (29) in fine fashion. In ahead, "Casque d'Or (Discina) (6th wk), was okay $5,500 after $5,800 for fifth week.

**Radio City Music Hall** (Rockefellers) (5,945; 80-$2.40)—"Because You're Mine" (M-G) with stageshow. Initial session ending today (Wed.) likely will hit big $145,000 but not up to recent Hall first-week gait. Holding, naturally. Last week, "Ivanhoe" (M-G) and stageshow (8th wk), nice $123,500, over hopes, to wind up a terrific eight-week run, biggest initial eight weeks in history of Hall.

**Rivoli** (UAT) (2,092; 70-$2) — "Snows of Kilimanjaro" (20th) (2d wk). Holding at smash $61,000 or near. First week was terrific $78,500, one of biggest opening weeks over at the Riv, but still slightly below expectancy.

**Roxy** (Nat'l) (5,886; 80-$2.20)— "Somebody Loves Me" (Par) plus Mary Small, Al Bernie, iceshow onstage (2d wk). Initial stanza ended last night (Tues.) climbed to big $90,000, with the Friars Club honoring Benny Fields and Blossom Seeley (pic is based on their lives), and including personals by Milton Berle, George Jessel, Joe E. Lewis, Corinne Calvet, others, helping give bill a terrific opening. Last week, "Monkey Business" (20th) with Kyle MacDonnell, George De Witt, iceshow onstage (3d, wk-5 days), okay $50,000 to round out nice run.

**State** (Loew's) (3,450; 55-$1.50)— "Merry Widow" (M-G) (2d wk). First week ended last night (Tues.) hit smash $41,000. In ahead, "Sudden Fear" (RKO) (7th wk-6 days), fine $13,000, to round out a great run, one of longest here in some time.

**Sutton** (R&B) (561; 90-$1.50) — "Man in White Suit" (U) (27th wk). Continues steady with $5,400 in 26th week ended Monday (29), after $6,200 for 25th round. "Four Poster" (Col) opens Oct. 15, playing day-date with Victoria.

**Trans-Lux 60th St.** (T-L) (453; 90-$1.50) — "Lady Vanishes" (UA) (9th wk). Continues at fancy $4,500 after good $4,000 for eighth round. Due to stay on. "Limelight" (UA) is scheduled to open Oct. 23, on two-a-day, reserved seat policy, playing day-date with Astor.

**Trans-Lux 52d St.** (T-L) (540; 90-$1.50)—"Ivory Hunter" (U) (7th wk). Sixth frame ended Sunday (28) was nice $4,800 after big $6,000 for fifth week.

**Victoria** (City Inv.) (1,030; 70-$1.80) — "Affair in Trinidad' (Col) (10th wk). Ninth stanza ended last night (Tues.) was fine $10,000 or close. Eighth week was sturdy $12,000. "Four Poster' (Col) is due in Oct. 15.

# 'Fatima' Smash $24,000, Det.; 'Quiet' Lusty 17G, 'For You' Slow 13G, 2d

Detroit, Sept. 30.

"Miracle of Our Lady of Fatima" is shaping socko at the Madison to pace the field this week. "Quiet Man" also looks big at the United Artists. "Just for You" is slow in second round at the Michigan. "What Price Glory" plus Marciano-Walcott fight pictures is mild at the Fox. "Caribbean" looks fairish at the Palms. "Devil Makes Three" shapes lukewarm at the Adams.

### Estimates for This Week

**Fox** (Fox-Detroit) (5,000; 70-95) —"What Price Glory" (20th) and fight pix. Mild $22,000. Last week, "Leave to Heaven" (20th) and Laura" (20th) (reissues), modest $6,000 in 3 days, "Wait Til Sun Shines Nellie" (20th) plus Johnnie Ray heading stageshow, sock $39,800 in 3 days, way over expectancy.

**Michigan** (United Detroit) (4,000; 70-95)—"Just For You" (Par) and

(Continued on page 24)

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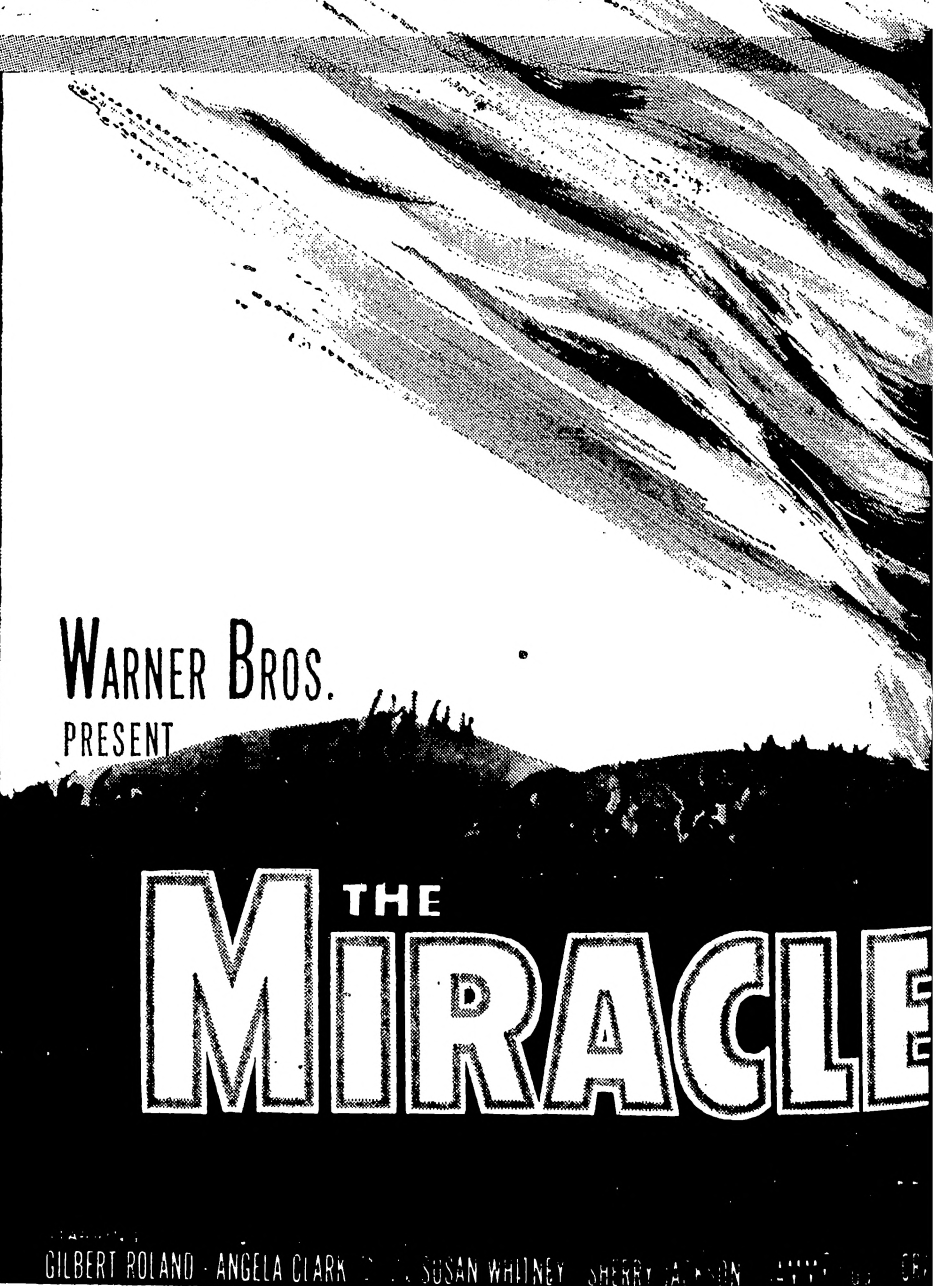
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# Exhib Demands for Report on Where Eady Coin Goes Threatens Brit. Prod.

London, Sept. 30.

The unanswered question of where does the Eady money go?, which exhibitors have been pressing for months, has been leading to a rift so serious it may endanger the future of this scheme which helps British production.

The reluctance by the fund directorate, mainly reported to come from production interests, to reveal who was benefitting, and by how much, from the regular dividends paid out was one of the major factors leading to lack of co-operation from theatre operators. By last month, nearly 300 exhibs had contracted-out of the Eady setup and the number was seen to be growing at an alarming rate.

The crisis was reached when two prominent theatre owners, Sir Albert Clavering and former Cinematograph Exhibitors Assn. prexy Arthur B. Watts intimated that they too would cancel-out unless the information was forthcoming.

An emergency meeting of the four trade associations was called last Wednesday (24) in a last-minute attempt to reconcile the opposing viewpoints of producers and exhibitors. At this meeting, apparently, production reps bowed to the overwhelming exhibitor demand and agreed to support their for months, has been leading to a claim for detailed information.

If harmony can be established on this issue of principle, it is likely that a new all-industry agreement will follow, insuring the prolongation of the Eady scheme. The decision is now being made a matter of urgency by the production industry, and during recent weeks there have been major pronouncements by studio toppers insisting that an early decision is necessary to insure the future of continued British film making. J. Arthur Rank's statement in his annual report and followed a week later by a similar expression of opinion by Harold C. Drayton, the British Lion topper. Although Rank was silent on the question, the latter did reveal that his corporation's share of the Eady coin would be materially in excess of the estimate of $1,400,000 given last year.

In a recent breakdown of the division of Eady money among the three majors, VARIETY last month estimated that the Rank group of producers had netted around $2,800,000, the British Lion group (including the Romulus product) had earned some $2,500,000 and the Associated British-Pathe outfit over $1,100,000.

## 3 British Major Chains Live Up to 1st-Feature Rules in 4th Quota Yr.

London, Sept. 30.

With the end of the fourth Quota year today (Tues.), an analysis shows that the three major circuits have each fulfilled their first feature commitments. The Associated British group topped the list with 20 British films screened in the year. Gaumont came second with 18 and Odeon third with 16. To fulfill the 30% commitment, each group was obliged to give 15½ weeks of screen time to British product.

The majority of West End first-runs were also up on their obligations although a few have defaulted. Of the No. 1 theatres controlled by the J. Arthur Rank group, the Odeon, Leicester Square, and the Gaumont, Haymarket, over-filled their quotas. The Odeon, Marble Arch and the Leicester Square Theatre were slightly down.

Paramount has two first-runs, of which one, the Plaza, devoted more playing time to British pix than legally required but the other, the Carlton, was slightly below requirements. The London Pavilion (UA) which, because of relief, needed only nine weeks British playing time, fulfilled only a third of its quota.

The Warner Theatre came out on the right side and the Rialto, which was only obliged to give five weeks screen time, topped the list with a record 28 weeks. Metro's Empire finished the year with 11 weeks to its credit, all of which were given in the second half of the year.

## Dublin Needs Niteries To Hypo Tourist Trade

Dublin, Sept. 23.

Despite its great yen for tourist coin, Ireland is still coy about entering the nitery biz. But Dublin bonifaces are beginning to converse about brighter bistros for next season which is slated to open early in April with the Ireland at Home Festival.

Only a few spots cater to the after-theatre patron, with most bistros shuttering around 10:30 p.m. The stranger in town can get a few lonely drinks in his hotel—that is all. Several of out-of-city spots have been raised to a high level, but legally they can offer no entertainment or floor show. The sole attraction is the alcoholic beverage.

Police would like to trim these operations to cut down drunken driving charges while the Tourist Board would like to find some way of pleasing overseas visitors who do not want to retire at 11 p.m. Niteries are the obvious solution, but previous experiments have not hit jackpot possibly because there was not enough coin to bridge the "catch-on" period.

## British Lion's Loss Of $415,000 Blamed Mainly On High Cost of Prod.

London, Sept. 30.

Having finished the year with a net loss of $415,000, British Lion Film Corp. is now $5,800,000 in the red. This is disclosed in the profit and loss account for the year ended last March 31. In that period, the company made a gross profit of $890,000.

In a review by the company's prexy, Harold C. Drayton, it is shown that in the last three years interest payments on loans for production have cost approximately $1,960,000. In the same three years, their films had grossed more than $35,000,000 at the boxoffice, of which a little less than $14,000,000 went to the treasury in entertainments tax. After allowing for the exhibitors share of around $12,700,000, the balance was left to meet distribution, advertising and printing charges and also reimburse production costs.

Referring to the loan from the National Film Finance Corp., Drayton reports that to date it has paid nearly $1,060,000 in interest. He points out that the advance has enabled the corporation to produce films which have yielded more than the original loan capital in entertainments tax and has provided employment which in turn yielded income tax on wages and salaries. On balance, he estimates that the government has not done badly out of the business because in the same period it has earned foreign currencies, particularly dollars, required to help in meeting the country's adverse balance of trade. Since 1949, B-L has earned over $3,000,000, apart from dollar contributions, toward production costs. U. S. distribution arrangements had been made for practically every single film produced by the company.

## Mex Dance Marathon Halted After 29 Days

Mexico City, Sept. 23.

Current bonanza of local show biz, the international marathon dance at the Teatro Iris, was stopped by the city government after 29 days. Officialdom took action because it claimed numerous complaints were made by the public and the press. City inspectors swooped down on the show one morning and called the contest off. There was no trouble when the gendarmes appeared.

Surviving hoofers (five) each got $400 for 696 hours work. That was because Jorge Martinez Isaac, the promoter, had guaranteed to pay the winners a total of $5,780, when the show was stopped, the prize money was divided among the 10 survivors, less taxes. Francisco Sierra agreed never to rent out the Iris for such spectacles.

## British to Show Color TV at Berlin's Fair

Berlin, Sept. 23.

One of the highlights of the forthcoming Berlin Industrial Fair will be an exhibition of British color TV. There will be a series of daily programs for the public, these originating in a special studio erected near the British Pavilion located at the Industrial Fair.

There also will be a British Broadcasting Corp. display.

## Majors Get Only 59 Pix in Japan

Tokyo, Sept. 20.

The Japanese Finance Ministry today announced the division of import film quotas for U. S. distributors for second half of the current year. Major companies were allotted 59 films while the independent distributors got 15. Final decision of the ministry followed several weeks of huddles between majors and indies who failed to reach an agreeable division. Major companies had been insisting on 63 films for themselves and 11 for the indies, while the indies wanted 18 against 56 for majors.

Although ministry officials gave no explanation of their decision in a note sent the parties concerned, it is believed they reached their final decision by studying the yearly figures on production of majors and indies and their distribution receipts at home and in Japan. This proportion was calculated at eight to two. On this basis, division of the full year quota of 152 U. S. pix worked out at 122 to 30, with 65 and 15 were allocated for the first half year, leaving the last half at 59 for majors and 15 for indies.

Both parties voiced opposition to this plan but had disagreed principally on what constitutes a half fiscal year. Majors stood firm for January to June, 1952, as the period upon which the new allocation should be made. The indies contended that the preceding Japanese fiscal year (April, 1951 to March, this year) should be the determining period.

## Globetrotters Big Hit In Tokyo; Draw 23,000

Tokyo, Sept. 23.

Abe Saperstein's Harlem Globetrotters opened a tour of Japan last week, at Tokyo's Korakuen Stadium. Their basketball form drew 23,000 astounded and amused Japanese and foreign fans, headed by U. S. Ambassador Robert Murphy.

The Trotters will play their traveling mates, the N. Y. Celtics, in two more games here before hitting the road. They also are set to play once in Yokohama, once in Nagoya, four times in Osaka and return to Tokyo for two more dates before moving on to Guam and Honolulu. They return to the U. S. sometime in October.

## Legit Shows Abroad

### LONDON

(Week ending Sept. 27)

(Figures indicate opening date)

"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Bet Your Life," Hippodrome (2-18).
"Call Me Madam," Coliseum (3-15).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-19).
"Excitement," Casino (3-8).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke York (8-7).
"Innocents," Majesty's (7-3).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Meet Callahan," Garrick (5-27).
"Millionairess," New (6-30)
"Paris to Piccadilly," Pr. Wales (4-15).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Romeo & Juliet," Old Vic (9-15).
"Ranch in Rockies," Empress (6-5).
"Seagulls Sorrento," Apollo (6-14-50).
"Second Threshold," Vaude. (9-24).
"South Pacific," Drury Lane (11-1-51).
"Sweet Madness," Vaudeville (5-21).
"Troublemakers," Strand (8-18).
"Under Sycamore," St. James (4-23).
"Water of Moon," Haymarket (4-19-51).
"Winter Journey," St. James's (4-3).
"Wishing Well," Comedy (9-4).
Emlyn Williams, Ambass. (9-3).
"Woman of Twilight," Vic. Pal. (6-18).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliz.," Criterion (4-2).

### AUSTRALIA

(Week ending Sept. 19)

"Kiss Me, Kate," Royal, Sydney.
"Night at Follies," Royal, Brisbane.
"Follies Bergere," Tivoli, Sydney.
"Seagulls Over Sorrento," Comedy, Mel.
"Tommy Trinder Show," Tivoli, Mel.
"Black Chiffon," Princess Mel.
"Larger Than Life," Royal, Adel.
"South Pacific," Majesty, Mel.

# Called Depression Year, Arg. Cinemas, Legit in 1st Four Mos. Top '51 Biz

Buenos Aires, Sept. 23.

Uncertainty still hangs over possible changes in the cabinet here as a result of Mrs. Peron's death, it being considered a struggle between the Evitistas and Peronistas. The hassle last week between Press and Information Minister Raul Apoid and Entertainment Board chief Eduardo Oliveira appears to have been smoothed out, with the former reportedly headed for an ambassadorial job.

Although rated a depression year, both attendance and grosses at film houses and legit theatres increased in the first four months this year compared with 1951, according to figures of the Ministry of Technical Affairs. Film grosses increased $1,000,000 over last year in this four-month period while legit grosses were up $100,000. In contrast, attendance at football (soccer) games and prizefights slumped. Radio manufacturers report a heavy dip in set sales whereas disk sales are holding up well, with Radio Corp. of America-Victor selling over 500,000 each month.

Indicating that the management of the Opera Theatre has confidence in future biz it has booked Josephine Baker for a limited engagement starting early next month.

Film grosses have been satisfactory but not sensational in recent weeks. The French film, "Manon" (DIFA) has been leader, with $132,583 in 14 weeks day-dating at the Radar, Capitol and Biarritz. This is close to the "Joan of Arc" record this year of $145,256. "Joan" has been reissued at the Radar and Capitol. RKO is also doing nifty biz with "Our Very Own" day-dating at the Trocadero, Libertador and Palacio del Cine.

"All About Eve" (20th) grossed an excellent $88,354 in 6 weeks at the Broadway and Luxor plus one opening week at the Gran Rex. "Hamlet," reissued Aug. 4 at Suipacha Theatre, grossed $83,950 in 8 weeks, which compares well with its original take when first released early this year.

The local pic, "She of Eyes the Color of Time," starring Mirtha Legrand and Carlos Thompson, grossed $40,276 in the first two weeks at the Gran Rex, where the picture is past its fifth week. This is good business, but not sensational.

Another local picture, "No Other Like Me," held only three weeks at the Opera, grossing $40,276, a low for that theatre, apparently proving that the Entertainment Board's insistence on the picture being exhibited at that deluxe theatre was misplaced.

## U.S. Films Dominate Mex B.O. But Local Product Shows Top Gross Per Pic

Mexico City, Sept. 30.

Although U. S. and other foreign pix dominate down here, Mexican films top imports by far in total boxoffice per pic, according to the Nacional Financiera, government's fiscal agency which helps finance much film production here. Its survey of the local film trade showed that Mexican productions had an average gross of $46,500 each last year while the intake of foreign films averaged only $24,650 per film.

Last year, Mexican pictures took 35.7% of the playing time here and 40.2% of playdates over all of Mexico, the agency reported.

The Mexican film trade employs 23,366 persons, most of them or 12,000 in the cinemas. There are 7,500 in the production field, 1,200 in distribution and 2,500 in other branches.

Mexican exports last year were down to $805,750 from $810,175 in 1950, the survey showed. Naming the U. S., Guatemala, Panama, Cuba and Columbia as the top foreign markets for Mexican pix, Nacional Financiera admitted that Mex films are losing biz in Spanish-speaking countries. Nacional Financiera lamenting the drop in film output, estimated by the trade not to exceed 100 this year, was blamed on the necessity of marketing films already made and lack of credit to make other pix.

## H'wood's Sloane Finds Nip Pix-Making Big Headache

Tokyo, Sept. 23.

Hollywood director Paul H. Sloane has learned that all is not smooth sailing in the field of joint Japanese-U. S. film production. Directing "Forever My Love" with Daiei Studio and using American and native actors, he has been at loggerheads for months with his Japanese colleagues. Irked over a two-month delay in bringing the film in, the studio filed a strong protest with Sloane and said they would finish the pic with Japanese directors unless he speeded work.

"Forever My Love," starring Cris Drake and cover girl Mitsuko Kimura, went before cameras July 7 and was set for completion by the end of that month. Sloane postponed the finish to end of August and later to Sept. 7. Daiei now has announced it will be released in October, but Sloane is still listed as director.

## Massey's 'Judge' Given Even Chance in London; 'Threshold' Rated Fair

London, Sept. 30.

Raymond Massey's first play "Hanging Judge" had its London debut at the New Theatre last week (23). It is based on a book by Bruce Hamilton and presented by Michael Powell and Walter P. Chrysler, Jr. Godfrey Tearle stars as a ruthless criminal court judge framed on a murder charge by his own son. (Detailed review on page 122.)

It is a splendid vehicle for the veteran actor and his personal popularity will have much to do with the play's even chance of prosperity. A good supporting cast and excellent direction by Michael Powell contribute full share to the play's merit and just lifts it out of the old meller standard. It might be better if adopted for the screen.

"Second Threshold," the latest importation from Broadway, presented last Wednesday (24) at the Vaudeville Theatre by Jack de Leon in association with Marcell Hellman, has only fair prospects of paying off. Its success will mainly depend on the marquee value of Clive Brook and Margaret Johnston. The former is playing the role he filled in the N. Y. production of last year.

The production received critical press reaction which concentrated mainly on the unsuitability of the theme for West End theatrical audiences.

Emile Littler's new British musical, "Love From Judy," preemed successfully at the Saville last Thursday (25) and looks set for a healthy run. It is adapted from "Daddy Long-Legs" by Eric Maschwitz and Jean Webster, with music by Hugh Martin. Jean Carson, who stars, was hailed by the first-night audience for a performance of surprising merit.

## $70 Top for 'Limelight' At London Preem, Oct. 16

London, Sept. 23.

Charity preem of Chaplin's "Limelight" has been set for Oct. 16 at the Odeon, Leicester Square, to aid the Royal Society for the Blind. The star arrived in London this week, and expects to stay two or three months.

Inflated prices are being asked for the preem, with a top of $70. The scale includes $42 and $28 ducats with a minimum of $2.80. After the preem, the film will stay at the theatre for a regular run.

## Rediffusion Taps Dunlop

London, Sept. 23.

Appointment of Roy Graham Dunlop, a Canadian, to post of program director for Overseas Rediffusion, Ltd., which operates radio stations on five continents, has been made here.

Dunlop will have overall charge of program management, and will set up headquarters in Bermuda in October.

# H'WOOD TURNS TO THE BIBLE

## Inside Stuff—Pictures

Although only six states have film censorship statutes, effect of these laws spreads beyond the borders of the states, resulting in difficult-to-estimate but nevertheless substantial extra costs to the film industry. Another effect, not generally known, is that pix audiences in neighboring states are forced to view snipped films because of the exchange center setup.

An exchange, located in a censor zone, cannot prepare two sets of prints—one for the censored area and one for the free section, the process being complicated and costly. For example, Boston is the New England exchange area. Massachusetts has a Sunday censorship law which, in effect, results in full film censorship since the filmeries cannot prepare separate films for Sunday and daily showings. Since Boston is the shipping center for many New England areas, a good part of the northeast territory receives snipped films as ordered by the Bay State censor.

Similarly, Washington, D. C., is guided by the film censorship laws of Maryland and Virginia. Towns in states bordering Kansas, Pennsylvania and Ohio are hit by statutes of those states. An example of how snipping costs are upped is the situation in Toledo, which is closer to uncensored Detroit exchange, but is serviced out of Cleveland because of the Ohio censorship statute.

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Films have been so successful in promoting institutional messages of the Oil Industry Information Committee of the American Petroleum Institute that the organization is releasing a 25-minute subject next month with some of Hollywood's more familiar names in its cast. Titled "Crossroads, U.S.A.", it was turned out by Columbia Pictures' subsidiary, Screen Gems.

OICC has sponsored close to 10 pix since embarking upon its film program in 1948. Subjects were made on contract by such producers as Warner Pathe News and Louis De Rochemont, among others. In "Crossroads" the committee stresses "free enterprise" and "free competition." This message isn't forcibly thrown at audiences but nevertheless exists in the screenplay as scripted by Joseph Moncure March and Brown Holmes. Locale for the plot is a service station in a small American town.

Produced and directed by Jules Bricken, the film has Rhys Williams, Regis Toomey, Elisabeth Risdon, Darryl Hickman, Ted De Corsia, James Bell, Frank Darien and Joseph McGuinn in its cast. Film Counselors, Inc., of New York, and the committee's film division, chairmanned by P. C. Humphrey, of the Texas Co., supervised production.

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Distribution of the National Legion of Decency's latest ratings caused a brief flurry of excitement in trade circles last week when the Class "C" (Condemned) classification included 20th-Fox's "Snows of Kilimanjaro." A check disclosed that a printer's error was responsible for the confusion since the picture actually had been handed a "B". Legion subsequently sent out a correction.

In placing "Kilimanjaro" in the "B" (Morally Objectionable in Part for All) category, the Catholic reviewing organization asserted that the Gregory Peck-Susan Hayward starrer contains "suggestive costuming, dialog and situations; tends to justify immoral actions."

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Hollywood producers and studios reportedly will be well represented Nov. 16 when the New York News publishes its fourth annual motion picture issue in the tabloid's Sunday Coloroto issue. Special section previews many important films due for release through the winter months. Supplement is to be printed in four colors. Through 1952 to date, incidentally, The News has devoted more than half its four-color front covers in the Sunday Rotogravure section to film stars. Besides the covers, a number of pictures and stories on inside pages also plugged the stars.

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Drive-in theatres are an excellent medium for film ads of an automotive nature. At least that's the feeling of the Ethyl Corp., which last week placed another series of "spot movie ads" with the Movie Advertising Bureau. Nearly 500 ozoners in 15 states reportedly are screening the Ethyl adpix in the peak driving season. Ethyl's faith in the outdoor theatres was also buttressed by a questionnaire the company recently sent to drive-in patrons. Some 80% of those replying said they remembered the Ethyl films.

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VARIETY is in receipt of the following note: "I enclose for your files and future information concise biographies of myself and wife which I regret to state you may have occasion to use as obits in the not-too-distant future, as my wife is afflicted with cancer and my heart is starting to act up."

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Besides ousting Sam Weiler as his personal manager, Mario Lanza has severed with MCA; has substituted Martin Gang's Hollywood law firm for Lawrence Beilenson as his personal attorney; and, in his squawk against Metro, among other things, he has focused his personal spleen against director Curtis Bernhardt.

## Italo 'Salute'

Continued from page 5

a government, administrative and creative level. Latter include Dr. Renato Gualino, IFE general director, who is already here; Nicola De Pirro, director general of the Italian government's Entertainment Industry Bureau, and Dr. Eitel Monaco, president of the National Assn. of the Motion Picture and Allied Industries of Italy, etc. The s.a. dept. will be represented by Silvana Mangano, Eleonora Rossi-Drago, Marina Berti, Carla del Poggia and Lea Padovani. Actor Gino Cervi also is making the trip.

Italian directors due here for "Salute" include Renato Castellani, Luigi Zampa and Luciano Emmer. The 10 films being shipped from Rome include: "Anna," directed by Alberto Lattuada, starring Silvana Mangano, Raf Vallone and Gaby Morlay and featuring Vittorio Gassman; "The Little World of Don Camillo," directed by Julien Duvivier and starring Fernandel, with Gino Cervi; "Two Cents Worth of Hope," directed by Ranto Castellani, starring Maria Fiore and Vincenzo Musolino; "The Overcoat," directed by Lattuada, starring Renato Rascel, Yvonne Sanson, Guilio Stival and Antonella Lualdi; "Umberto D," directed by Vittorio de Sica, starring Carlo Battisti, with Maria Pia Casilio and Lina Gennari; "Bellissima," directed by Luchino Visconti, starring Anna Magnani, with Tina Apicella, Walter Chiari, Amadeo Nazzari and Silvana Pampanini; "Europe '51," directed by Roberto Rosselini, starring Ingrid Bergman and Alexander Knox, with Guilietta Masina and Ettore Giannini; "Times Gone By," directed by Alessandro Blasetti, with de Sica, Gina Lollobrigida, Aldo Fabrizi, Pina Renzi, Aldo Arnova and Enzio Staiola; "City on Trial," directed by Luigi Zampa, starring Silvana Pampanini, Eduardo Cianelli and Amedeo Nazarri, and "The Girls of Piazza Di Spagna," directed by Luciano Emmer, starring Lucia Bose, Cosetta Greco and Liliana Bonfatti.

## HEFTY TREND TO RELIGIOSO PIX

By WHITNEY WILLIAMS

Hollywood, Sept. 30.

The Biblical period, which turned out some of the greatest stories the world has ever known, continues to come to the fore, production-wise, as a backdrop for story-telling. Certain producers, notably Cecil B. DeMille and Darryl F. Zanuck, long have realized the potency of the period as a canvas against which to paint their cinematic masterpieces. Both these showmen, as well as others, continue turning to this period for upcoming efforts.

Since great research is required to prep adequately the start of such projects, and the production values entailed in reaching back into the past, these films in many instances will individually ring up costs which might cover whole groups of features. From experience, however, it's been learned that Biblical films, such as DeMille's "Samson and Delilah" and Zanuck's "David and Bathsheba," more than make up in b.o. returns from these added and astronomical costs.

Fortressed by the reaction to "Bathsheba," Zanuck, whose studio already is about to launch camera work on Lloyd C. Douglas' "The Robe," under the producership of Frank Ross, will personally undertake for his sole 1953 endeavor the picturization of Mika Waltari's best-seller, "The Egyptian." Film will have a setting of Egypt, Crete, Babylon and other points of the Holy Land, circa 1,500 B.C. Announced as Zanuck's most ambitious production, it very likely will soar into the $4,000,000-plus class. Ross' "Robe" now carries a budget around $3,000,000.

DeMille again is borrowing from the Bible for his next, "King of Kings," a new version of one of his greatest successes of the same tag, made in 1927. He originally had planned to do a version of "Helen of Troy," antedating the strict Biblical period, but when Warners also announced such a project, he switched to his present plans. Warners is to do "The Private Life of Helen of Troy." DeMille also had contemplated a production based upon the Queen of Sheba, but 20th-Fox has this property on its production agenda.

William Dieterle also is readying "King Saul," which he'll produce next year as an indie in the Holy Land. Director got the idea while in Israel earlier this year to film backgrounds and action for Columbia's "Salome, the Dance of the Seven Veils," Rita Hayworth starrer. Latter film also is an entry in the Biblical category.

"The Story of Ruth" is a project by Herbert Kline, who directed "The Fighter," and will be made in Israel and England. "Esther" is an upcoming Hedy Lamarr production. "Joseph and Potiphar's Wife" is on indie producer William Broidy's upcoming slate, and Louis B. Mayer also owns the property. "Joseph and His Brethren." Also, Sam Katzman is prepping "Slaves of Babylon."

## Murphy, Breen Run For SWG Presidency

Hollywood, Sept. 30.

Richard Murphy and Richard Breen will run against each other as candidates for presidency of the Screen Writers Guild in the annual election to be held next month.

Currently Murphy is first veepee and Breen is second veepee, both work for 20th-Fox.

## Pix Expo for Dallas

Dallas, Sept. 30.

Film industry's development from the nickelodeon days to the present will be exhibited to the public in the "Motion Picture World Exposition" at the 1953 State Fair of Texas.

Plans for the project were disclosed this week by R. J. O'Donnell in behalf of the executive board of the Texas Council of Motion Picture Organizations.

## Denver Drama Critic Chooses to Eat His 'Nasty' Words About 'Movietime'

Denver.

*Editor*, VARIETY:

The spectacle of witnessing a critic capitulate should be one to bring joy to the hearts of everyone connected with the picture business. I have words to eat, and choose to eat them publicly.

I, too, could be counted among those who without any basis except supposition have heretofore scorned "Movietime U. S. A." as a weak and ineffective program, sort of a patronizing pat on the head to moviegoers, a public relations mouse born after great labor to a mountain of an industry.

After making one of the "Movietime" tours as an observer and a reporter, I have to admit that I was as wrong as Messrs. Gallup and Roper on the second Wednesday in November, 1948. Critics of "Movietime" should make one of those tours; they may be as wrong as I was.

With a snide smile on my face, I accompanied Una Merkle, Chill Wills, Barbara Ruick, John Agar and Jeanne Cooper through western Colorado. Meanwhile, Mervyn Leroy, Debra Paget and her mother, and John Derek were wheeling over the eastern Colorado plains.

Before taking off, I thought these things:

1. The approach that movie celebrities are just like everybody else was dead wrong. They should be sold on the basis of their difference, their mystery, their glamour.

2. Such a tour couldn't possibly be a success without the top personalities of the industry. I expected the tour to die in the boondocks without any Rita Hayworths, Betty Grables, John Waynes and Martins and Lewises.

3. The folks in Cedaredge, Hotchkiss, Steamboat Springs, Salida and Montrose would feel cheated and patronized if a group of Hollywood folk came wheeling up in a cloud of dust in new Packards driven by Marine sergeants to utter 15 minutes of platitudes, scatter a few autographs and speed off with obvious relief.

I had other criticisms, also proved wrong, but those were the main ones.

Now I am willing to eat three dishes of crow with a side order of humble pie. Here's why:

1. The way to sell motion picture personalities, at least outside the big cities, is the folksy approach. Democracy is the answer. When Barbara Ruick rounded up a group of teen-agers and forgot how tired she was by commandeering an American Legion hall for an impromptu dance, she sold herself and motion pictures in Glenwood Springs, Colo., in a way only a young, fresh, teen-age kid with her future before her would be able to do.

When Jeanne Cooper bought shoes in Grand Junction instead of Saks, she displayed the same kind of touch. So did Una Merkel eating a hamburger with onions and talking with the Girl Scout mothers at the Delta county fair. So did Chill Wills when he fished earnestly and unsuccessfully at Gunnison.

When they got to these towns, they had fans. When they left they had friends, not only for themselves but for the motion picture industry.

2. The great, big boxoffice stars could not have sold the industry and its product as effectively as the real, earthy human men and women who visited Colorado.

I know a few of the big ones, and I have observed that when they don't get the star treatment they get snappish, when they get snappish—they are apt to bite all the people. They expect time to rest. A speck of dust disconcerts them and two hours of hot sunshine on a parking lot in front of a smalltown theatre broils their tempers. Unless a task force of handlers travels with them, they are lost.

You'll notice our visitors were divided almost half and half between gracious, solid, friendly, undemanding troupers like Una Merkel and ambitious, healthy, strong youngsters like Jeanne Cooper, with the energy, vim and curiosity required and with their careers to be made.

### Democratic Stars

They behaved democratically because they are democratic. They were friendly because they felt friendly. They didn't become difficult because they were either used to being easy to get along with or hadn't learned yet that a star has to be demanding as a tribute to her own ego.

Whatever was expected of them

(Continued on page 23)

## Exhib Sounds Off On 'Movietime' Unit That Won Rural Good Will

Washington, Ind.

*Editor*, VARIETY:

We have been a reader of 'the Bible' of Show Business for some 35 years but seldom have we had the urge to take time out to comment on anything we had read. After reading the article which quoted Forrest Tucker in your Sept. 24 issue, we felt that we must sound off.

Now, we were one of the fortunate theatre managers in southwestern Indiana to have the pleasure and privilege of having Forrest Tucker, Bill Shirley, Tony Romano, Mari Blanchard and Gene Evans visit our town on the recent "Movietime" tours. Trueman Rembusch took time off from his multiple duties as president of the Allied Theatre Owners of Indiana to shepherd the movie ambassadors of good will around this part of the state. "Ambassadors Of Good Will" for the industry of ours is just exactly what they were in our book. For in the two hours they spent in our town they did a bigger and better public relations job than we or anyone else have or could have done in years.

First of all, this group m.c.d by Tucker was the most gracious and friendly of any group of movie personalities we have ever seen or met. There was not one discordant note from any of them, although they worked and were rushed around every second of the time here. As Tucker pointed out in his article, he had a show. It was well organized, well played and never have we seen Hollywood stars or personalities give so much entertainment for free in or out of a theatre. We cannot possibly tell you how much this show and this group of movie people were loved by our citizens, during the hour they stood in the mid-day sun and relished the show from beginning to end, and then roared for more.

Then as if that wasn't enough, Tucker himself took his place behind the speakers stand at Rotary Club, before some 75 representative businessmen of our community, and gave them a straight-from-the-shoulder, heart-to-heart talk about Hollywood. He pulled no punches, he gave no alibis, but rather with honesty, sincerity and good common horse sense told them of the good the movies have done, just exactly why he and other groups were making these tours. And he made them believe it and like it.

They are still talking about the visit of Forrest Tucker, Mari Blanchard, Tony Romano, Bill Shirley and Gene Evans in our town, and will be for a long time to come.

This is the kind of stuff that will put the picture industry back on top where it belongs. Hollywood would do well to let such men as Tucker go out and do more of this kind of work. For here is public relations at its very best, certainly grassroots public relations, and, after all, we in the hinterlands, or stix if you prefer, have as much at stake as anyone, and Hollywood has as much to gain here as elsewhere.

*A. J. Kalberer,*
City Manager,
Switow's Theatres.

# Congratu

# BOB

## on his record-b

## at the London

### Monte Carlo, Copenhagen
### Bristol, Birmingham, Du

## PLEASE (

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# Map Tour of Stix By Producers To Build Goodwill for B. O.

Move is underway to have the 135 members of the Screen Producers' Guild take to the hinterlands on goodwill tours for Hollywood and its films. Film-maker Jerry Wald, who just wound up a whirlwind swing of Texas, and Robert J. O'Donnell, v.p. of the Texas Interstate chain, are pushing the idea and likely will approach the producers via the Council of Motion Picture Organizations.

Aim is to have the producers get from behind Hollywood's "celluloid curtain" to the public for some accurate pulse-taking. Wald feels there's a "healthy curiosity" about Hollywood, and the producers are well equipped to answer the public's questions. He's plenty high on the idea as a result of his Texas results.

On his Texas visits Wald encountered queries on Red-tainted pix. His stock answer: "Did you ever see a Hollywood film with Communism in it"? As for the commerce end of pix, the film-maker points up that Sears Roebuck in Rio de Janeiro has special reps in the states to spot new wearing apparel, household items and the like in films and see to it that the Rio branch is supplied with them ahead of the South American release of the pix involved.

Wald and Milton Pickman, business head of Wald-Krasna Productions, covered 5,000 miles in six days in their Texas whistle-stopping. They spoke to exhibs in 25 different areas, had 15 interviews with newsmen and made numerous radio and TV appearances. While upbeating Hollywood in general, "The Lusty Men," Wald's latest film for RKO release, also was spotlighted. Also as part of the tour, straight talks were given at various Texas universities and at the San Antonio Lions Club.

Wald and Pickman are slated to cover the Boston area on a similar junket beginning Oct. 15.

## Par's 'Jacks', 'Paleface' Sold Away From UPT In Mpls.—on Bidding

Minneapolis, Sept. 30.

Illustrating anew how the consent decree has changed the clearance pattern, an unusual development here finds Paramount's current top boxoffice pictures, "Jumping Jacks" and "Son of Paleface," getting away on competitive bids from United Paramount Theatres' leading local neighborhood house, the Uptown, to competing independent theatres for its first area nabe-suburban run in the 28-day slot.

Inasmuch as it's contrary to the circuit's policy to play pictures at the Uptown day-and-date with or after the independent theatres in question, the Uptown will pass up both smashes.

The Edina, a Ben Friedman suburban theatre, bid competitively against the Uptown for "Jumping Jacks" and won out. While the Edina currently is offering the Martin-Lewis hit, the Uptown, which has regular 28-day availability as compared to the Edina's 35, is countering with a twin bill of oldies, "The Rains Came" and "Leave Her to Heaven," the theatre's first fling at double-featuring. The 28-day slot is the earliest here after the downtown first-run.

"Jumping Jacks" was sold away from the Uptown to the St. Louis Park, a Harold Field-Harold Kaplan house, whose regular slot is 35 days. Metro zoned the city for the neighborhood-suburban release of "Quo Vadis" and on competitive bids it was sold away from the Uptown to the St. Louis Park and Terrace.

All three aforementioned pictures had their downtown first-runs here at UPT, but Paramount's Martin & Lewis "At War With the Army" and its initial regular admission run of "Samson and Delilah" were sold away from the big chain's loop houses to Bennie Berger's independent Gopher.

Because of distributor's refusal to put the Edina in the regular 28-day slot along with the Uptown and independent Hopkins, it is suing the major film companies and UPT for $1,900,000 damages.

## HEFTY MDSE. TIEUPS FOR 'ANDERSEN' PIC

Giving an unusually heavy play to the merchandising approach, Samuel Goldwyn's New York office and RKO, as the distrib, so far have arranged tieups with 40 manufacturers of clothing and accessories, fabrics and toys for "Hans Christian Andersen." Also, Macy's and other members of the Associated Merchandising Corp., which includes leading department stores across the country, will use "Andersen" as the theme in Christmas displays.

Other promotions are being lined up in the music and book publishing fields. Also, via a tie-in with a national tobacco outfit, "Andersen" will be plugged in cigaret advertising across the country.

## Censorship Seals

Continued from page 7

addition to editorial support against Government actions. Many newspapers have stepped up coverage of film news. Others have issued special pix sections. Some have launched promotional campaigns urging their readers "to get out of their living rooms and go to a movie." N. Y. Mirror, for example, runs a daily box far up in the general news section calling attention to the pleasures of film-going.

Another aspect of the press' new attitude is the trend to grant local film theatres the same advertising rates as local department stores. This campaign, launched many years ago, is seeing more and more papers equalizing their rates.

Press' new attitude has also extended to national mags. Collier's last week, for example, came out with a full-page editorial rapping the Government's 16m suit. In addition, many mags have been on the prowl for pro-industry stories.

Some of the changes brought about have been due to the work of the Council of Motion Picture Organizations, the Motion Picture Assn. of America, the Motion Picture Industry Council and local exhibs who have carried the ball to their local editors. COMPO, MPAA and MPIC have been instrumental in correcting inaccuracies about Hollywood and in obtaining corrections of raps based on misleading information or lack of pertinent facts.

### Seek to Kayo Ohio Law

Columbus, Sept. 30.

The Ohio Censor Board's rejection of Superior Films Hollywood remake of the old German film "M," the second rejection in 18 months, has touched off a renewed effort by the firm's attorneys here to knock out the state's screen censorship law.

The board originally rejected "M" on April 23, 1951, because the film was "permeated with crime and depicted a juvenile in complete perversion." Superior, after cutting the film and receiving a clean bill of health from all censors except those in Atlanta, resubmitted the film to Ohio's board, but Clyde M. Hissong, state education director and censor chief, refused to review it again. Whereupon, Superior brought a mandamus action against the board.

Ohio's attorney general ruled that Hissong's position was indefensible and the board would have to review the cut version of "M." This they did and rejected it in toto on Sept. 16. Last Thursday (25), the firm of Wright, Harlor, Purplus, Morris & Arnold, acting for Superior, filed a petition in Ohio Supreme Court asking for a review of the order and basing their case on two points.

1. That the Ohio censorship statute is unconstitutional both in the state and in the U. S. since it is an abridgement of free speech and press.

2. If the statute is valid, then the censor board has acted arbitrarily and abused its discretion in rejecting the pic.

## Md. Censor Stresses Need to Restrict Foreign Producers

*Editor,* VARIETY:

Baltimore.

Our statement to the Governor of Maryland that certain Hollywood companies have been deviating from their own production code does not end there, as VARIETY's recent article does. On the contrary, we laid particular emphasis on the productions of many foreign and domestic producers, who, never having been signatory parties to the Hollywood code, have been, and still are, free to turn out pictures that have time and again crossed the border line of decency and morality. These pictures are completely beyond the censoring powers and control of Joseph I. Breen's department, and the bypassing of them when the public is told that the industry has its own set of regulations to make pictures clean and wholesome is a matter which the citizens of this state are gradually catching on to. Both of these situations have been frequently dwelt upon in our reports and in other public statements, and we did not hold them in abeyance until the U.S. Supreme Court decided "The Miracle" and "Pinky" cases.

It is well known to the trade that certain Hollywood producers, notably Samuel Goldwyn and David O. Selznick, are on record as advocating the adoption of a new production code—one which Goldwyn has gone so far as to say will enable the industry to get away from producing "pollyanna and fairy-tale pictures." One wonders just what Goldwyn has in mind putting on the screen in the light of some of the present pictures.

But aside from our own findings, it appears that we are eloquently supported by no less an authority than the Theatre Owners of America. At their convention held in New York City last September, they adopted a resolution which called upon the film industry to avoid movies that might be considered in bad taste by any part of the total audience. The resolution stated, in part, that several pictures in current and recent releases had broached the barriers of the Hollywood Production Code to a point where public criticism was invited and the resolution proceeded to recommend that any attempt by script writers or directors to "overstep the word, letter and intent" of the code "be instantly curbed." How does this attitude on the part of the theatre owners fit in with Breen's assertion that there has been no relaxation of the standards of good taste and decency represented by the code?

Regarding Breen's assertion that, in a recent report by Father Masterson, of the National Legion of Decency, he commended the high moral standards of American motion pictures, we understand that, actually, Father Masterson in addressing a women's organization last month, stated that about 18% of the domestic pictures had been found to be morally objectionable, or a decrease of 2% over the pictures so deemed previously. On Aug. 26, 1949, Father Masterson issued a written report wherein it was stated that American-made pictures were morally deteriorating to the extent that nearly 20% of them were considered objectionable. This figure, the report added, was the highest since the formation of the Legion of Decency in 1933.

Now, as to the article's statement that our board is threatened with abolition because of an opinion by our Attorney General, let it be said that since the Supreme Court's decision in "The Miracle" case, he has taken the position that we are restricted to the censoring of films that are indecent and obscene. In no manner, has he even intimated that we, as a board of censors, have no legal right to function under the law of this state. On the contrary, he has suggested that the law be strengthened by the enactment of a statute which, in his opinion, will insure the state's right to keep out pictures that are found to be of the indicated character.

*Sydney R. Traub,*
Chairman, Md., State Board of
Motion Picture Censors

## Exhibs Honor Biechele

Kansas City, Sept. 30.

The 34th annual convention of the Kansas-Missouri Theatre Assn. here today (Tues.) and tomorrow will be marked by a testimonial dinner for R. R. "Dick" Biechele, long-time Kansas City exhibitor. Tom Edwards, veteran exhibitor, will be the speaker at the dinner, to be held at the Hotel President.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Easily fetched by anything in distress the Samaritan in me simply bleeds at the cries of hunger pains emanating from Hollywood. If better pictures can be made at less cost it is obvious that cuts will have to be made all along the line. Merely suggesting that the cuts begin by cutting off the dead branches at the top isn't enough. Life must be infused into the old redwood, and that means story-value.

So reluctantly I toss away some more of the stock pile which in better times might have been used to send our kids to college. Take 'em, pals. The plots are all yours.

| Old Title | New Title |
|---|---|
| "Hizzoner Cal Coover" | "Has Anybody Seen My Cal?" |

This is a frank effort to cash in on the drink, sex, smoke and skullduggery that goes on in a national political convention. Cal Coover, a brass check manufacturer, who was born in New England, reared in the south, educated in the west and made his dough in Chicago, so much in fact and from such shady sources that his attorney thought it would be wise to siphon off $10,000,000 and set up the Coover Foundation For Clean Government. It was set up in honor of his first wife, who presumably died from overeating at Monte Carlo while Coover was teaching a blonde how to play baccarat.

The Foundation decides to pitch for the Presidential nomination of Gen. Mills, a six-star general, figuring he will get smeared so badly in the campaign that it would be no trouble at all to toss Coover in as a compromise candidate. His backers are assured Coover has now married that blonde he has been running around with since (and before) his wife died.

The day the convention opened, sure enough, a schnook named Severance Liveright (a Communist parading as a loyal delegate) flooded the convention hall with documentary proof that Ben. Mills filched his sixth star from a brigadier he had demoted for being too kind to wives of prisoners-of-war.

The general's wife came forth the next day with the explanation that she had found the extra star in his pocket and, thinking it was one that had worked loose from its mooring, had sewed it on. This explanation came too late to save Mills, however, and the convention made the worst of a bad situation by nominating Cal Coover.

Coover put on a terrific campaign. Everybady seemingly wore buttons, cut like stars and as big as stop lights. All bore the legend "My Pal Cal."

But he was running against an incumbent, and the Dopey Voters League, with the slogan "We always vote for incumbents," swept their old standby into office. Cal won four states—Maine, where he was born; Georgia, where he was raised; California, where he went to college, and Illinois, where he made millions in slot machines, jukeboxes and brass checks.

| | |
|---|---|
| "The Whining Team" | "Too Bad To Win" |

This is a picture for Frank Lovejoy, who as Rogers Hornsby sort of stole "The Winning Team" from Ronald Reagan as Grover Cleveland Alexander. It starts with Hornsby taking a bunch of rambling wrecks, including Alexander, from the cellar to a World Series. After they win the Series they all go out on a bender and don't get over it for the whole of the next season. "You know why we lost?" asks the surly Rajah of Alexander. "Cause your wife, who looks to me an awful lot like Doris Day, wasn't in the stands for you to wink at when the going got tough. That's why we lost."

That night Bill Veeck, the club prez, fired him.

For 20 years the Rajah rattled around in the stix and then worked himself back in the big leagues as a manager of the St. Louis Browns. He landed a three-year contract, worth $120,000 in any lawyer's language.

Feeling his oats again, the Rajah began riding herd on his coolies and pushed them so hard they were in the cellar by the end of spring. No Doris Day was in the stands to soften his cruel tongue. Players whimpered under his tongue-lashings and all but laid down.

So the prez of the club called him on the carpet. The prez's name, by a terrifying coincidence, was Bill Veeck. Junior, this time.

"Rajah, I guess you're through."

"Are you guessing or issuing an executive order?" asked Hornsby.

"I should have learned from my old man's experience," said the prez, "when he canned you before."

"If you were that bright," riposted the Rajah, "you would be working for a living in a wayside garage. Your second-guessing is gonna cost you $100,000."

"You won't settle for less?"

"Not a penny."

'Suppose with you off our backs we go ahead now and win the pennant?" asked the prez.

"Then I want a bonus."

"Hornsby, you're a hard man. You need the softening hand of a woman."

"Okay," said Hornsby, "get me a Warner contract and Doris Day and I'll waive the bonus."

They shook hands, and as Hornsby came out of Veeck's office and walked down a tunnel under the grandstand, there was Doris Day to receive him. On one side of her stood a Warner talent scout and on the other an agent. As Hornsby put his arms around Miss Day the agent stuck a contract in his hand like a subpoena. They all laughed and left the ballpark for highballs and Hollywood.

| | |
|---|---|
| "Keep Your Shirt On" | "Atomic H" |

Hi Hatt, who won his H at Harvard in fencing, is assigned to Alamogordo on a super-secret project. His job is to see that no scientists changed shirts. It was his job to change them, not theirs.

Virginia Dublin, a specialist in splitting infinitives, is brought to Alamogordo to teach the children of atom-splitters how to split infinitives to conform with the split personalities of the community.

One day, while Hatt's back was turned, she got his department. She was on the hunt for Jackie Morbid, who was playing hookey. As she tried to leave, Hatt insisted on taking her shirt off. She slapped his face and caused such a row that Dr. Morbid came out to see what all the commotion was about.

When he learned his kid was on the loose he became hysterical. A hunt revealed has was off limits. Then came a telephone call indicating he had been kidnapped and was being held for ransom. The price was simply some formulas only Dr. Morbid knew.

Hatt and Virginia forgot their diferences in this new crisis and the next hour is simply a chase to find the moppet. He is discovered, having escaped his captors, hanging from a clipp. Hatt makes a rope of shirts, but it is still too short to affect a rescue. Virginia sees the problem and goes behind the mesquite bush. From there she hands her slip and bra to Hatt. In the nick of time Jackie is rescued. Hatt returns the torn bra and slip to Virginia by tossing them over the bush. The security guard and state troopers arrive just in time to miss the whole thing. Virginia is dressed by the time they come crashing into the scene.

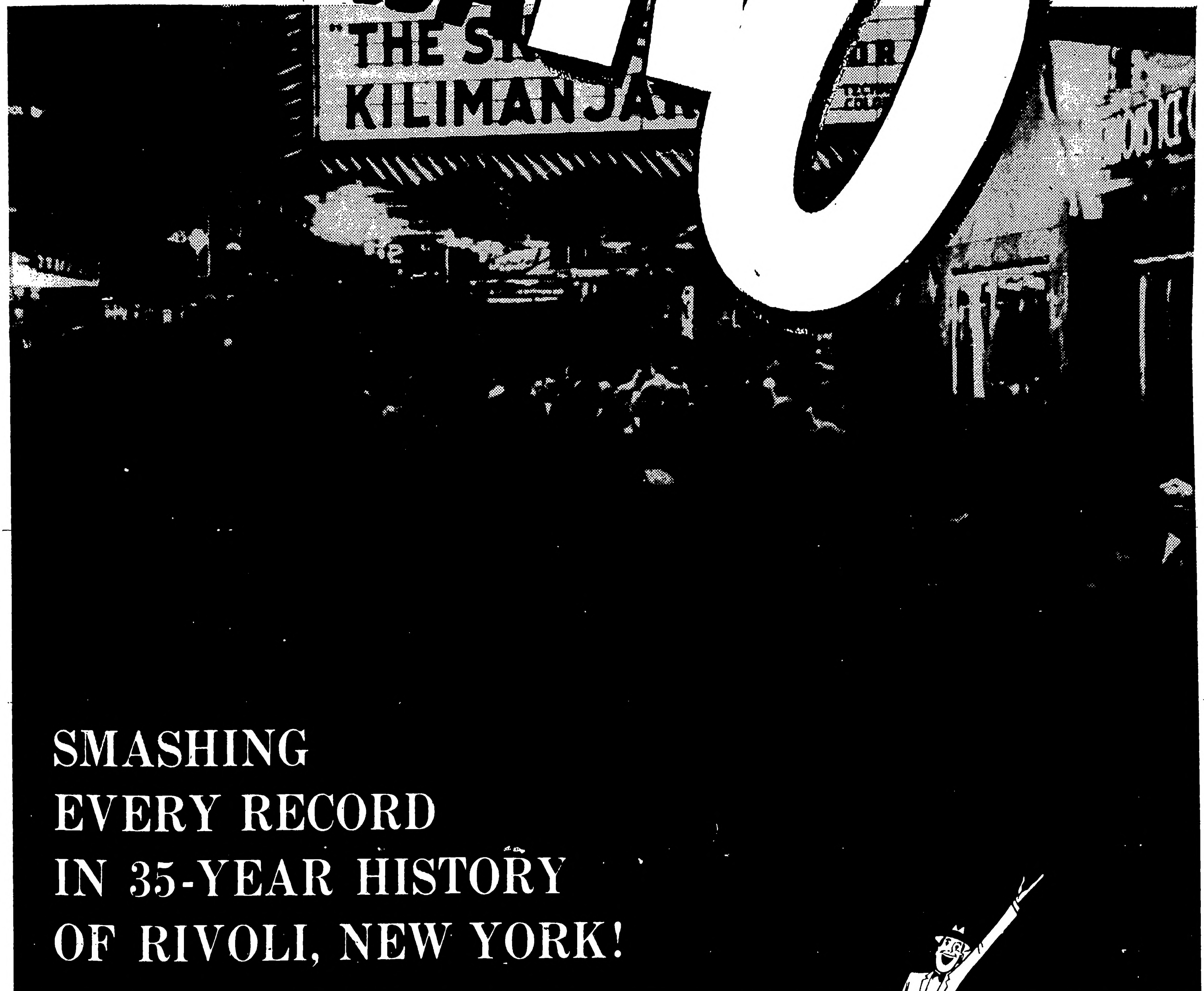
She and Hatt and Jackie get in the backseat of a rescue car, and while the moppet gets ready for the whacking of his life, the lovers embrace.

This is a picture for college kids who get a thrill out of unoccupied unmentionables.

20th CENTURY-FOX'S

# SNOWS OF KILIMANJARO

# SRO



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Branch Managers' Testimonial Sept. 28—Dec. 27

# Exhib Plan to Charge Distribs for Comm'l Pix Stirs Sponsor Tangle

Recent VARIETY story that theatremen were mulling the possibility of charging for the showing of commercial pictures, touched off a minor hassle among distribs of these pix, who have been making the films available to theatres at no cost for some time.

E. L. Manke, of Modern Talking Picture Service, a leading distrib of commercial pix of a highly institutional nature, said flatly that films would be withdrawn because sponsors would not go for the extra cost. He said pix distributed by his outfit were general and had entertainment value, so that the commercial plug was barely, if at all, discernible. He cited "Green Harvest," a short put out by the lumber industry, which plugged for conservation and said nothing about the use of lumber. Manke also pointed out that the booking of the commercial pix saved many exhibs coin on their short subjects rentals.

Commercial pix, running from seven to about 15 minutes, are frequently used by smaller theatres as regular parts of their programs while the big Broadway houses occasionally employ them as fillers. Roxy, N. Y., for example, makes use of these pix to fill program time during the morning shows or to plug a gap when the stage show runs short.

Modern Talking Picture Service, which has contacts with bookers in all the U. S. exchange zones, is currently placing about a half a dozen of the sponsored pix. Some are appropriate for national distribution, while others are suitable only for regional showings. Pix cover such subjects as sugar beets, electric power, lumber, banking, credit and gasoline.

## B. O. Optimism

Continued from page 3

on Earth" (Par) and "Ivanhoe" (M-G) are surpassing records which have stood for years at many theatres.

While theatremen's complaints about income were down to a whisper at the TOA conclave, their big beef was over the continuing upbeat in operating expenses. They feel though that there will be a sufficient lift if the current campaign to repeal the 20% Federal admissions tax is successful.

Also seen reflecting the heartening uptrend is the big investment made by the Ralph Stolkin group in RKO. Howard Hughes sold out his controlling stock at $7 a share to Stolkin and his businessmen pards. It's understood that Hughes would have relinquished his interests long ago if that price was met by previous bidders.

In addition to the b.o. improvement, which began in mid-summer and is continuing, strong factor behind the encouraging state of the industry is the number of adjustments on the economic front. Overall, production budgets and shooting time have been substantially cut and other operating economies have been placed into effect. It's recalled that Metro recently halved all exec salaries beginning over the $1,000-per-week level.

The most optimistic analysis heard from a company president in years was made by Balaban in New York last week following his return to the homeoffice after two weeks on the Coast. On the basis of talks with Par studio heads and the chief execs of other film companies, Balaban stated, the "present boxoffice upswing will be maintained and undoubtedly increased."

The Par prez said he was plenty high on Par's future and added: "Similar enthusiasm is felt for their product and for their planned production in 1953 and beyond" by other prexies.

## French, Japanese

Continued from page 3

imply approval of the French cut in the number of dubbing permits issued to foreign imports. Hollywood's share was whittled from 121 to 90. For the moment, at least, U. S. companies are not picking up any of these 90 licenses, and continued refusal on their part to accept the French cut will result in the pic shortage.

Presidents' powwow tomorrow should decide date of Johnston's departure for Paris. Likelihood is that he will be accompanied on his trip by Ellis Arnall, president of the Society of Independent Motion Picture Producers. After the breakdown of negotiations between the MPEA and the French, MPEA board gave its prexy full powers to deal with the situation as he sees fit.

### Franco-U. S. Obstacles

Formal Franco-American deal ran out June 30 and subsequent talks hit several obstacles. First came when the French, taking their cue from the MPEA Italian pact, hinted they would favor a subsidy arrangement. Outlook was bright for a while when Johnston actually proposed the idea at the first round of Paris conferences.

MPEA head's capitulation astounded some Paris observers and was quickly and effectively nixed by the SIMPP, which came out flatly against any subsidy arrangement. Subsequently, the French changed their minds and withdrew their offer to remit the remaining $4,800,000 at the agreed capital account rate.

Jap situation is constantly creating new problems, with the unfreezing of additional coin and Tokyo's yardstick in dividing total of import permits between majors and the indies taking the spotlight. Richard T. McDonnell, special MPEA rep, is due to leave for Japan soon in an attempt to unthaw additional funds accrued to the U.S. companies since the war. McDonnell, who recently was successful in prying loose $5,000,000 in frozen earnings, is going to attempt to unlatch another $2,472,661.

Tokyo Government has set the total of U.S. import licenses at 74 for the first half of the financial year, with the Finance Ministry set on a 60-14 split, a reduction of three pix for the majors and one for the indies. Should the Japanese division be found unacceptable by the Americans, plan is to dump the whole problem in the lap of the U. S. producers.

Irving Maas, MPEA veepee, is currently in Tokyo to discuss the situation with the Finance Ministry and also to work out details of U.S. company participation in the foreign picture screening board now in the planning stage.

## Propose Wald

Continued from page 3

stood that Corwin requested Wald to come east to be on the spot when the deal comes up but the filmmaker felt that Pickman, who is the business head of Wald-Krasna Productions, could handle all details. Pickman arrived in Gotham over the past weekend from Texas where he and Wald were on a six-day whistle-stop tour promoting the newest Wald pic, "The Lusty Men."

Initial discussions took place in Gotham yesterday between Grant and Pickman but it's understood that nothing concrete developed. Also participating was Sidney Korshak, Chi attorney, who has been active on the Stolkin side.

Also as part of the pact, it's said, is the purchase by RKO of Wald's 50% stock interest in the W-K unit. Basis of this portion of the overall deal is a bottom price of $250,000 and an escalator formula determining additional sums in accordance with the profits brought in by the four pix Wald ~~made for RKO under~~ Hughes. These are "Blue Veil," "Behave Yourself," "Clash by Night" and "Lusty." Also involved are eight unproduced properties developed by W-K

Although he's had talks with both Columbia and 20th-Fox on a possible affiliation, Wald has said he'd be amenable to the RKO spot if the arrangements could be worked out. Until a short time ago a pact with Col looked like a strong likelihood with Wald to operate as a straight producer under prexy Harry Cohn.

Attending the directorate session today will be Stolkin, Corwin, A. L. Koolish (Stolkin's father-in-law and head of Empire Industries, Chicago), and Ray Ryan and Edward Burk, San Antonio oilmen. Stolkin, Koolish and Ryan are committed for around 90% of the $7,346,340 to buy Hughes' 1,013,420 shares and the 36,000 shares held by prexy Ned E. Depinet.

In addition to voting upon the personnel setup, new RKO operating policies expectedly will be decided at the conclave tomorrow.

# Joe Ravotto to Europe To Harmonize U.S. 'Voice,' Pix Messages Vs. Soviets

Joseph C. Ravotto, veteran ex-VARIETY mugg in Berlin, Paris, Rome, Madrid and Lisbon—the course traced prewar by Hitler's aggression—is returning to Paris to head up the film division of the combined press bureaus of the Mutual Security Administration and the U. S. Information Service abroad. MSA, successor to ECA, and USIS often have been charged with airing two different viewpoints. The services were combined so that the American attitude will speak with one voice, as it were, and that the two agencies' propaganda be of like pattern.

Under this new information program which Ravotto will supervise will come also the Voice of America. Motion picture propaganda is also on the agenda to offset the Russians' admittedly potent pix pitch, with which they have been making impact in the Middle East, the Far East, and also some of the fringe Iron Curtain countries.

Besides the counter-propaganda against the Commies, NATO, productivity (more production for less hours; the American assembly line technique), and other European functions will be integrated so that the Marshall Plan countries get the same reflexes.

MSA has counterpart funds (pounds, lira, francs, marks, etc.) available, which had been paid for U. S. resources exported to the European lands, and these monies will be expended on a local level for America's new propaganda campaign. Each of the "country missions," as the U. S. agencies in the various Marshall Plan countries are called, will report to the Paris regional office and under that streamlined and centralized operation Ravotto will handle the American propaganda attitude abroad.

## Govt. as Stymie?

Continued from page 5

and complete endorsement is anticipated.

Abram F. Myers, Allied States Assn. board chairman, takes a different view. He stated in D. C. last week that, because of the changes made by the film company presidents, there has been no progress toward getting arbitration off the ground since Aug. 20, when the original plan was drafted.

That the company heads are anxious to hit upon a mutually agreeable system is seen by their continuing attempts to re-draft the plan. It's said that the changes they made were in the nature of recommendations to the exhibs and not outright demands. Since Myers, in particular, was not in agreement with the revisions, the company heads and their chief counsel are studying new changes.

Ultimate plan is for the chief execs to hold another meeting shortly on writing a new arbitration plan. This had been tentatively set for tomorrow (Thurs.) but Eric Johnston, president of the Motion Picture Assn. of America, and the MPAA member companies now feel that the entire session will have to be given to pressing foreign market matters.

## 20th-Fox, Artie

Continued from page 7

agreed to the elimination, adds Davis. In fact, his deal, he avers, gave him the "unprecedented" privilege of doing his own publicity on the pic and placing ads on it through his own agency. With this understanding, he put pic into the works.

Next, Davis was informed 20th had opened the O. Henry pic at one or two out-of-town spots, that national mags had gandered the film, and reaction to "Red Chief" was not unfavorable. As a consequence, 20th did not feel justified in pulling the Allen-Levant sequence.

Distrib's version is that Davis, cooling on Chaplin pic after comedian was rapped by the Attorney General, returned to 20th with demand for the O. Henry film, which by then had gone Brandt's way.

While undecided on future course of action, Davis has meanwhile booked Universal release, "The Promoter," Alec Guinness starrer, to follow the current "Stranger In Between." The O. Henry pic is slated to follow "Ivory Hunter" into the Trans-Lux house.

## Slashed Budget

Continued from page 3

saturation would ever be achieved, or whether it's even desirable.

"I'd like to be able to reach each of our primary target groups in 20 different countries with non-theatrical film shows every two weeks," he said. Film package offered for one showing runs between an hour and an hour-and-a-half.

State Dept. at present turns out about 300 reels a year, acquiring two pix for every one it make on its own. This breaks down into approximately 150 short subjects, an inadequate number, in Edwards' opinion, since it allows only 30 subjects for each region or between eight and 10 shorts per-target country.

### Half Produced in U. S.

Of the 300 reels, about half are produced in the U.S. and the rest abroad under American supervision and often from scripts written by Hollywood writers. Group of filmites who left recently for Germany under State Dept. auspices to pen info pix there includes Virginia Van Upp, Agnes Christine Johnston, William Rankin, and Frank and Mitchell Dazy, the latter working as a team.

Films lensed abroad are done in semi-documentary fashion, which permits a story line. State Dept. has used feature approach only for past two years but rules out use of Hollywood personalities for the reason that they would weaken the credibility of the shorts.

However, an attempt is being made to introduce more of a showmanship touch in the reels farmed out by the Department. Edwards revealed that veteran Hollywood producer Tim Whelan is being considered for a job with the division where he would supervise production. Whelan is currently undergoing the various formalities preceding his hiring by the State Dept.

This year's Congressional budget-cutting spree, which reduced film division funds to $7,000,000, $3,500,000 less than has been requested, has forced Edwards to cut the number of language versions from 26 to 15. Two out of every three pix used by the division are acquired from outside sources.

Cost of pix made by the Department has risen from $10,000 to $12,000 a reel in 1945 to $15,000 to $16,000 in 1952.

"We no longer content ourselves with telling the American story, Edwards reveals, "Now we also try to expose Red lies and give the audience an inkling of what might happen to them under Communism."

Films division currently employs 35 full-time employees in 26 countries, with the film needs of other areas taken care of by State Dept. personnel concerned also with other info matters. More than 300 mobile units bring the U. S. pix messages to out-of-the-way places, and the division has about 4,000 16m projectors, which it lends on request.

The State Dept. eventually may get around to making special TV pix for use abroad, according to Edwards.

## B. O. Acceptance

Continued from page 5

play the art circuit first and later do a repeat in dubbed version.

### Costs the Same

~~Costs of dubbing a film here or~~ in Europe are approximately the same, ranging from $14,000 to $30,000 on the average, the final tab being determined less by the quality of the job than by the number of parts to be dubbed in.

Distribs admit that European studios have dubbing facilities far superior to those found in the U. S., but they argue that dialog added on the Continent is apt to lose the flavor which makes it attractive to American audiences.

Accent on dubbing activities is highlighted by plans of Italian Films Export to operate its own dubbing studio in N. Y. The facilities are expected to be installed and ready within two months, with IFE doing the job for individual Italian producers. Mauro Zambuto, Italian dubbing expert, has been here for several months investigating various problems involved in setting up a studio.

Most recent Italian-dubbed hit was "Bitter Rice," which chalked up 3,400 bookings in its foreign-language version. The Lux release is expected to ring up another few hundred dates on the strength of the English dialog.

Currently in the dubbing works is the Lux pic, "Anna," which is being revamped for U. S. consumption in N. Y. under IFE supervision. Plans call for the film to be dual-premiered, with the subtitled version going into an east side art house, as customary, and the dubbed pic making its bow on Broadway.

The distribs feel that once the American audience has become accustomed to seeing dubbed imports, it will take the development in its stride. Importers cite European acceptance of dubbing, with practically all Hollywood films getting the treatment for their general release in Italy, France, Germany and Spain.

U. S. majors for a time tried dubbing exports for South American market but the experiment was a dud, largely because of language differences within the various countries.

One of the dubbing hurdles is that the number of pix that lend themselves to the treatment is limited by the very nature of the material. Preferred films are those that lean heavily on visual appeal, i.e. spectacles like "Fabiola" which turned in a nice profit.

As television continues to suffer from the lack of adequate Hollywood product, foreign film distribs figure they can't lose by offering dubbed pix. They say they can already double their dubbing cost by selling to TV, and they foresee the day when a good import will clean up in art theatres, regular runs and TV.

## Glenn Ford

Continued from page 1

try now are doing everything they can think of to get out the vote," Ford pointed out. "Here's an ideal opportunity for the industry to join in a civic undertaking on both a local and a national level and help boost the percentage of eligible citizens who take advantage of their voting privilege."

Election day is only five weeks away and the industry would have to get started on the scheme immediately, Ford pointed out, but there's still enough time to guarantee that the message reaches every eligible voter in the country. Actor volunteered to spearhead a local committee which would launch the plan in Hollywood by making special trailers which could be sent to the nation's theatres.

"The trailers alone should be a big help to the vote-getting campaign," Ford opined. "If we could get them to the theatres about two weeks before election and run them at every performance every day, we could get the vote message to millions of people."

Problem of getting out the nation's voters has been in Ford's mind since his last trip to Europe last year. "I got a much clearer picture of how precious a privilege the vote is," he explained, "when I got behind the Iron Curtain for a while and travelled through other countries where there is no universal suffrage such as we have here."

### Vote Receipt Pass

The current campaigns being staged to insure a tremendous turnout at the polls crystallized the idea in the actor's mind and he began working out plans for a film industry drive. Framework for ~~the scheme has already been~~ roughed out and is ready to be acted upon by interested individual exhibitors or associations.

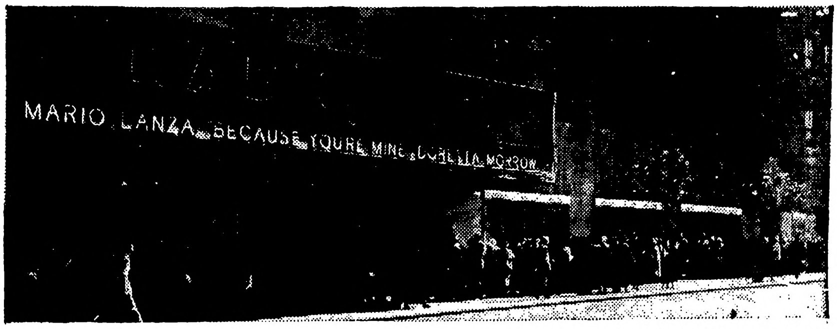
Under Ford's plan, voters in those states where voting receipts are disturbed would use those receipts as an admission pass to their local film houses. In other states, exhibitors could arrange with voting registrars to countersign mimeographed forms, to be supplied by industry groups, certifying that the voter had actually exercised his franchise.

Receipt or mimeographed form would serve as a free admission, when the bearer is accompanied by a regular paying patron, for seven weekdays beginning on the day after Election Day. Thus, Saturday and Sunday would be excluded under the terms of the arrangement to enable exhibitors to secure the necessary paid admissions for a one-week period to guarantee that the vote-getting operation would not cue an operational loss. Patrons, of course, would pay the required Federal admission tax on the pass.

# LANZA BONANZA!

## They're Standing on Line for M-G-M's "BECAUSE YOU'RE MINE"!

*Getting the dough like "Ivanhoe"*



**ANOTHER M-G-M LION-UP AT RADIO CITY MUSIC HALL**

*Typical audience reaction reflected by newspaper acclaim:* "DROVES WHO FLOCK TO SEE AND HEAR MARIO LANZA SHOULD DO SO AGAIN . . . BEST YET . . . A BOXOFFICE BONANZA, AN ENTERTAINMENT WHIZBANG!"

**MIAMI BEACH BONANZA!**

Second highest M-G-M opening in more than two years!

**DAYTONA BONANZA!**

Best M-G-M week-day opening in more than a year!

**ROYAL COMMAND CHOICE!**

Chosen for the Royal Film Performance in London, October 27. Great Britain's highest film honor!

*M-G-M presents Mario Lanza in "BECAUSE YOU'RE MINE" • Introducing Doretta Morrow with James Whitmore • Color by Technicolor • Screen Play by Karl Tunberg and Leonard Spigelgass • Based on a Story by Ruth Brooks Flippen and Sy Gomberg Directed by Alexander Hall • Produced by Joe Pasternak*

**Remember "The Great Caruso"!**

**SAVE TOP PLAYING TIME! M-G-M**

# *Literati*

### Rush Adlai Job

Random House is rush-publishing "Speeches of Adlai Stevenson," 128-page paper-bound tome selling for $1. John Steinbeck wrote the foreword and Debs Myers and Ralph Martin have written a 2,500-word biog of the Democratic nominee.

Book was contracted for on Sept. 24, hurried to press on Sept. 26 and will be released Oct. 16.

### Paul Gallicos' Vox Pop

Under the N. Y. Daily News "Voice of the People" the following announcement appeared Sept. 25:

"In order to forestall rumor and misinterpretation, we deeply regret to announce that after some 13 years of marriage we have reached a parting of the ways. The reason for this action may be said to be a latent and increasing incompatibility and the need and desire of each to work out his and her career individually. There is no other woman. There is no other man. There is no contemplated 'next' for either of us. There is nothing between us but affection and deep regret that we can no longer continue in marriage. We shall seek a divorce. This is our whole story and although we are not unavailable we will have no further statement or amplification to make on the above.

*(Signed) Pauline Gallico,*
*Paul Gallico.*

### Once A Ham . . . !

Quondam actor John Lodge, now governor of Connecticut, was principal speaker recently at a nearby West Haven dedication ceremony of the First Congregational Church, chairmanned by local VARIETY mugg Harold M. Bone.

As the governor sat down at the conclusion of his talk, Bone thanked him for a fine address. His Excellency replied: "What sort of notice would you have given me in VARIETY?"

### A Tallulu of a Book

Tallulah Bankhead has another hit on her hands — her autobiog. Few people have cause for soul-searching and if they do it's usually a case of who cares? but Miss Bankhead, circa 1952, is as much public property as her beloved Giants or Marilyn Monroe. So there is a vast audience (thanks to NBC's "Big Show" builder-upper) who will care. It's a cinch that "Tallulah (My Biography)" (Harper; $3.95), including 24 pages of photographs, will attract that vast audience.

Few public personalities are as frank about themselves or have reason for introspection, but in the case of the daughter of Congressman Bankhead—the "My Daddy" to whom she dedicates her memoirs—there is much justification.

There is special dedication to Broadway publicist Richard Maney for his collaborative interest.

A legend within her own time, she is an extrovert who doesn't spare herself in her saga of show biz struggles; her expression of personal spleen (Billy Rose, Michael Myerberg, Lillian Hellman, Herman Shumlin); her dislikes (to get up, go to bed, and be alone); her passionate likes (the Giants, ribald company, yatata into the night); her positive opinions (newspapers hate to retract their erratum, although she is goodhumored amidst her definite expressions on this subject, mentioning her tussles with Arthur Hays Sulzberger, Sam Zolotow, Danton Walker, et al.); her general disdain of the critics; her sex life attitudes, frankly recounted in an entire chapter captioned "Flirtation With Sin"; her eight years of glory in London's West End; the gamut from guzzling to gambling; her schoolgirl adulation, that lingers to this day, of such theatrical greats as Ethel Barrymore; her fluctuating fortunes; and the rest of it right up to Hollywood, radio, etc.

Paraphrasing the author's pet greeting, "Tallulah" is a "dahrling" of a book; it defies being laid down and not quickly picked up again. It's good reading. In a measure it is a revealing saga of our times, personalized by a never-dull career of a compelling personality. It's a "Tallulu" of a personal memoir. It'll sell big. *Abel.*

### Bradna's Circus Lowdown

Fred Bradna, with the Ringling Bros.-Barnum & Bailey Circus for more than 43 years, has written, with Hartzell Spence, lusty memoirs of those years in "The Big Top" (Simon & Schuster, $3.95). Bradna, in a silk hat washed with beer to keep it shiny, was the equestrian director of the Big One all those years. Surviving many managements, blowdowns, wrecks, the Hartford fire and volatile prima donnas, he was finally felled by a quarter pole in a Dallas cyclone in 1945. He even recovered from that, but at 83 he now takes things easy in the Sarasota sun. Easy, that is, until someone refers to him as a "ringmaster."

("The Big Top" went into its second printing (19) on the eve of its publication date, due to a big advance order by circus fans.)

Bradna certainly has the right to write about the American circus from 1900 to 1950, and he has done it accurately, colorfully and aromatically, tinting it with the high style of a man who was always one of the class figures in show biz.

Here is the true story of Lillian Leitzel, of the Ubangis and Zip, and why clowns are called Joey, Charlie and Auguste. It describes for the first time in detail the last embattled years of John Ringling and has complete word portraits of King Otto Ringling, Alf T., Charles and the other brothers, and of James A. Bailey, who hired Bradna in Europe. He introduces a youthful circus apprentice named Johnnie North and takes you on a circus honeymoon in an upper and lower over the wheels.

He says that bears are the most dangerous circus beasts and laments the passing of the techniques which produced May Wirth, Lucio Cristiani and Ella Bradna, his equally celebrated wife, who was still riding handsomely at 70. He also explains the eclipse of great solo clowns like Silvers Oakley and Polidor. He calls Buffalo the poorest circus town, and Denver the best, and tells how the Hollywood celebs crowd the act in Los Angeles. He also tells why the Big Show will never play Scranton again. And he deals bluntly with ticket cadgers and other pests.

Here also is Bradna's proposed Hall of Fame for the circus and his nominations for it in every branch from exploitation to common working man. These appear to be conscientious selections, not sops to old friends, and it is conceded that Bradna, as the ranking circus veteran in America, has the right to start this gallery.

"The Big Top" takes its place among the best books ever written about the circus, and will be eager, controversial reading for anyone who ever worked rings, stages, wire or webbing. Or who ever loved the circus. *Doul.*

### Fanny Brice Biog

"Fabulous Fanny," life story of Fanny Brice, headlines the November Ladies' Home Journal. Written by Norman Katkov from 300 pages of notes the late comedienne left behind, plus interviews with her and her friends, the story will run through four issues.

Pieces cover Ziegfeld Follies days, the "Baby Snooks" radio stanza, etc.

### DeVries' Breezy Anthology

Peter DeVries is another New Yorker contributor who has put together his pieces from that weekly (plus one from Harper's) into a breezy book titled "No, But I Saw the Movie" (Little, Brown; $3). It is good bedside reading, sophisticated yet generally appealing. His tongue-in-cheek observations on the passing American scene will strike a nerve with everybody.

Little, Brown-Duell, Sloan & Pearce's stable of New Yorker autors, incidentally, now includes Ludwig Bemelmans, Hortense Calisher, John McNulty, Joseph Mitchell, Ogden Nash, Mollie Painter-Downes and J. D. Salinger. *Abel.*

### Scrutinizing The Savoy

Through the swing doors of the Savoy Hotel in London's Strand have passed most of London's visiting celebrities. In recent years, particularly, it has become the mecca for show biz personalities, and most top-ranking execs and stars have stayed there at one time or another.

Jean Nicol, who was pressagent at the Savoy for some 10 years, including the whole of the war period, has penned her impressions in an engrossing book, "Meet Me At The Savoy" (Museum Press, $2.50), with a foreword by Danny Kaye.

During the war, the Savoy became an unofficial press club for American correspondents and a large slice of the yarn is inevitably taken up with the problem of running a No. 1 hotel during an era of shortages of food, liquor, etc., while the bombs were falling nightly and many of the guests were being housed in air raid shelters. The Savoy didn't escape the blitz but the hotel was never put out of action.

Because the film and theatre personalities who stayed at the Savoy during her term of office obviously provided the best copy, Miss Nicol has filled many pages with fascinating anecdotes about the stars. Kaye naturally comes in for a lion's share and many of the stories told of him are quite new. There are also interesting sidelights on many British political personalities. The regular wartime visits of Winston Churchill, and yarns about A. P. Herbert and the editors of the national dailies, are described by the author in a facile if not entirely objective light. *Myro.*

### Atlantic Club Kickoff

Atlantic mag will kick off the Atlantic Monthly Book Club this month with James Norman Hall's autobiography, "My Island Home." The alternate selection for October will be "The Tundra World," by Theodora C. Stanwell-Fletcher.

Atlantic editor Edward Weeks and his editorial associates, Charles W. Morton and Charles Rollo, will select the books for the Club.

### More of the Human Museum

Shrewd observer of the passing show business scene, seer of screwballiana, ace interviewer and obviously sage student of human nature that he is, it is no surprise that Maurice Zolotow's latest is socko. "It Takes All Kinds," anthology of many of his Satevepost pieces, includes a couple of newies (the opening chapter, "The Eccentric Way of Life" and "Feedbox Jack"). It's arresting reading that should find a wide orbit.

"It Takes All Kinds" (Random House; $3) tells it by its title—and all of them aren't haywire. There's nothing but suave sagacity and urbanity in the finale piece, an excellent profile on Cartier's ace salesman and goodwill ambassador, Jules Glanezer.

The 12 chapters include closeups on Dunninger, Cardini, Richard Himber, S. S. Adams, Jim Moran, Charles Dempsey, Henry Nemo, Bruno Furst, Maurice Dreicer and Glaenzer, whose diverse personalities reflect one common ground—the passionate desire to be different. The exhibitionism runs the gamut from cruel practical jokes, mixologists, seekers of good steaks, off-beat antics, party-giving and wierdies, and points up anew how diverse a parade we mortals be.

Zolotow's skillful treatment and sharp journalistic insight almost endows some with a distinction that borders on of-the-moment immortality. His is the hep newspaperman's approach rather than the conventional magazine "profile" etching. He is as surgical as Dr. Kildare in his clinical closeups on the mores, modes and manners of these sundry men—and he is as entertaining as the "Folies Bergeres" as he denudes them. It's swell reading. *Abel.*

### Big in Books Too

Texas is big in book circles, too, says Charles Hackelman, editor of Popular Edisons. Put "Texas" in a book title, be it western or otherwise, and it sells— and especially in that state.

### Vaude Song Survey

With a background of the songs popularized by vaudeville singers over the past century, "They Were Singing," a new book by Christopher Pullem [George G. Harrap, $2.60] pictures different aspects of English life as reflected in the songs. The final four chapters, entitled "A Bit of Background," have an emphatic, nostalgic appeal in its review of the rise and fall of the music hall.

Many of the tunes featured in the book are still being sung. Presumably they will never die, but even those that have been forgotten give a lively glimpse of social changes, with pungent comments on topicalities of their day. A special feature of the publication are the numerous contemporary illustrations and the line drawings used for chapter headings. *Myro.*

### CHATTER

John Kobler's "Ballet in America" due in the November Holiday.

Alistair Cooke's "Christmas Eve," collection of short stories, to be published by Knopf Nov. 10.

J. M. Ruddy covering the Hollywood beat for the Kemsley Newspapers, a 42-paper British chain.

Harry Meade, ad staffer with Cue the last 14 years, has exited for a similar post at Park East mag.

Robert Carson's "The Magic Lantern," a novel about filmites, will be published Dec. 1 by Henry Holt & Co.

George Jean Nathan back as drama critic in the October issue of Theatre Arts, after a summer-vacation absence.

Paul Denis writing a book, "Opportunities in Dancing," for spring publication by Vocational Guidance Books.

British Book Society is publishing an English edition of Irving Stone's "The President's Lady," currently filming at 20th-Fox.

William Donald Maxwell, Chicago Tribune managing editor, will be awarded an honorary doctor of literature degree at DePauw U. Oct. 15.

Howard Taubman's "Mitropoulos, Unpredictable Maestro," profile on the N. Y. Philharmonic conductor, in the October House & Garden.

Paul Gallico, author-columnist, and Harold Callender, Paris bureau chief of the N. Y. Times, enroute to Europe on the Queen Elizabeth.

Elmer Peterson contributing a number of anecdotes for the forthcoming Putnam book dealing with experiences of foreign correspondents.

Ray Hunt, former Chicago Sun-Times feature and amusement editor, has been named editor and general manager of the South Bend, Ind., Record.

Leo Lerman, entertainment editor of Mademoiselle, to leave mid-November for a 10-week combined vacation-biz trip to Scandinavia and western Europe.

Michael Blankfort's "The Juggler" will be published in a pocket book edition by Dell Publications to coincide with the release of Stanley Kramer's film version.

Bill Ornstein, Metro trade rep, currently in American Jewish Times Outlook with "The Moon Turns Green" and in Baltimore Jewish Times with "Growing Boy."

Alfred A. Duckett, managing editor of Tan, and former associate editor of Ebony and Jet magazines, has resigned from his post to open a public relations office in Chicago.

Barnett Fowler, byliner for the Albany, N. Y., Times-Union, appointed to the Siena College faculty as instructor in journalism. He will continue the newspaper affiliation.

Emory Lewis appointed feature editor of Cue mag, succeeding John Keating, newly-named drama critic by Archbold van Beuren, publisher. Lewis will also cover legit interviews and features.

All 16 short stories published by Mademoiselle during the past year are cited by Martha Foley in her "The Best American Short Stories of 1952." Three stories are reprinted in their entirety among "the best" of the year.

Nancy Becker quietly took over the advertising and promotion of Henry Holt & Co. after Fred Rosenau's resignation because he wanted to "widen" his orbit. Miss Becker was his aide. Maureen McManus continues as publicity chief of Holt.

Arturo Toscanini's RCA recording of Beethoven's Ninth Symphony was considered so unusual that the Atlantic Monthly has given the maestro its October issue cover, plus a full-length copyright story by its music critic John M. Conly dealing with the nine hours (over two days) of recording on the opus.

Robert Ewing, Jr., of New Orleans, is new chairman of the board of the Shreveport Times and Monroe News-Star and Morning World, all Louisiana dailies. He succeeds Wilson Ewing, Monroe, who died recently. Ewing had been chairman of the board of KWKH, Shreveport, and KTHS, Hot Springs, Ark., since the death of John D. Ewing, May 17.

Entries in the fourth annual art exhibit of the Newspaper Guild of N. Y., which opens tomorrow (Thurs.) at the Heywood Broun Room in Guild headquarters, will be judged by a panel of five, including Will Barnett, Edwin Dickinson, John Groth, Ethel Katz and Jean Liberte. Employees of virtually every newspaper, magazine and wire service are competing for prizes.

## Exhibs Splurge

Continued from page 3

films before 2 p.m. the day following last Tuesday's (23) bout in Philadelphia.

Although the bout did not involve a foreign boxer, requests for the films from abroad have been heavy, according to Sid Kramer, RKO's shorts subjects chief. Special edition, with Spanish commentary, already has been prepared for the Latin-American market. English commentary was handled by Jimmy Powers, N. Y. News sports editor and TV sportscaster.

## RKO's New Mgt.

Continued from page 7

to the time of the Stolkin takeover. Company's sales staff hopes that the pic will be gotten out in time to bolster its immediate release sked.

Another problem is that several of the pix appear headed only for art house engagements. These include "Under the Red Sea," which is being teamed with "Tarzan's Savage Fury" for dual bill runs; "Face to Face," the two-part Huntington Hartford production featuring yarns by Joseph Conrad and Stephen Crane, and "No Time for Flowers," a Mort Briskin-Don Siegel film made in Vienna. In addition, there's a western, "Montana Belle," starring Jane Russell. Latter film was picked up by Hughes several years ago from Howard Welch, who obtained Miss Russell from Hughes on a loanout. Although Hughes has had the complete rights to the film for several years, release was withheld for some unexplainable reason. Pic, however, became the property of the new RKO management and is currently on the company's release slate.

Only immediate pix on the company's sked which sales staffers feel will continue the momentum engendered by "King Kong," "Sudden Fear," "One Minute to Zero" and "The Big Sky" are Jerry Wald's "The Lusty Men," which preems in Texas this week; "Androcles," set for immediate release; "Blackbeard the Pirate," skedded for Thanksgiving, and Samuel Goldwyn's "Hans Christian Andersen," RKO's biggest of the year, pencilled in for Thanksgiving release.

Two pictures have been set to roll at the studio for some time, but have been held up for various reasons. Inavailability of Victor Mature, set to costar with Jane Russell, delayed "Split Second," an Edmund Grainger production. Pic is expected to roll, however, as soon as new management gives the green light. Similarly, Jerry Wald's "Size 12" is ready to go. It had been delayed because of Hughes' failure to okay the cast. With Hughes out of the picture now, it's felt production will start shortly. In oddition, company has numerous story properties completed and ready to roll as soon as the new top brass gives the okay.

## Carriage Trade

Continued from page 7

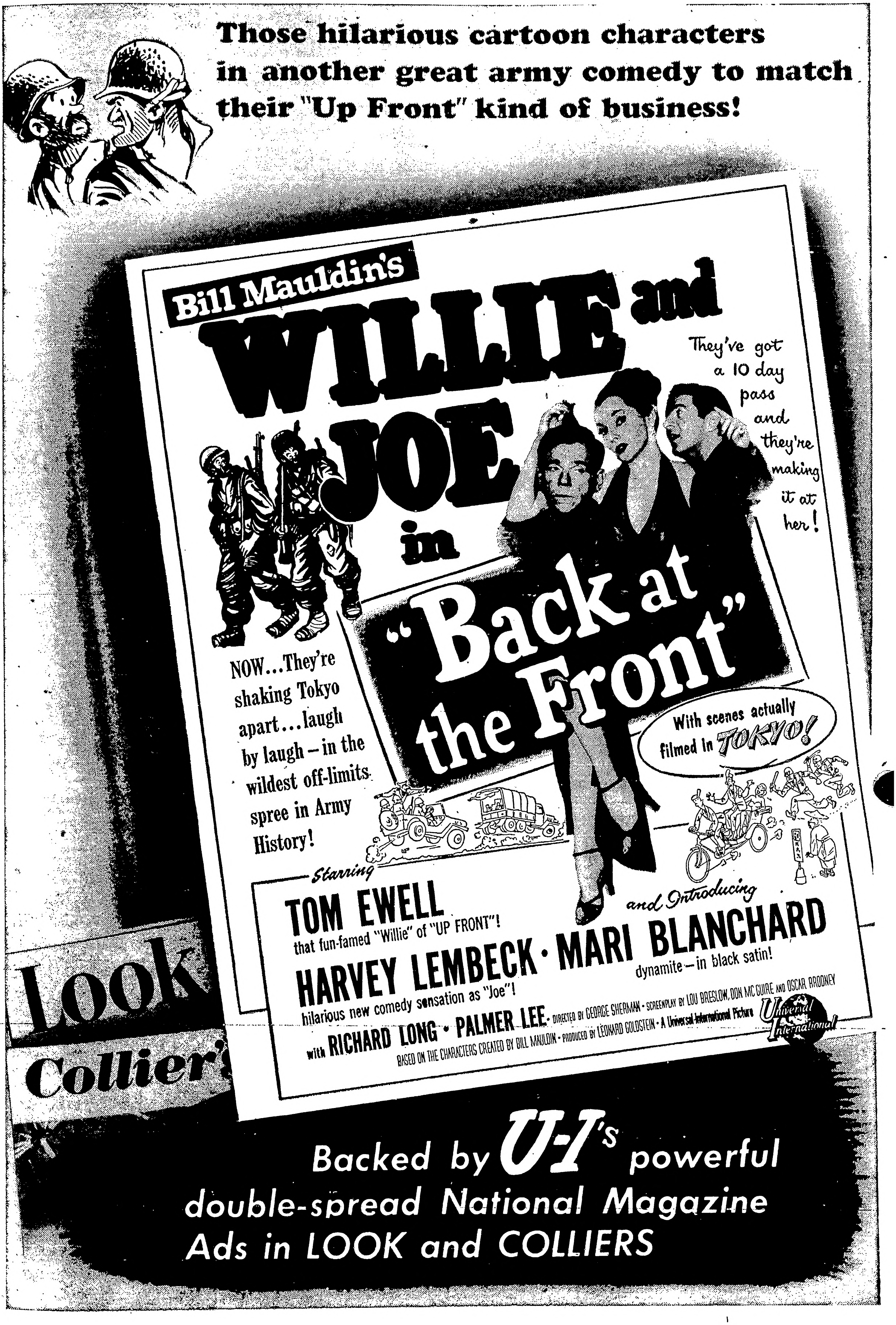
paper. For when "Concert" opened on Saturday (Aug. 30), business was slightly above average. Sunday showed improvement and Monday had standees.

Reflecting upon the success of "Concert," Fine recalled that occasionally "it had been rough in the past few years and frequently I played Yiddish, German and French pictures when I couldn't get Russian films. The theatre's main support is its 'foundation trade' and they came every week regardless of what is on the screen.

"New customers," Fine said, "are what I call the 'marginal trade.' It's easy to identify them for invariably they phone for directions to get to the theatre. Others inquire for the location of the rest rooms. I've had hundreds of such queries." He also disclosed that the admission scale for the 600-seat house has remained constant in recent years at 65-85-$1-$1.20 throughout the week.

On a hunch that "Concert" might develop into a hit, Fine acquired as many recordings of arias sung in the film well in advance of the preem. Since demand for that type music was negligible, he nabbed the platters at a nominal price. Disks had a hefty sale at the theatre's second-floor display rack after the picture's opening. Waxings of basso Mark Reizen sold out within a few days. Most of the original Soviet recordings, were marketed on the Stinson and R. G. labels.

Meantime, on the strength of "Concert's" reviews, a number of exhibitors have sought to book the film. Nicholas Napoli, who distributes Soviet-made product via his Artkino Pictures, disclosed that he only has "two or three" prints available but expects a shipment of about 15 more in October. Pic opens at the Cinema Annex, Chicago, Saturday (27) and a tentative date has been set at the World Theatre, Philadelphia.



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Bill Mauldin's

# WILLIE and JOE in "Back at the Front"

They've got a 10 day pass and they're making it at her!

NOW...They're shaking Tokyo apart...laugh by laugh—in the wildest off-limits spree in Army History!

With scenes actually filmed in TOKYO!

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that fun-famed "Willie" of "UP FRONT"!

**HARVEY LEMBECK**
hilarious new comedy sensation as "Joe"!

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**MARI BLANCHARD**
dynamite—in black satin!

with **RICHARD LONG · PALMER LEE** · DIRECTED BY GEORGE SHERMAN · SCREENPLAY BY LOU BRESLOW, DON McGUIRE AND OSCAR BRODNEY
BASED ON THE CHARACTERS CREATED BY BILL MAULDIN · PRODUCED BY LEONARD GOLDSTEIN · A Universal-International Picture

Universal International

Backed by U-I's powerful double-spread National Magazine Ads in LOOK and COLLIERS

# Film Reviews

Continued from page 6

## The Blazing Forest

ging in the big woods and a climactic forest fire that resolves most of the problems. Edward Ludwig gave it suitable direction to point up movement and keep the 90 minutes from lagging.

John Payne plays a tough logging boss, brought in to cut the timber on land owned by Agnes Moorehead so she can stake her niece, Susan Morrow, to a city life. Payne's a driver who works his crew hard so he can get the job over and receive his percentage quickly. Miss Morrow, already interested in the logging boss, comes to believe he needs the money for another woman when she sees him meet Lynne Roberts. Events eventually prove, however, that Payne is repaying money stolen by his ne'er-do-well brother, Richard Arlen, and trying to patch up the marriage of Arlen and Miss Roberts. Plot brings together loose ends when a truck accident starts a fire and Payne manages to rescue William Demarest, logger, with the aid of a Forestry Service helicopter. Arlen dies from injuries in the accident, thus saving him from the sheriff for a second theft, and Payne can now devote his time and money to convincing Miss Morrow she doesn't want to live in the city after all.

Trouping is generally good. Payne and Miss Morrow team nicely. He puts over the rugged facets of his character and she treats the eye with natural looks. Demarest and Miss Moorehead hoke up their performances for chuckles, and Arlen is an ingratiating ne'er-do-well. Roscoe Ates, camp cook; Miss Roberts, Walter Reed and the others are up to demands of script and direction.

Lionel Lindon's cameras do a good color job of putting the action and outdoor locales on film. Other technical assists are in keeping, all helping to shape this one as acceptable material for the average situation and general action fan.

*Brog.*

## Strange Fascination

**Sordid drama; okay for exploitation but spotty in general release.**

Columbia release of Hugo Haas (Robert Erlik) production. Stars Cleo Moore, Hugo Haas, Mona Barrie. Written and directed by Haas; camera, Paul Ivano; editor, Merrill G. White; music, Vaclav Divina. Tradeshown, N. Y., Sept. 26, '52. Running time, 80 MINS.

| | |
|---|---|
| Margo | Cleo Moore |
| Paul Marvan | Hugo Haas |
| Diana | Mona Barrie |
| Carlo | Rick Vallin |
| June | Karen Sharpe |
| Shiner | Marc Krah |
| Yvette | Genevieve Aumont |
| Walter | Patrick Holmes |
| Mary | Maura Murphy |
| Douglas | Brian O'Hara |
| Investigator | Anthony Jochim |
| Dr. Tompson | Dr. Ross Tompson |
| Nurse | Maria Bibikoff |
| Mr. Lowell | Gayne Whitman |
| Mr. Frim | Roy Engel |
| Jack | Robert Knapp |

"Strange Fascination" is another "one-man" production from Hugo Haas. For he wrote, directed, produced and stars in this Columbia release as in his previous "The Girl on the Bridge" and "Pickup." Latest Haasian entry has a sordid, sexy theme in keeping with his earlier efforts. As such it rates as a fine subject for exploitation houses but appears to have a spotty future in general release.

This time Haas trains the camera on a European concert pianist whose career and character disintegrate after he meets and weds a buxom, blonde dancer Cleo Moore on a U. S. tour. Marriage of pianist Haas is serene enough to begin with but by coincidence shortly thereafter he's plagued by bad luck.

Haas' ill fortunes comprise inability to secure further bookings, reduction to penniless status and loss of interest in him by wealthy Mona Barrie, who sponsored his American tour. These blows are bad enough but the crusher comes when Miss Moore leaves the middle-aged pianist for a younger man and at the same time an insurance company denies a claim injury to his hand. A stagey finale finds him giving a one-hand concert in a Bowery meeting room.

Despite some good performances, the cast doesn't quite make the script believable. Haas' portrayal of the concert artist is in the sympathetic vein. Miss Moore easily fulfills the physical demands of her role but falls short of meeting the thesping requirements. Miss Barrie, as the sponsor, carries on with a platonic spirit one would expect a wealthy socialite to have. Rick Vallin, Karen Sharpe and Marc Krah, among others, provide fair support in lesser roles.

Haas guided the entire film in a low-key, downbeat atmosphere unrelieved by the slightest presence of humor as a change of pace. His is a study in human disintegration, and he relentlessly follows through. Production appurtenances reflect a modest budget. Vaclav Divina contribbed a good musical score while also of merit is the nocturne composed by Jacob Gimpel plus his own piano soloing. Paul Ivano's camerawork is okay as is Merrill G. White's editing.

*Gilb.*

## Captive Women

**Cliffhanger meller, good for juveniles and as supporting feature.**

RKO release of Aubrey Wisberg-Jack Pollexfen production. Features Robert Clarke, Margaret Field, Gloria Saunders, Ron Randell. Screenplay, Aubrey Wisberg, Jack Pollexfen; camera, Paul Ivano; editor, Fred R. Feitshans; music, Charles Koff. Tradeshown in N. Y., Sept. 26, '52. Running time, 67 MINS.

| | |
|---|---|
| Rob | Robert Clarke |
| Ruth | Margaret Field |
| Catherine | Gloria Saunders |
| Riddon | Ron Randell |
| Gordon | Stuart Randall |
| Captive | Paula Dorety |
| Bram | Robert Bice |
| Captive | Chili Williams |
| Carver | William Schallert |
| Sabron | Eric Colmar |
| Jason | Douglas Evans |

"Captive Women" is an elongated cliffhanger, a natural for juveniles on some dual bills.

Story of three surviving branches of the human race, A.D. 2000 or after the last atomic blast has laid New York City to waste, develops into a Buck Rogers sort of adventure. All imaginative touches are kept hidden as the plot ploddingly relates the efforts of a New Jersey tribe to bear offspring who will not possess their hideous facial features. It seems that the atomic blasts have scarred them for life. This yen to create a normal race results in raids on a subterranean tribe where the femmes are comely and desirable for mating. From such a beginning, there is the familiar machinations of a third tribe to two-time them. The flooding of a tunnel under the Hudson river is the tipoff as to the absurd heights this reaches.

Most of the acting is in the serial film tradition although Ron Randell occasionally shows himself as a first-rate actor. He is the hero. Both Margaret Field and Gloria Saunders partially make up in looks for what they lack in terp ability. Robert Clarke, Stuart Randall, Paula Dorety and Robert Bice head the large supporting cast.

Stuart Gilmore's direction is standard for this type of pic. Sharp editing by Fred R. Feitshans keeps it from getting too far out of hand. Paul Ivano has contributed a good camera job.

*Wear.*

## Tropical Heat Wave
### (SONGS)

**Routine programmer with mild comedy and songs for lowercase bookings.**

Hollywood, Sept. 26.

Republic release of Sidney Picker production. Stars Estelita; features Robert Hutton, Grant Withers, Kristine Miller, Edwin Max. Directed by R. G. Springsteen. Written by Arthur T. Horman; Camera, John MacBurnie; editor, Harold Minter; songs, Sammy Wilson, Arthur T. Horman, Nester Amaral. Reviewed, Sept. 25, '52. Running time, 74 MINS.

| | |
|---|---|
| Estelita Rodriguez | Estelita |
| Stratford Carver | Robert Hutton |
| Norman James | Grant Withers |
| Sylvia Enwright | Kristine Miller |
| Moore | Edwin Max |
| Frost | Lou Lubin |
| Ignacio Ortega | Martin Garralaga |
| Dean Enwright | Earl Lee |
| Stoner | Lennie Bremen |
| Stickey Langley | Jack Kruschen |

This is mild-mannered programmer entertainment. Estelita stars and the material is the type of frantic romantics usually supplied her in these low-budgeters by Republic.

As usual, plot has her newly arrived from Cuba and singing in her uncle's New York nitery. Grant Withers is a mobster who moves in on the uncle as a forced partner who threatens to take care of the singer if he is not given a piece of the club. Robert Hutton, as a young professor working up case histories on criminals, becomes the target of Estelita's romantic inclinations, poses as a hood himself with her help, and there are a lot of chases and impossible situations thrown into the plot before the fadeout clinch.

Estelita sings three tunes during the course of her nitery stint. They are "My Lonely Heart and I," by Sammy Wilson and Arthur T. Horman; "I Want to be Kissed," by Wilson and Nestor Amaral, and "What Should Happen to You," by Wilson. None is impressive. Material is against the star, as it is against the other players. Kristine Miller, as the jealous fiancee of Hutton, hasn't much to do. Supporting players are adequate.

R. G. Springsteen's direction gets nowhere with the Arthur T. Horman screen story. Budget values provided by Sidney Picker's production supervision are okay, and the technical departments are standard.

*Brog.*

## Under the Red Sea
### (DOCUMENTARY)

**Overlong film depicting sights and sounds under the Red Sea.**

Hollywood, Sept. 26.

RKO release of Thalia Productions (Sol Lesser) presentation, produced by Dr. Hans Hass. Features Hass, Lottie Berl. Photographed by Hass and Miss Berl; narrative and production supervision, Bill Park; narrator, Les Tremayne; editor, Robert Leo; music, Bert Grund. Previewed Sept. 22, '52. Running time, 67 MINS.

| | |
|---|---|
| Expedition leader | Dr. Hans Hass |
| Expedition secretary | Lottie Berl |
| Expedition members | Gerald Weidler, Leo Rohrer, Edward Wawrowetz Alfonso Hochhauser |
| Sudanese recruits | Mahmoud Amir Achmed Nur Mohamed, Ali O'Sheik, Abdul Wahab |

Sol Lesser's Thalia Productions has come up with an overlong documentary edited from footage lensed on a scientific expedition under the Red Sea. When dealing with underwater action the picture has some interesting natural thrills, but a contrived narrative and repetitious scenes slow the overall appeal and make the footage's 67 minutes long and frequently boring.

Dr. Hans Hass, director of Underwater Research Institute at Vaduz, Lichtenstein, headed the expedition to the Red Sea, where he tested theories dealing with fish language, etc. Color would have dressed up and done justice to some of the striking underwater footage. For thrill moments, picture has several sequences with sharks, extremely close photography of giant manta rays and the ride of a skin-diver on the head of a monster whale shark.

Expedition recorded sounds which it presents as the language of deep-sea denizens and even staged a dance to show fish reaction to the strains of "The Blue Danube." This sequence, as well as the rescue of the expedition's femme member, after having been hit by a manta, and much of the narrative have a "fishy" feel and were seemingly used only in an attempt to build up scenic and dramatic values.

Sight of the skin-divers, equipped with small cameras and oxygen tanks, swimming in the Red Sea depths have interest. This is particularly true of Lottie Berl, sole femme, who is a mighty fetching mermaid. However, these shots and those of the myriads of fish, coral reefs, etc., begin to bore after constant repetition.

Narrative and the production supervision for Thalia were handled by Bill Park. He could have done better in both departments. Les Tremayne's narration is too obvious in trying to read excitement into the lines. Robert Leo edited and Bert Grund did the score.

*Brog.*

## Father's Dilemma
### (ITALIAN)

Arthur Davis Associates release of Franco-London production (Salvo D'Angelo). Stars Aldo Fabrizi, Gaby Morlay. Directed by Allessandro Blasetti. Story and screenplay, Cesare Zavattini; camera, Mario Craveri; music, B. Gigognini. Previewed in New York, Sept. 19, '52. Running time, 88 MINS.

| | |
|---|---|
| Mr. Carloni | Aldo Fabrizi |
| Mrs. Carloni | Gaby Morlay |
| Carloni's Daughter | Adrianna Mazzotti |
| The pretty neighbor | Ludmilla Dudarova |
| Man in the derby | Enrico Viarisio |
| Man in the taxi | Jean Tissier |
| The Archbishop | Lucien Baroux |
| Carloni's maid | Laura Gazzolo |
| Limping man | Max Elloy |
| Italian Patriot | Ernesto Almirante |

*(In Italian; English Titles)*

Italian entry, winner of an award at the 1950 Venice Film Festival, is a frequently amusing comedy that misses clicking completely because of a forced attempt to pour laugh situations on a tenuous story. The film's prime purpose, however, is a study of manners and characters, and as such has enough plus-elements to make it a good contender on the art house circuit.

Film's names include scripter Cesare Zavattini, of "Bicycle Thief" fame, plus an Italo-Franco cast headed by Aldo Fabrizi, remembered for his portrayal of the priest in "Open City," and Gaby Morlay, the French star.

Basic theme is the loss of the first communion dress of a little girl, who waits at home in tears as her father races about the city attempting to retrieve the garment. Father, as portrayed by Fabrizi, is a self-centered, prosperous confectionery store owner who bullies his wife and employees, makes eyes at pretty women and expects the world to cater to his wishes and whims.

The adventure of obtaining the dress from the dressmaker turns into a nightmare, as he is harrassed by traffic policemen, his car breaks down, and he experiences frustration in attempting to obtain a taxi. Settling on a bus, he pushes and is pushed, eventually ending up in a fight that causes him to lose the precious dress. Failing in his attempt to buy the garment of a neighbor's child, he tries to get the church officials to delay the communion. However, his child finally makes it as the dress is delivered, traced by the dressmaker's label.

Fabrizi is fine in a difficult comedy role as he shouts, exhorts and finally mellows as the egotistical father with the heart of gold. Miss Morlay, in an outstanding performance, is his ever-loving, ever-patient wife who brings her husband to his senses with an unexpected slap. Remainder of the cast also turns in top jobs.

Allessandro Blasetti's direction gets most out of the comedy elements, and Mario Craveri's camera work rates a nod.

*Holl.*

## Merry Wives of Windsor
### (GERMAN-MUSICAL)

Central Cinema Corp. release of Deutsche Film production. Stars Sonja Ziemann, Camilla Spira, Paul Esser, Claus Holm. Directed by Georg Wildhagen. Screenplay, Wolff von Gordon, Georg Wildhagen, based on William Shakespeare's play and opera by Otto Nicolai; camera, Eugen Klagemann, Kurt Herlth. At 55th St. Playhouse, N. Y., starting Sept. 20, '52. Running time 92 MINS.

| | |
|---|---|
| Frau Fluth | Sonja Ziemann |
| Frau Reich | Camilla Spira |
| Sir John Falstaff | Paul Esser |
| Herr Fluth | Claus Holm |
| Herr Reich | Alexander Engel |
| Fenton | Eckart Dux |
| Anna Reich | Ina Halley |
| Herr Spaerlich | Joachim Teege |
| Dr. Cajus | Gerhard Frickhoffer |

*(In German ;English Titles)*

Among the most successful German pictures in the U. S., pre-Hitler, were the musicals, and "Merry Wives of Windsor" should resume this type of boxoffice popularity. This opera film is well sung by the dubbed voices of well-known German operatic singers, with a fine cast of German and Austrian actors. Pic shapes up as a strong entry for some arty houses and German-languge theatres.

This is the Shakespearean story of Falstaff (Paul Esser), his love of wine and comely femmes. The familiar tale about two wives who punish him for his flirtations is related with more than usual action for an opera.

Director Georg Wildhagen has maintained an even pace between the spoken plot and actual ballading; hence the picture is not weighted with too much music. At the same time he has not overlooked the best-known arias and music. Wildhagen also has not forgotten the sex angle, with the beauty of Sonja Ziemann never neglected by the camera.

One of the outstanding voices, Rita Streich, sings the Ziemann role. Miss Ziemann, besides being comely by Hollywood standards, also is capable as Frau Fluth, one of the Windsor wives. Camilla Spira, as the other wife figuring in the conspiracy with Frau Fluth, also does well. Martha Modl is her singing voice.

Vet German actor, Esser manages to steal many scenes. Hans Kramer has his singing role. Ina Halley, as the younger girl in love with Eckart Dux, is attractive in a lesser part while Dux upholds the male side of the romance. Helmut Krebs vocalizes for him. Claus Holm, Alexander Engel and Joachim Teege also do well in their supporting roles.

Camerawork of Eugen Klagemann and Kurt Herlth is especially good on closeups. Wildhagen's direction is another strong credit. The Berlin State Opera orch neatly plays the music.

*Wear.*

## Les Conquerants Solitaires
### (The Solitary Conquerors)
### (FRENCH)

Venice, Sept. 9.

Seine Productions release and production. Stars Claire Maffei, Alain Cluny. Written and directed by Claude Vermorel. Camera, Jean Bourgoin. At Venice Film Festival, Venice. Running time, 98 MINS.

| | |
|---|---|
| Therese | Claire Maffei |
| Pascal | Alain Cluny |
| Bernard | Andre Simon |
| Paul | P. Chatin |
| Raphael | Raphael Ambengat |

This was filmed entirely in the African bush. Profusion of murky symbolism and philosophy has missed the color and flavor of the story. Erratically directed and acted, this exerts some force in scenes of primitive rituals and native dances. Film's combo documentary and dramatic aspect could slant this for some specialized U.S. slotting, but overall downbeat aspects and plodding dramatic level militate against this for most situations.

Story concerns a well brought-up girl who goes to the African bush to sell the property of her recently deceased father. She finds that the great house is a veritable shanty and the great woodlands unsaleable unless a road is built to civilization. Her neighbor is a misanthropic gold prospector who hates her on sight. Conflict develops between the two as he trys to drive her away. She persists in staying and finally begins to love the country. She wins over the brooding, occultist cynic to her side, but too late because he is dying. She decides to stay and help the natives.

Direction is rough and editing gives the film a choppy appearance. Story seems pretentious in its mystic illusions, but too many themes cause it to wander and results in many slow spots. Claire Maffei can not integrate her character in the splotchy aspects of the film. Alain Cluny, as the anguished social outcast, looks the part but lacks the dynamic drive to give the part body. Lensing gives the film some production assets.

*Mosk.*

## Lo Sceicco Bianco
### (The White Sheik)
### (ITALIAN)

Venice, Sept. 16.

PDC release of Luigi Rovere production. Stars Brunella Bovo, Alberto Sordi, Leopoldo Trieste. Directed by Federico Fellini. Screenplay, Fellini, Tullio Pinelli from story by Michelangelo Antonioni, Fellini, Pinelli. Camera, Arturo Gallea, music, Nino Rota; editor, Rolando Benedetti. At Venice Film Festival, Venice. Running time, 105 MINS.

| | |
|---|---|
| Wanda | Brunella Bovo |
| Ivan | Leopoldo Trieste |
| The White Sheik | Alberto Sordi |

Film's main values lie in its spoof of the phony world surrounding the soap-opera stories which, printed in serial form, have thousands of faithful readers every week in Italy. Combined with pic's other laugh values, it should insure a healthy boxoffice future at local runs, but will also lessen the chances in the U. S. where the genre is less wellknown.

Film is overlong and uneven, but filled with intelligent humor of the tongue-in-check brand.

It tells of the Rome adventures of a smalltown girl on her honeymoon who becomes involved with a group of people "shooting" one of the photo-strip adventures staring her hero, the White Sheik. Visit affords audience a good look behind the scenes of their favorite adventure-makers, involves the girl in an uproarious love-affair with the Sheik, and eventually brings her back to her dull but sound husband. The Sheik, it develops, is a henpecked ex-butcher's assistant.

Brunella Bovo ("Miracle in Milan") stars as the girl, Alberto Sordi delightfully overplays his role of the Sheik and Leopoldo Trieste is fine as the husband. Production values are modest but adequate. Nino Rota's music does much to key action. Direction by Frederico Fellini of his own script, his first megging job on his own, is uneven, but shows promise.

*Hawk.*

## Facundo, El Tigre de Los Llanos
### (Facundo, Tiger of the Plains)
### (ARGENTINE)

Buenos Aires, Sept. 9.

Guaranteed release of Dave Cabouli's production. Stars Francisco M. Allende, with Zoe Ducos, Felix Rivero, Miguel Beban, Jorge Molina Salas, Pascual Nacarati, Hugo Mujica, Mario Cozza. Directed by Miguel P. Tato, Carlos Borcosque. Story, Antonio Pages Larraya; editor, Leopoldo Torre Nilsson; camera, Bob Roberts; songs, Alberto Amor. At Ocean Theatre, Buenos Aires. Running time, 85 MINS.

Any film critic who launches out as a director is sticking his neck out for retaliation from those who formerly took the knocks from him. Miguel P. Tato (15 years ago "Nestor" of the tabloid El Mundo and not friendly to Hollywood) perhaps has avoided this pitfall by sharing direction honors with Carlos Borcosque, who was called in when it looked as though the picture never would be finished. Film will do better in the U.S. than most Argentine pix, especially for juvenile audiences.

Director, who allied himself with the Nazi cult during the last war, has slanted this historical opus, depicting Facundo Quiroga, a henchman of dictator Rosas, as a well-meaning patriot despite his violence. This slant ties in with the present regime's view of history.

Aside from this ideological twist, the picture succeeds as entertainment because there is plenty of action and some suspense. This makes it a good bet for the juvenile market.

The script has Facundo Quiroga on a legendary stagecoach ride from the capital to the distant province of Santiago del Estero, charged with a secret mission from Rosas to unify the northern provinces of Salta and Tucuman, to avoid another war. The envoy must evade attempts by enemies to prevent his getting through. On the return drive, the enemies catch up with him and murder him in an

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# Film Reviews

Continued from page 22

## Facundo, El Tigre de Lòs Llanos

ambush which has impressed itself on succeeding generations because of its stark barbarism.

The famous drive is faithfully transferred to the screen via Bob Roberts' lensing. Otherwise the technique is corny; particularly the fade-out into the flashbacks as well as sequences showing Facundo presumably jolting along as he broods over his wrongs. Gaucho costuming is interesting, but to the experienced eye full of anachronisms which escaped the director. Other costumes denote low budgeting.

Francisco Martinez Allende handles himself conscientiously as Facundo, but is far too refined to convince as the terrible "Tiger," whose eyes were reputed to have a hypnotic effect. Zoe Duco is unbelievably wooden as Severa Willafane, but Felix Rivero, the one-eyed coachman, is outstanding as to makeup and authentic acting.

There are some typical native dances and Alberto Amor gives with some gaucho sings and guitarre playing.

The whole is just good enough to suggest what a great picture it could have been made, but nowhere good enough to be described as anything but ~~mediocre. The~~ picture has started out exceptionally at the boxoffice.

## El Rebozo De Soledad
### (Soledad's Shawl)
### (MEXICAN)

Venice, Sept. 9.

STPC release and production. Stars Arturo De Cordova, Pedro Armendariz, Estella Linda. Directed by Roberto Gavaldon. Screenplay, Jose Revueltas, Gavaldon; camera, Gabriel Figueroa; editor, Salvador Lozano. At Venice Film Festival, Venice. Running time, 115 MINS.

| | |
|---|---|
| Alberto | Arturo De Cordova |
| Rocco | Pedro Armendariz |
| Soledad | Estelle Linda |
| Priest | Domingo Soler |
| Mauro | Carlos Moneteuma |
| Davide | James Fernandez |

This is a colorful, literary tale of a doctor fighting ignorance and custom in a small, primitive Mexican town. Full of incident, national flavor and blessed with top technical and thespian work, this is a natural for the Spanish language circuits. If the talky spots, which do nothing but philosophize on the action are sheared, this might have the appeal for some American arty spots. There is some marquee appeal in Arturo De Cordova and Pedro Armendariz.

Story is told in flashback as a country doctor comes back to the city to start a new life. His past in a small town is unfolded. Here he fights a constant battle with ignorance, superstition and poverty. He decides to stay on after a dramatic teacher operation to a save a boy's arm and his sister, Estella Linda, becomes his servant in gratitude. The medico decides to marry the girl but she is sought by Pedro Armendariz lusty landowner, who finally seduces her. She becomes pregnant and the doctor marries her. However, she runs off with her seducer, now a hunted man. The doctor realizes his place is at the side of the people and not in a hospital.

Roberto Gavaldon has directed with fine pictorial flair. The lensing of Gabriel Figueroa is of a lush, contrasty feeling peculiar to Mexican films. Arturo De Cordova is fine as the humane doctor. Armendariz gives spirit and excitement to his role of Rocco. Miss Linda is beautiful and moving as the ill-fated Soledad. Remainder of cast is fine.

Although the pic has its conventional aspects, its wealth of detail and feeling could give this a chance in the U. S. if properly hypoed. *Mosk.*

## Monsieur Taxi
### (FRENCH)

Paris, Sept. 16.

Pathe Consortium release of PAC-Pathe Cinema production. Stars Michel Simon. Directed by Andre Hunebelle. Screenplay, Jean Halain; camera, Paul Cotteret; editor, Jean Feyte. At Balzac, Paris, Sept. 16, '52. Running time, 88 MINS.

| | |
|---|---|
| Pierre | Michel Simon |
| Georges | Roland Alexandre |
| Lili | Monique Darbaud |
| Louis | Jean Brochard |
| Aunt | Jane Marken |
| Florist | Jean Carmet |

"Monsieur Taxi" is a slight tale about the life of a Paris cabbie. Although filled with some amusing bits and affable types, it falls into a conventional rut and soon wears out the originality of its theme. The name of Michel Simon and the look-see at the Paris streets and types may get this by in a few special U. S. spots.

Taxi driver, Michel Simon, lives his modest life carting people around Paris, yelling at policemen, guzzling his daily quota of wine, and trying to make financial ends meet on his limited income. One day he finds a lot of money in his taxi. He fights with his conscience as to whether to find the owner or not. Here pic falls into a familiar groove as the pic complications come to a head. Secondary angle of his son being secretly engaged to a chorine and a snoopy policeman brother-in-law fill the remainder of the film.

Direction by Andre Hunebelle is adequate, taking advantage of the usual Gallic types to forward the yarn. Simon is fine as the vociferous, kindly taxi man. Roland Alexandre is appealing as the son while Monique Darbaud does the chorus gal well. Others in the cast are adequate with Jean Brochard fine as the stuffy cop brother-in-law. Lensing is good in interiors but flat otherwise, losing some appeal of the intriguing Paris streets. *Mosk.*

# Deke Aylesworth

Continued from page 2

chairman of the Colorado Public Utilities Commission and in 1918 was drafted to head the Utah Power & Light Corp. A year later, he was brought to N. Y. to become managing director of the National Electric Light Assn., helping to reorganize that firm.

When the NBC network was created Nov. 15, 1926, Aylesworth was tapped to become its first prexy and instituted several major policies which are still followed by the web. From that time until he resigned in 1935 to be succeeded by Lennox H. Lohr, he was variously tagged the "czar of radio" and "high commissioner of the air." Upon his resignation to devote his full time to the RKO interests, he was named a vice-chairman of NBC.

Besides being prez and board chairman of RKO, he served in a similar dual capacity for RKO-Radio Pictures and Pathe News, as well as a director of Keith-Albee and the B. F. Keith Corp. until March 1, 1937, when he joined Scripps-Howard. He was also board chairman of Radio City Music Hall Corp. from 1934-45, and from 1941 to '45 was an exec consultant to the Coordinator of Inter-American Activities.

At his death, Aylesworth was chairman of the executive committee of Ellington & Co., ad agency, and served as an advisory consultant to Mrs. A. I. duPont (for the annual duPont radio awards) and to Cities Service, where he sparkplugged the long-tenured "Cities Service Bands of America" show on NBC. His wife, a son and daughter survive.

Services in New York at Campbell's next Friday (3) at 11 a.m.

# Museum's Rental Setup

Film library of the Museum of Modern Art, N. Y., has issued a new listing of circulating film programs available for rent to educational institutions and film societies throughout the country.

Of some 269 titles listed, 16 films are made available for the first time. Any non-commercial organization or group may rent the programs, which are arranged in 12 series designed to provide a professional review of film history since 1895. During the library's 16-year existence, nearly 2,000 institutions and groups have rented prints from it.

# Judge 20th's Contest

Four ad-pub chiefs of top nationwide circuits will judge 20th-Fox's $7,500 showmanship contest for "Something for the Birds." Quartet includes Ernest Emerling of Loew's Theatres, Warner Theatres' Harry Goldberg, RKO Theatres' Harry Mandel and Schine Theatres' Seymour L. Morris.

They'll select winners from hundreds of campaigns to be submitted starting with release of the film in October and running through Jan. 31, 1953. String of prizes will be headed by a $1,000 defense bond. Awards are offered for the best and most productive ad-pub-exploitation campaign on the picture.

# Denver Critic

Continued from page 13

they did, no matter how far and fast they had to travel, how tired they were when they got there, how red the sun made their noses. They did it all with a real smile, not a frosty one. And the smile didn't leave their faces while they were enroute and out of sight of the potential customers of the boxoffice.

3. Because they were human and democratic, the men and women, boys and girls at the forks of the creek didn't feel that they were being patronized. This was a chatty crew we had with us. Anyone can talk to them and everybody did.

The banker who is president of the chamber of commerce in a town of 5,000 population talked politics with Chill Wills. The dean of a stage college was gallant to Una Merkel. John Agar met some of his wartime buddies. Barbara Ruick had a long talk with a man in Grand Junction who went to school in the third grade in Arizona with her mother, radio actress Lurene Tuttle.

Wherever they went they added respect to the admiration which they had already earned. They gave everyone a true picture of the picture industry and the people who work in it, people who are not really different from everyone else except that they have a specialized skill that is required for a specialized job.

"Movietime" can stand improvement, as what can't. But just as it stands, it has the right approach, uses the right people, sells pictures in the right way, wins friends and influences people. When it gets the support, financial and otherwise, of everyone in the industry, it will grow into the finest public relations program ever staged by any industry anywhere.

Alex Murphree
Denver Post Drama Editor

# McCarthy Names

Continued from page 5

unified move of any kind might still be open to legal hassles.

Difficulty at present is that while large companies like Metro and 20th-Fox can afford to cut flow of pix to an exhibitor until he has paid up, smaller companies are in a different position and may well find the theatreowner turning around and filling product hole from other sources, which would have no hesitancy serving him.

Exhibitors' outstandings vary by company and territory. Period of from 20 to 60 days is considered normal for delay in forking over cash rentals. 20th-Fox, for instance, finds average outstandings in France at five weeks, in Italy, one week, and Germany, two weeks. While Fox relations with exhibs are normal, Columbia is having trouble in these territories. Fox, on other hand, is having difficulties in Brazil, where rentals may be outstanding six to eight weeks.

20th-Fox exec this week observed that Brazil exhibs like to stall on payments. "That's how they finance their business," he said. "They build up a real octopus against you."

American distribs are having no difficulties with exhibitors outstandings in England, India and Australia. British Kinematograph Renters Society takes poor view of exhibs owing large sums to distribs for long periods of time, and the guilty theatreman finds himself without product.

Spokesman at Universal differed with the Columbia view that the situation is becoming serious for the entire industry.

# Record Spectators

Continued from page 4

reportedly insured for this contingency and whether or not it will be required to pay TNT the guarantee hasn't been worked out yet.

### Scalping In Richmond

Richmond, Va., Sept. 30.

Walcott-Marciano fight telecast at the National not only played to a sellout in the 1,350-seat house, but the event brought about the first instance of ticket scalping locally. With all seats sold out at around 11:30 a.m., on a straight $3, unreserved basis, several speculators worked the crowd outside the theatre shortly before showtime. Theatre manager states that he knew of some instances in which $10 to $15 were paid. About one-third of the audience came in from out-of-town.

National had established outlets at the Granby and Norva Theatres in Norfolk, but had to stop sales there the day before the fight in order to take care of local purchasers. The telecast was handled exclusively by the National, a Fabian house, although the Byrd, belonging to the Neighborhood Theatre chain, also is equipped with big-screen TV facilities.

### Indpls. Sellout

Indianapolis, Sept. 30.

First theatre network TV here got a smash sendoff when capacity audience of 3,200 paid $2.50 per head to see Walcott-Marciano fight at the Indiana. Manager Al Hendricks said about 4,000 would-be customers were turned away after last tickets were sold at 6 p.m. fight night.

All first-run houses reported biz up over preceding night (Monday) and same night (Tuesday) of preceding week, attributing boost to overflow from Indiana.

### Toledo SRO

Toledo, Sept. 30.

The Rivoli reported a full house for the TV showing of the Marciano-Walcott bout, with advance sales heavy. For the Robinson-Maxim fight, first theatre TV here, the Rivoli was about two-thirds full. Admission for last week's bout was $3.

### Dayton Turns Away 500

Dayton, Sept. 30.

More than 2,700 fans jammed RKO-Keith's for the Marciano-Walcott bout, with Goody Sable, manager, estimating at least 500 were turned away. Admission was $3 a head.

### 9G Omaha Gross

Omaha, Sept. 30.

Marciano-Walcott fight TV at Orpheum here was a sellout despite rain scare (top head in evening paper), Nixon speech and pickets.

Bill Miskell of Tri-States said gross was $9,000 for 3,000-seater, scaled at the national minimum of $3. Net is around $1,800. Advance sale, as in past TV fights, was slow, but crowds jammed b.o. after Nixon's speech the same night.

Police had little trouble moving the pickets, men carrying signs such as:

"Why pay three when you can see it free."

"If you pay now, you'll always pay."

Said Miskell: "Heck, I'd have let them in free. But the next time there'd have been a thousand show up."

### Albany's Fake Tix

Albany, Sept. 30.

An unexpected potential loss in receipts—via counterfeit tickets—showed up for the Marciano-Walcott bout before a capacity audience, at $3.60, in the 1,500-seat Fabian Grand. Fortunately, Guy A. Graves, Fabian city manager in Schenectady, spotted five counterfeits there the previous day. He immediately announced that persons who had bought tickets for the closed-circuit presentation at any place other than Fabian theatres in Albany and Troy, and at Proctor's, Schenectady, "probably have counterfeits."

This statement, coupled with the news that Internal Revenue agents would be on hand at the Grand—because of the 20% tax the Federal Government stood to lose—and with a warning advertisement in the local Knickerbocker News, undoubtedly stopped a large-scale presentation of fake stubs at the Grand. Only two were picked up at the door, where five revenue agents were stationed with 10 Albany detectives and uniformed policemen. FBI agents were reported investigating the forged printing, which constitutes a felony under Federal law.

Schenectady is said to have been flooded with the non-genuines, sold at $2 apiece. Press, radio and TV news roundups broadcast the warning.

# Series Coverage

Continued from page 1

age will duplicate those used in the 1951 Series.

With Gillette Safety Razor sponsoring at an estimated cost of $1,500,000 for radio and TV rights, as well as air time, Series will be carried on the more than 550 Mutual AM stations. Full complement of NBC-TV affiliates will air the video pickup, as well as the four TV stations affiliated with the Mutual web, including those in New York, Boston, Chicago and Los Angeles. With an estimated 18,000,000 video sets now spotted around the country, it's believed the Series could play to more than 54,000,000 viewers.

### Top Sportscasters

Gillette and the Maxon agency, which handles the account, have lined up what is probably the top array of sportscasters ever to bring radio and TV audiences a play-by-play of the games. On TV, Mel Allen, who's covered the N.Y. Yankee games during the regular season; and Red Barber, who's handled the Dodger games, will split the play-by-play chores. For radio, the announcers include Al Helfer, who's called Mutual's "Game of the Day" this year; Jack Brickhouse, of Chi, who was on the TV end of last season's Series, and Bill Corum. Latter will do the color commentary before and after each game.

While the TV versions will go out on the NBC video outlets, the local station crews which handled the two flag-winning teams during the season will repeat for the Series. Thus, Jack Murphy of the N.Y. Daily News' WPIX will head a WPIX crew on games played at the Stadium, while Ralph Giffen of WOR-TV, Tom O'Neil's local N.Y. outlet, will call the shots with a WOR-TV crew.

Giffen will work with four cameras, one stationed behind home plate for the pitcher-batter-umpire cover shot; one behind first base, another behind third, and the fourth to be used for super-imposition shots. Giffen also has two Zoomar lenses available, for the zooming closeup shots to the outfield, plus a 40-inch Reflectar lens.

Murphy plans to use five cameras, which is one more than he used during the regular season. He'll have two behind the plate, one behind first base, another behind third, and the fifth camera for commercial spots, super-impositions and the super of the players' names each time they come to bat, a technique which he introduced this year. Murphy will also use two Zoomars, and will rely whenever possible on his "wipe" effect—the split-screen technique used to cover a base-runner and the batter simultaneously.

# New York Theatres

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# Clips From Film Row

## NEW YORK

J. Milton Salzburg, head of Pictorial Films and Cornell Film Co., sailed on the Queen Elizabeth yesterday (Tues.) for a five-week trip through Britain and Europe with a view toward forming an overseas production unit for theatrical and TV distribution.

Foreign film distributor Arthur Davis garnered a plug Monday (29) when "Ask the Camera," a quiz show on WNBT, N. Y., aired 12 minutes of excerpts from his French import, "Beauty and the Devil."

## OMAHA

The Paramount here is slated to remain shuttered all winter. Tristates will continue a film policy at its Orpheum and Omaha. The Par will be open to legit and special events.

Dee Butcher, vet of the last war, now attending Nebraska U, purchased the Peru, Neb., Theatre from Martin Heuer of Auburn; retains Gilbert West as manager.

Star-Lite ozoner at Chadron, Neb., opened under temporary permit pending final decision for permanent license by county commissioners.

## BOSTON

Arthur Rosenbush, formerly drive-in booker for Daytz Bros. Theatre Enterprises, joined Smith Management Co. as manager of Gorman and St. George, Framingham.

New England Theatres Corp, reopened the Harvard, Cambridge, Fields Corner in Dorchester; the Strand in Somerville, and the Olympia, Lynn and Merrimac Sq. in Lowell.

Nat Hochberg took over lease of Stoneham Theatre, Stoneham, from David Hodgon's Princess Amus. Co.

## PITTSBURGH

Bernard H. Buchheit, with the Manos circuit for last 18 years, resigned as a district manager. Buchheit had operated houses in the south before coming to Western Pennsylvania in 1934 and leasing a theatre in Monongahela, which he operated for a year before going with Manos.

Roscoe, Pa., theatre acquired under lease by Joseph P. Caputo of Belle Vernon.

With the resignation of David Brown as Screen Guild sales rep Hymie Wheeler becomes salesman at large for this area. Wheeler's now covering the Erie territory, the Main Line and the West Virginia.

Harry Bernstein, formerly with WB in Ambridge and later downtown at the Art Cinema for a brief time, appointed manager of WB Strand in Oakland; succeeds Rube Harris, who transferred to chain's Etna.

John Walsh, manager of Shea's Fulton, released from Shadyside after spending several days there having a back ailment checked on.

Two new drive-ins just opened in West Virginia, the Jur at Whitesville, owned by Joe Raad, and the Ritchie at Ellenboro, owned by Perry Drey and managed by Jim Vogeding.

## MINNEAPOLIS

Farewell testimonial dinner tendered Al Anson, Minnesota Amus. Co. northern Minnesota district manager, who is retiring after more than 35 years with the circuit.

Drivein theatres throughout territory starting to shutter following fortnight of cold weather.

Jimmy Eshelman, formerly with St. Paul Paramount and one-time Paramount city manager in Buffalo, N. Y., new manager of Bennie Berger's loop firstrun Gopher theatre, succeeding veteran showman Gordon Rydeen, resigned.

M. A. Levy, 20th-Fox district manager, off to give onceover to his St. Louis, Kansas City and Des Moines branches.

Drivein theatre owners here asking for pro-rata of the ozoner music fee schedule because outdoor stands in this territory average only five operating months per year.

Two Minneapolis newspaper reporters along with three in Cincinnati and one each in St. Paul, Columbus and Dayton were called by Joan Crawford on long distance telephone from Hollywood as promotion stunt for "Sudden Fear," now at the RKO-Orpheum here. She asked their firsthand opinion of pic.

Rube Specter closed the Roxy, nabe theatre, and is opening a sports goods store.

Bob Karatz, circuit owner, now managing his Stevens Point, Wis., ozoner.

St. Paul Lyceum, downtown indie, used a unique method to acquaint the public with its new synchroscreen. Theatre invited everybody to be its guests all day "to see a free film on the new screen."

North Central Allied has started a campaign for lower film rentals. Citing figures which it declares call for such reductions, the independent exhibitor body in its current bulletin asks members to "remember these figures" when they deal with the film companies. The figures cited are the "record-breaking $135,000,000 which distributors will garner from foreign rentals" and the just-issued U. S. Commerce Department 1948 statistics showing that 12% of American theatres grossed less than $10,000, 19% between $10,000 and $25,000, and 24% between $25,000 and $50,000.

## ST. LOUIS

W. R. Rodell relighted his Alvin, a 400-seater, Athens, Ill.

Sam S. Marshall, Tamaroa, Ill., lighted his new 400-car ozoner near Benton, Ill.

The Frisina Amus. Co., expects to darken its ozoners near Hannibal and Mexico, Mo., Keokuk, Ia., and Litchfield, Effingham and Taylorville, Ill., Oct. 16.

James Rust of National Theatre Supply Co. here back in a local hospital suffering from complications.

J. V. Walker resigned as manager of Roxy, Fox Midwest house in West Frankfort, Ill. He formerly managed a Fox Midwest theatre in Marion, Ill.

Resumption last week of chinaware giveaways as boxoffice hypo, dormant in St. Louis and St. Louis county for five years, by two units of Fred Wehrenberg Circuit is expected to touch off a wave of such biz gimmicks in the area. The houses are the Michigan, south St. Louis and Studio in Pine Lawn, a suburb.

Frisina Amus. Co., Springfield, Ill., one of largest owner-operator of film houses in the midwest, last week added to its holdings through purchase of three houses in Mattoon, Ill., from Ed F. Clarke, vet exhib, who had a working agreement with Frisina in operation of houses for years, now is retiring. Houses in the deal are the Clarke, Mattoon, and the Time.

## LOS ANGELES

Abner Greshler acquired U. S. distribution rights to four British-made pix, "Emergency Call," "Love's a Luxury," "Madam Louise" and "Paul Temple Returns."

For first time in its history Walt Disney Productions will function as sales representative for an indie film company, handling world sales of "Never Wave at a Wac" for Independent Artists.

Harold Schwarz, Realart's Dallas distributor, in town for huddles with Jack Broder about the opening of "Battles of Chief Pontiac" in the southwest territory.

Robert L. Lippert acquired distribution rights to "Spaceways," science-fiction yarn by Richard Landau, to be filmed in England with an American as male lead.

## PHILADELPHIA

Ben Blumberg, manager of 69th St. Theatre, elected head of the Warner Club. Jack Goldman, manager of Center Theatre, named veepee in charge of entertainment.

Ralph Banghart, who formerly flacked RKO product in this area, joined the Disney promotion staff.

Herman Comber, former manager of the Colonial, Germantown, is new manager of Earle, Warner vaude-filmer.

George Balkin, ex-manager of WB Stanley, has quit the industry to go into the toy biz.

Jack Harris, of American Film, named commander of Variety Post, No. 713, American Legion; and Norman Silverman, Republic Pictures branch manager, is new vice-commander. Mrs. Betty Brown is first prexy of the post's newly formed ladies auxiliary.

WB first-run Aldine, closed since June for annual summer shutdown, reopens Oct. 10 with "The Thief."

Mario Lanza will receive one of two Pennsylvania Week commerce and industry awards to be made at a dinner in Bellevue Stratford, Oct. 10. Other award goes to Walter S. Franklin, Pennsylvania Railroad president.

World preem of "Everything I Have Is Yours" being held at William Goldman's Randolph Theatre, Oct. 1.

Bill Israel, former manager of the Earle (Warners vaude-filmer), will manage the Savar in Camden, N. J., for Varbalow Bros.

The Fox outbid the City for "Ivanhoe" (M-G), with the pic set to debut that house Oct. 8.

The Glenside, suburban house, will run a Tuesday night series devoted to art films: Called "Curtain at 8:30," the series will be on subscription basis, with a committee to pick the first two pix. Subscribers will ballot for second batch.

Bill Brooker, vet local Paramount, p.a., joined RKO's exploitation staff, and will be stationed in Kansas City.

Steve Edwards, Republic national ad-publicity chief, was in town setting up campaign for "Quiet Man," due in at the Mastbaum.

## DALLAS

Frank B. Weatherford, city manager in Fort Worth for Interstate Theatres, announced series of changes in personnel. Charles E. Carden named manager of Palace, replacing Harry Gould, retired. Jerry Towles transfers from the Mansfield Drive-In to become assistant manager and treasurer of the Palace. R. J. Narowitz moves from the Majestic to the Tower. Ruth Hightower, vacation relief operator, named manager of the River Oaks. John Johnson was made acting skipper of Majestic. Al Peterson goes over from River Oaks to be city treasurer of circuit on Weatherford's staff.

Amos Page opened the new Derby Drive-In at McLean. His mother, Mrs. Madge Page operates Avalon Theatre there.

The Wheatley in South Dallas purchased by J. William Callan and Wally Smith. The house was formerly owned and operated by Bob Bowland.

The 900-seat Alameda opened at Edinburg, by M. Benitex. It is one of 12 houses operated in this area by Benitex. It will feature Spanish language pix.

Carol Drive-In opened at Gilmer.

D. J. Faggard is new owner and operator of the Miami, Miami. He recently purchased it from Webster and Morris.

A. J. Vinyard, a vet of 22 years in local film biz, purchased the White, Dallas, from Interstate Theatre Circuit. He started as a projectionist with the old Ed Foy, nabe theatre, later booking the house. He was with the White when it was first bulit. For the last 20 years he has been maintenance man for Interstate, handling their South Dallas theatres.

Frank Scott named manager of Port Lavaca Hheatre, Port Lavaca. Scott replaces Johnny Price, who was brought here by Long Theatres, operators of house.

Jerry Stout opened the 500-car Denton Drive-In at Denton.

Joe Beckham sold the Grand, Grandview, to Sherman Hart.

The Queen, Austin, operated by the Trans-Tex Theatre circuit, reopened after being closed for five weeks. Ceiling collapse caused house to close.

## CHICAGO

Dick Felix, Essaness ad-publicity head, and Howard Lambert, chief booker for circuit, resigned and will operate the Vogue, which was run by the chain for last 20 years. Charles Shapiro, former district manager, will take over the booking duties, but ad-publicity duties will be distributed among the staff.

William Caine is new owner of the Roxy, Lockport, Ill.

The Lee, Dixon, Ill., a Gomersall house, went from weekends to full-time operation.

Illinois State Supreme Court last week upheld the appeals court which ruled that Balaban & Katz was not liable to buy the Congress for $625,000 under terms of an operating lease. Lower court's decision was in favor of the Congress.

Terrace, operated by J. Rafakes, has shuttered.

Strand, Brookfield, Ill., reopened two weeks ago, but has cut back to week-end-only operation.

Herb Ellisburg takes over as manager of the Picadilly as well as continuing to operate the Rosewood.

Judge John Barnes, Chi federal district court, has set hearing for the transfer of the Viking Theatre anti-trust suit in Milwaukee to Jan. 20.

Hearings are scheduled to start Oct. 1 on the $8,000,000 leaseholder and landloard anti-trust suit on the Oriental Theatre Bldg. on Oct. 1 before Judge William Campbell in Chi. federal district court here.

Anthony Fraziana became a partner with Charles Backus in the National Theatre.

Jack Butler increasing his capacity from 900 to 1,200 autos at the Ski-Way Drive-In, Danville, Ill.

# Picture Grosses

## DETROIT

(Continued from page 9)

"All Because of Sally" (U) (2d wk). Slow $13,000. Last week, $18,000.

**Palms** (UD) (2,961; 70-95)—"Caribbean" (Par) and "Last Train Bombay" (Col). Fair $12,000. Last week, "Don't Bother To Knock" (20th) and "Capt. Pirate" (Col) (2d wk), $10,000.

**Madison** (UD) (1,900; 70-95)—"Miracle of Fatima" (WB). Great $24,000. Last week, "Will Rogers" (WB) (2d wk), $7,000.

**United Artists** (UA) (1,900; 70-95)—"Quiet Man" (Rep). Big $17,000. Last week, "Fearless Fagan" (M-G) and "You for Me" (M-G) $7,600.

**Adams** (Balaban) (1,700; 70-95)—"Devil Makes Three" (M-G). Fair $8,000. Last week, "Merry Widow" (M-G) (4th wk), $4,000.

## 'Ivanhoe' Wham $25,000, Buff.; 'Fatima' Rich 18G

Buffalo, Sept. 30.

"Ivanhoe," with a slightly upped scale, is pacing the field here this week with smash takings at the Buffalo. "Miracle of Our Lady of Fatima" is actually making as strong a showing with a terrific take in the smaller Center Theatre. "Monkey Business" is good at Paramount.

**Esimates for This Week**

**Buffalo** (Loews) (3,000; 74-$1.20)—"Ivanhoe" (M-G). Great $25,000. Last week, "Full House" (20th) and "Confidence Girl" (UA), $10,000 at 40-70c scale.

**Paramount** (Par) (3,000; 40-70)—'Monkey Business" (20th) and "Franchise Affair" (Indie). Good $13,000. Last week, "Just For You" (Par) and "Wild Stallion" (Mono) (2d wk), $8,000.

**Center** (Par) (2,100; 70-$1)—"Miracle of Fatima" (WB). Terrific $18,000. Lats week, "Lure of Wilderness" (20th) and "Army Bound" (Mono) $7,500 at 40-70c scale.

**Lafayette** (Basil) (3,000; 40-70—'Untamed Frontier" (U) and "Secret Flight" (Indie). Fair $8,000. Last week, "Assignment Paris" (Col) and "Last Train From Bombay" (Col), $9,000.

**Century** (20th Cent.) (3,000; 40-70)—"One Minute to Zero" (RKO) and "Yukon Gold" (Indie). Big $13,000. Last week, "Sudden Fear" (RKO) (2d wk), $7,500.

## PITTSBURGH

(Continued from page 8)

(3) again with "Assignment Paris" (Col). Last week, "Les Miserables" (20th), $7,500.

**Penn** (Loew's) (3,300; 85-$1.25)—"Ivanhoe" (M-G). Easily the biggest thing here in years. Should have no trouble in hitting a blockbusting $40,000. Stays on natch! Last week, "Devil Makes Three" (M-G), $9,000.

**Squirrel Hill** (WB) (900; 50-85)—"Lady Vanishes" (UA) (reissue) (2d wk). Nearly $2,000 on top of solid $3,000 opening week.

**Stanley** (WB) (3,800; 50-85)—"Crimson Pirate" (WB) (2d wk). Holdover being helped by Walcott-Marciano fight pix, on top of sell-out crowd for telecast of the fight. Should come close to $9,000, okay. Last week, "Pirate" hit nice $13,000.

**Warner** (WB) (2,000; 60-$1.25)—"Lady of Fatima" (WB) (3d wk). Holding up nicely at better than $9,500. Last week, sock $13,300. Still drawing religious groups.

## MINNEAPOLIS

(Continued from page 8)

praise for this picture and highly favorable word-of-mouth. Nice $5,000. Last wek, "Lady Iron Mask" (20th) and "Tom Brown's Schooldays" (UA), $2,000.

**Radio City** (Par) (4,000; 50-76)—"Just for You" (Par). Good $10,000 for Bing Crosby starrer. Last week, "Quiet Man" (Rep), $9,000.

**RKO-Orpheum** (RKO (2,800; 40-76)—"One Minute to Zero" (RKO) and Walcott-Marciano fight pix. Fine $11,000. Last week, "Sudden Fear" (RKO), $8,000.

**RKO-Pan** (RKO) (1,600; 40-76)—"Sudden Fear" (RKO) (m.o.) and fight films. Okay $4,500. Last week, "The Ring" (UA) and "Red Planet Mars" (UA), $4,200.

**State** (Par) (2,300; 50-76)—"Fearless Fagan" (M-G). Surrounded by array of comedy shorts and sold as all-fun show. Mild $5,000. Last week, "Caribbean" (Par), $6,000.

**World** (Mann) (85-$1.20)—"Full House" (20th) (2d wk). Tapering off substantially after fast start. Fair $2,500. Last week, $4,500.

## 'FAGAN' TAME $8,500, PROV.; 'PIRATE' OK 8G

Providence, Sept. 30

This is a slow week all-around at the boxoffice with nothing approaching even an average total. Even Walcott-Marciano fight pix are not helping too much at RKO Albee. Loew's State is the top grosser with "Fearless Fagan" while the Majestic is doing comparatively better with "Crimson Pirate."

**Estimates for This Week**

**Albee** (RKO) (2,200; 44-65)—"Fuller Brush Man" (Col) and "Fuller Brush Girl" (Col) (reissues) and fight pix. Slow $5,500. Last week, "Untamed Frontier" (U) and "Bonzo Goes to College" (U), neat $9,000.

**Majestic** (Fay) (2,200; 44-65)—"Crimson Pirate" (WB) and "Arctic Flight" (Mono). Oke $8,000. Last week, "Full House" (20th) and "Sally and Saint Anne" (U), good $9,000.

**State** (Loew's) (3,200; 44-65)—"Fearless Fagan" (M-G) and "My Man and I" (M-G). Mild $8,500. Last week, "Merry Widow" (M-G) (2d wk), fair $9,000.

**Strand** (Silverman) (2,200; 44-65)—"Golden Hawk" (Col) and "Triple Creek" (Col). Opened Monday (29). Last week, "Son of Paleface" (Par), disappointing $6,500.

## 'For You' Big $15,000, Denver; 'Beacon' Ditto

Denver, Sept. 30.

"Just For You" shapes standout here this week with big total at the Denham, and holds. "Walk East on Beacon" looms fine at Orpheum as does "Les Miserables" at Paramount. "Island of Desire" is fair in two locations.

**Estimates for This Week**

**Broadway** (Wolfberg) (1,200; 50-85)—"Merry Widow" (M-G) (4th wk). Off to $3,000. Last week, good $7,000.

**Denham** (Cockrill) (1,750; 50-85)—"Just for You" (Par). Big $15,000. Holds. Last week, "Son of Paleface" (Par) (3d wk), $7,000.

**Denver** (Fox) (2,525; 50-85)—"Dreamboat" (20th) and "Flame of Sacramento" (Rep), day-date with Esquire. Fair $12,000. Last week, "Affair Trinidad" (Col) and "Yukon Gold" (Mono), big $19,000.

**Esquire** (Fox) (742; 50-85)—"Dreamboat" (20th) and "Flame of Sacramento" (Rep). Fairish $2,500. Last week, "Affair Trinidad" (Col) and "Yukon Gold" (Mono). $4,000.

**Orpheum** (RKO) (2,600; 50-85)—"Walk East Beacon" (Col) and "Last Train Bombay" (Col). Nice $15,000. Last week, "Sudden Fear" (RKO) and "Pirate Submarine" (Lip) (2d wk), $10,000.

**Paramount** (Wolfberg) (2,200; 50-85)—"Les Miserables" (20th). Fine $12,000 or better. Last week, "Full House" (20th), $13,500.

**Tabor** (Fox) (1,967; 50-85)—"Island of Desire" (UA) and "Fargo" (Mono), day-date with Webber. Fair $6,000. Last week, "Rose Bowl Story" (Mono) and "Wagons West" (Mono), big $9,000.

**Webber** (Fox) (50-85)—"Island of Desire" (UA) and "Fargo" (Mono). Fair $3,000. Last week, "Rose Bowl Story" (Mono) and "Wagons West" (Mono), $4,000.

## ST. LOUIS

(Continued from page 9)

500 in 4 days. Last week, "Quiet Man" (Rep), strong $18,000.

**Loew's** (Loew) (3,172; 65-$1.20)—"Ivanhoe" (M-G). Mighty $32,000. Last week, "High Noon" (UA) and "Without Warning" (UA) (2d wk), neat $12,000.

**Missouri** (F&M) (3,500; 60-75)—"Sudden Fear" (RKO) and "Models, Inc." (Indie) (m.o.s). Fair $10,000. Last week, "Big Sky" (RKO) and "Full House" (20th), mild $8,000.

**Pageant** (St. L. Amus.) (1,000; 90)—"Tales of Hoffmann" (UA) (2d wk). Good $3,500 after $4,000 initial stanza.

**Shady Oak** (St. L. Amus.) (800; 90)—"Tales of Hoffmann" (UA) (2d wk). Nice $4,000 following $4,500 first frame.

## 'Ring' Accoladed

"The Ring," a fistic drama turned out by the King Bros. for United Artists release, last week nabbed a citation from the Helms Athletic Foundation for "combining excitement and sportsmanship to a degree rarely found in a motion picture."

Foundation, a non-profit organization devoted to the betterment of sports, accoladed a film for the first time in handing laurels to "The Ring."

# Rogers-Evans Bring Top Mr. & Mrs. Menu to Rodeo Field With N.Y. Bow

By LEONARD TRAUBE

Appearance of Roy Rogers and Dale Evans at this year's "World's Championship Rodeo" in Madison Square Garden gives the New York arena something to crow about in the Mr. and Mrs. vein. They make up an undoubted lure in the tandem formation although the stag end of the deal naturally figures as socko b.o. in his own giddap groove.

Miss Evans shares billing with her spouse in the chute and corral proceedings which opened last Wednesday (24)—she being the first femme to rate such stellar attention in the 27-year history of the Garden roundup. Season's recent preems of Rogers' TV and radio shows on NBC with their attendant hoopla served as additional hypo for the cowpoke classic which returns him to the Garden after an absence of seven years.

In the interim to 1950 the star berth was occupied by Gene Autry, who preceded Rogers pre-World War II (Autry hitching up as a sergeant). Autry's differences with the Garden hierarchy for last year's show brought a new deal. Autry giving way to the Lone Ranger (and Tonto) who headlined the first 12 days, and orchester Vaughn Monroe and his troupe for the last 14 days. That this setup didn't pan out seems inherent in the return to the orthodox Rogers name for this year's 26-day romp bridging 43 performances.

Although Rogers & Co. come forth with a more traditional routine than the '51 layout, the large overhead for his participation is negatively reflected in a generally downbeat presentation of the other non-contest acts of the circus persuasion. The budget took a supplementary beating in that this year's purse for the six competitive events is a solid $100,800 (entry fees added) against last year's $75,600. The Garden is of course exploiting the upped boodle to the hilt although it actually stems from the fact that the cowboys' union held out for and won the larger prize money in a duel with the management. The pot gives equal strength of $18,400 each for five events (bareback bronc riding, calf roping, saddle bronc riding, steer wrestling, bull riding), and $8,400 for the wild horse race which returns after a hiatus to make a spectacular if helter-skelter closer.

Rogers was programmed third but presented pre-intermission, it being discovered that the earlier skedding would not square with the time needed to set up and dismantle the ring curb for his eight Palomino Liberty horses. The formations that Rogers ringmasters are standard but are filliped by the running description and light patter of announcer Pete Logan, who is an all-around click in this niche, with continuity and ad libs lifting the show. Lib horse exercises are usually self-explanatory as per circus style, but here they would constitute a near-dead spot since there is no razzle-dazzle either in the workouts or the harnessing, only the Rogers presence focussing the main interest.

Rogers' second and final appearance is in the last half, three spots away from the finish, at a late 10:30. This brings out his entire company with a delay on Miss Evans' initial entry upon the scene serving as a teaser. Group includes the topper's pic-TV-radio regulars in Pat Brady with his Nellybelle jeep and Miss Evans astride on Buttermilk before dismounting for her arena stint. Rogers is paired with his steed Trigger, but the N. Y. debut of his German shepherd dog Bullet was somewhat offish opening night due to the canine's distaste for the Garden's dazzling spotlights trained from the upper strata—a fact which Rogers covered with commendable candor to provide a light inning.

Completing the cast are the Whippoorwills (5), consisting of four down yondermen and a femme who, with and without Rogers, pursue an alfalfa aria route that, curiously, is broken up by the entire troupe's vocal of the spiritual, "Peace in the Valley," which seems strangely out of character with the show despite its lofty intent.

Rogers works Trigger in a dance and surounds his chore with plugs for his networks shows and sponsor (Post Cereals). Miss Evans does a couple of songs, one of them segueing from "East Side, West Side" into a clever lyric covering "big bad Broadway" vis-a-vis her N. Y. coming-out. She shows considerable personality and bounce. Pat Brady's twangy singing and interlarded comedy are strictly haystack, more appropriate for a moppet mob and then highly questionable. Bowoff is from the corn—but good—shelf, with Rogers and Miss Evans circling the arena on their horses to handshake the kids stampeding down to the loge rails. It's a rouser. Rogers was also in a spotlighted spatter shooting stint with two firing irons, but this one needs more practice.

Relieving the competitive stanzas are a series of acts in addition to the Rogers spots, the grand entry flash and the mounted quadrille with eight couples led by Everett E. Colborn, longtime managing director of the rodeo, with Carolyn Colborn alongside him. Opener is Ken Boen with standard Old Gray Mare comedics. Bud Carlell & Rose, with whips and boomerangs, is a tame affair that could be strengthened somewhat if the duo would rotate for better viewing. The top act is a youngster, Jay Sisler, with two Australian shepherd dogs in acro stuff and a hilarious horse-stealing vignette that wraps up. Sisler's batting average will rise as he develops in the presentation department but the lad's okay as is.

On the glamor puss side, this year's Ranch Girls are real lookers who are good on the exploitation. They are Shirley Robinson (Arizona), Diana Destine Sandefer (New Mexico), Jo Ann Coyle (Oklahoma), Doneva Nell Shepard (Oregon), and Mary Frances James (Texas).

Traditional in the arena is the work of the clowns, George Mills, Bobby Clark and Billy Keen, spotted for the bull riding affray to take up the slack as the contestants are tossed off their wild Brahmas. A new-fangled weighted barrel with small wheels is inserted for the comedy element as the bulls charge the objective, encasing one of the buffoons, along with the traditional free-swinging dummy.

Although the kitty is way up thataway, there's a surprising paucity of big name top hands at this outing. (Some are now judges such as Carl Dossey, Eddie Curtis, Everett Bowman.) That, plus the fact that the stock was fresh from Texas, produced an unusual number of missouts in the competitions although even the experienced buckaroos bite the dust regularly. Missing in the exhibit portions are such hardies as the trick and fancy roping and ditto riding.

James Cimmeron leads the cowboy band snappily. Putting in his 23rd year as resident manager is Frank Moore, with another veteran, Fred Alvord, handling the arena secretary's duties. Show is scaled to $6 and runs to Oct. 19, with matinees on Wednesdays, Fridays, weekends and Oct. 13.

## Casino, Toronto

Toronto, Sept. 26.

*Georgia Gibbs, Ross Wyse, Jr., & June Mann, Schaller Bros. (2), Roy Douglas & Eddie, Little Willie, Jimmie Cameron, Archie Stone House Orch; "Beautiful but Broke" (Col).*

On her first Toronto appearance, Georgia Gibbs is packing them into the Casino, particularly on that "Kiss of Fire" disclick. Dainty femme, with lots of pleasant personality, plus well-mannered patter, is expert in her mood changes ranging from her bouncy, finger-snapping opener, "I'm Gonna Live," her balladeering of "So Madly in Love," the shout-style "Birth of the Blues" and "Ballin' the Jack" to her smash "Kiss of Fire" for a rousing begoff.

Surrounding 55-minute bill is swift on pace and diversity, with Little Willie (Royce Gaines-El), probably the only Mohammedan tap-dancer in the biz, opening for agile and energetic terping, with neat heel and toe effects that earned enthusiastic customer response. Lad used to be with the Nat (King) Cole group but is now doing a single that whams over on personality and clever routines.

Ross Wyse, Jr., and June Mann, tall blonde and half-pint male, are also over big on their mutual mayhem and plenty of blue biz in his teaching her the fundamentals of adagio dancing, but act is funny and also rated a begoff; ditto the Schaller Brothers for their comedy trampoline act, and Roy Douglas for his clever ventro work, notably his double-voice telephone conversation and singing effects with the dummy. Jimmy Cameron, as m.c., is his usual amiable self and expertly skippers the bill, with all acts getting neat support from Archie Stone's pit band.

*McStay.*

## Music Hall, N. Y.

*Leon Leonidoff's "Fall Fancies" with Will Mahoney (2), Ted & Flo Vallett, Nanci Crompton, Patricia Rayney, Glee Club, Rockettes, Corps de Ballet, Radio City Symphony Orch directed by Raymond Paige; "Because You're Mine" (M-G), reviewed in* VARIETY *Sept. 3, '52.*

With the November payoff for the Presidential race in the offing, Leon Leonidoff has pitched part of the current Music Hall stage show to the election campaign for a topical and clever opening production scene. Spotted among the other usual Radio City extravaganzas, Will Mahoney and the juggling team of Ted & Flo Vallett hit solidly in their specialty turns.

Mahoney, vet vaude star who's recently been active in TV, is a natural for the Music Hall stage with his offbeat hoofology. Mahoney executes two numbers, a gloved boxing routine in which he and his femme partner wear bells on their feet and Mahoney's standard xylophone dancing bit, for excellent results.

The Valletts also click with their baton-juggling stint which is built into the Presidential campaign number. This production is a quasi-realistic takeoff on fall electioneering with huge posters of Eisenhower and Stevenson paraded on stage by two rooting sections. There's a public service pitch in the windup admonition to the audience to vote, via one of the Music Hall's tricky electrical setups.

Opening orchestral - glee club number has a religioso flavor, featuring cellist Joseph Tekula in "Kol Nidre," the Hebrew chant in the Yom Kippur services. It's done in perfect taste.

The Rockettes, in a "school days" production, once again demonstrate their flawless precision in a snappy hoofing routine which inevitably winds up with the whole line kicking in unison.

The ballet finale, "Symphony of the Birds," starts slowly in a fussy setting but builds into an eye-filling spectacle when danseuse Nanci Crompton comes in for her fancy pirouetting and entrechats.

*Herm.*

## Earle, Philly

Philadelphia, Sept. 27.

*Duke Ellington & Orch (15); Manton Moreland & Bud Harris, Roll and Taps, Marian Caruso, Jimmy Grissom and Betty Roche; "Rose Bowl Story" (Mono).*

Duke Ellington and his orchestar are back to reopen the Earle for the new season, and it is a strong selection. Although there are some new faces in the ensemble and a lot of new sounds, it is essentially an Ellington show, with the Duke dominating the proceedings musically and by his personality. Ellington emcees the show, bringing on the acts with florid wordage and getting them off with his repeated assurances to the customers "they love you ma-aadly."

In the musical sense the new Ellington aggregation veers toward the blast school, which is immediately noticeable with their opener "The Hawk Talks", and the solo-filled "VIPs' Boogie" and "Jam With Sam," a brace of numbers during which the Duke introduces virtually everyone in his brass and reed sections.

In solo bits Juan Tizol on trombone sets the melodic line for "Caravan," a number he wrote with the Duke, and Louis Bellson on drums makes for a slambang finale with the spotted role in a performance of his own composition "Skin Deep." For a chatty interlude the Duke does a street-corner version of Little Red Riding Hood called "Pretty and the Wolf," with the incidental backing of three men. The Duke also sat down to the piano and reminisced over song hits and standards he has written over the years.

Singers with the band are Johnny Grissom, a lad with a fine voice who was held down to one number, the plaintive "Come On Home"; and the very capable Betty Roche, who delivered "Take the A Train" and a chatty piece called "Please Somebody, Send That Lady's Husband Back to Me."

A last minute addition to the bill is Marian Caruso, local warbler familiar to air audiences and patrons at the Garden Terrace's ice show, where she sang with the hotel band. Miss Caruso clicked recently on records with her Devon waxing of "My Favorite Song" and the Earle booking was one of the rewards of the platter hit. With the backing of the Ellington band she sang "Sometimes I'm Happy" and "Favorite Song" agreeably enough, but needs more stage savvy for big house. Her routine was halved due to the sudden inclusion of the Duke's pianistics.

Two other acts break up the orchestral and vocal fare—Roll and Taps, whose name virtually describes the turn and whose artistic rhythmic clogging stops the show, and the team of Bud Harris and Manton Moreland, whose amusing bickering is always well received.

*Gagh.*

## Palace, N. Y.

*4 Skating Macks, Derby Wilson, Fisher & Marks, Mie & Matti, Guy Raymond, Herb & Betty Warner, Jay Marshall, Tex & Helen Williams; "Night Without Sleep" (20th), reviewed in current issue of* VARIETY.

Current bill has several saving graces towards the close of the layout, namely in comedian-magico Jay Marshall and the refreshing young singing team of Herb & Betty Warner. Otherwise, it's pretty spotty.

The openers are the Skating Macks (4), three femmes and a guy who go through the standard roller stunts on the circular mat, but okay for the course.

Derby Wilson is doing tapstering in the second spot, mostly imitations of Bill Bailey doing imitations of Bill Robinson. The colored hoofer sports a derby the way Robinson used to, and he's doing the old Robinson routines, with proper credit, of course. But it doesn't diminish the fact that he's employing the tried-and-true in lieu of original material.

Mie & Matti are male-femme balancers who go over neatly.

Fisher & Marks are a male comedy duo reviewed more extensively under New Acts. They're third, followed by the standard Guy Raymond, eccentric comedian-hoofer, whose material is pretty tired, though the closing rubber-legs terps manage to inject some life into the act.

Herb & Betty Warner are fifth, and they're reviewed under New Acts, along with the closing Tex & Helen Williams, lariat-tossing and whip-cracking turn.

Jay Marshall is the bill's top act, and he deserves the next-to-closing spot. Marshall has a droll, insouciant humor surrounded by the comedy magic that wins laughs all the way. He tops it off with his ventro bit with the rabbit fashioned out of his gloved fist.

Jo Lombardi plays the show from the pit.

*Kahn.*

## Seville, Montreal

Montreal, Sept. 27.

*Ink Spots with Bill Kenny, Bette McLaurin, Stan Early, Ray Royce, Winters Sisters (2), Len Howard orch; "Traveling Saleswoman."*

Under the new management of Theatre Amusements of Toronto and with Archie Laurie in the front office, the Seville continues to gather the best vauders for it's five-a-dayers and returns are near capacity every week with the scale at a dollar.

Current layout offers the Ink Spots for their second try in this house and as usual Bill Kenny is the featured vocalist. Team has changed personnel from last showing and newcomers work into act in okay fashion whenever they get a chance. Motivating factor as always with this group is Kenny who takes the lead in practically everything offered, some times to the detriment of overall vocalizing. His trick tenor, a natural in such a combo but overemphasis tends to be repetitious. Such items as "Sunnyside of the Street" (introing their new rhythm singer Ernie Brown) garners a solid reception. "Into Each Day" is a clicko Kenny ballad and the inevitable "If I Didn't Care" wows the payees for a cinch begoff.

Surrounding showcase for the Inkspots effort is just fair. Juggler Ray Royce is too busy injecting comedy gimmicks into his act to get the full effect of his Indian club routines, bike riding, etc. Too many misses and double-takes fail to be funny after awhile. The Winter Sisters who take the opening slot are attractive and their acro antics are hardly slick enough to get a house in the mood. It's not until they windup with a full-twisting somersault that they get the attention they rate.

Bette McLaurin is a tiny chirper with a hefty set of pipes that are put to work effectively on such songs as "All of Me" and "Lover" for plaudits. Lack of general showmanship is evident, however.

Stan Early as emcee and impressionist does a quick six minutes before the Inkspots to moderate mitting and Len Howard in the pit keeps show music up to par.

*Newt.*

## Roxy, N. Y.

*Mary Small, Al Bernie, Arnold Shoda, Romayne & Brent, Roxyettes, Robert Bouche Orch; "Somebody Loves Me" (Par), reviewed in* VARIETY *Aug. 20, '52.*

This is the initial show under the regime of Arthur Knorr who stepped into the top production spot after Sammy Rauch's exit. No changes in format from previous stage presentations, however, have been introduced and the current layout is a good standard blend of variety and spectacle, including the ice sequences.

Vet songstress Mary Small headlines with sock impact. She's a dynamic stylist with considerable stage savvy and she can deliver in any genre, from novelty to ballad, with top selling power. For this stand, her songalog opens with "Learn To Lose," a cute item, and segues to the hits, "Wish You Were Here" and "You Belong To Me." She is also effective in a clever Billy Daniels takeoff on 'By Bye Baby."

Since the pic, "Somebody Loves Me," is a romantic saga of a husband and wife show biz team (Blossom Seeley & Benny Fields), Miss Small has a legitimate opening to work over the tunes of her husband, songwriter Vic Mizzy, who accomps her on piano in the pit. This sector of her turn may be too long, containing choruses of over half a dozen Mizzy items (most of them hits), but it's a good sentimental bit and Miss Small carries it off neatly.

Comedy spot is capably filled by Al Bernie. He's another vet performer with a smart line of patter and a surefire delivery. Bernie showcases a variety of dialects for his gags and hits with a nifty change of pace between the broad and pointed snappers. His carbon of Johnnie Ray on "Cry" gets him off to potent mitting.

Roxy's ice show features Arnold Shoda, whose ballet bladestering is tops in the business. Shoda, who plays regularly in this house, registers strongly with his dramatic style and fast pirouetting. Terry Brent & Phil Romayne, who also have been here before, are another topflight ice turn and hit with their adagio acrobatics. Ice line of four gals and four men adds good visual support. The Roxyettes are spotted in an okay opening production number where they demonstrate some eye-filling precision steps.

On opening day (24) of this show, the real-life protagonists of the pic, Miss Seeley and Fields, guested for a couple of tunes, Fields delivering "There's No Business Like Show Business" and Miss Seeley chanting "Somebody Loves Me." It was a nostalgic bit that scored with special impact because of their biopic on the screen. Milton Berle and George Jessel brought the pair on stage.

Robert Bouche, who replaced Paul Ash as maestro of the house, batons the show in approved style.

*Herm.*

## Apollo, N. Y.

*Ravens (5), Bill Bailey, Betty Carter, Earles (2), Johnny Hudgins, Duke Hampton Orch (12); "Desert Hawk" (U).*

The current Apollo shindig amply meets the requirements of the house. The layout headed by Bill Bailey and the Ravens produces some moments in which sections of the crowds start yelling "Go, Go, Go," a sure sign that all is going well.

Bill Bailey, who has been preaching in a church in that Harlem neighborhood, has returned to the stage. Before Bailey (who's doubling at the Club 500 downtown) took to the cloth, he had been regarded as a logical successor to the late Bill Robinson. He still does an impression of the great dancer that has fidelity and sincerity. It's his best number. His gab is entertaining and he hits a top mitt.

The Ravens, four boys and an accompanist, are a top song turn. Their Mercury platters have done well for them. Their tunes are neatly designed with the bass supplying the backbone of this quartet. Setup calls for two mikes, one devoted exclusively to the lad with the basso. There's a strong vocal blend with this getup. Their entries encompass a wide variety and they hit it off well with "Beguine," a medley of standards and "Lookin' For My Baby."

Johnny Hudgins, also doubling from the Club 500, is a vet dancing comic. He works in blackface in a variety of slides. His topper is going into the audience and doing a bit of jitterbuging with a few pewholders. However, Hud-

(Continued on page 116)

# TELEPIX REVIEWS

**FOUR STAR PLAYHOUSE**
**(My Wife Geraldine)**
**With Charles Boyer, Una Merkel, Porter Hall, others**
**Producers: Boyer, Don Sharpe**
**Executive producer: Felix Jackson**
**Director: Robert Florey**
**Writer: Larry Marcus**
**30 Mins.; Thurs., 8:30 p.m.**
**SINGER SEWING MACHINE CO.**
**CBS-TV, from N. Y.**
*(Young & Rubicam)*

The Singer Sewing Machine Co. makes its videbut along the pix route with every expectation of success, if the preem entry is indicative of the series. Surrounding the Don Sharpe package are the trimmings and credits that ride the clicko route. First off, Charles Boyer lends his deft thesping to the initialer, aside from a production nod to the film and stage star. The French actor will make five appearances in original teleplays, alternating with Joel McCrea, Dick Powell and one other still to be pacted. "Four Star Playhouse" is on a skip-week basis with the "Amos 'n' Andy" show.

In presenting "My Wife Geraldine" as the first of the skein, attention was paid to the supporting cast, including such reliables as Una Merkel and veteran scene-stealer Porter Hall. While the story is not earth-shaking by any means, the Larry Marcus script is preciously nursed for continuous interest. Built on a romantic perch, it treats of Boyer, down on his luck, dreaming up a wife in order to land a job with employer Hall, who is consumed with the virtues of domestic life.

The complications that set in for Boyer, with Miss Merkel as manager of the bungalow colony in which he lives, form the basis for a series of nicely wrought situations in which the light comedy values receive neat accenting. That Boyer finally decides for continuing the marital myth as serving his mental setup better than actuality, is a good snapper and least telegraphed in the mostly flashback plot.

Hooked up with the series are some top Hollywood technicians including exec producer Felix Jackson ("Destry Rides Again," "100 Men and a Girl") and director Robert Florey of the Coast lots. Ralph Berger is the set disigner. Filming is at RKO-Pathe studios, with Official Films releasing.

Commercials are on film and, like the show itself, easy to take.
*Trau.*

**RED SKELTON SHOW**
**With Benny Rubin, others; David Rose orch**
**Producer: Skelton**
**Director: Marty Rackin**
**TV Director: Fred Jackson, Jr.**
**Writers: John Fenton Murray, Ben Freedman, Will Fowler, Skelton**
**30 Mins.; Sunday, 7 p.m.**
**PROCTER & GAMBLE**
**NBC-TV, from Hollywood**
*(Benton & Bowles)*

Red Skelton has switched from live to film this season, but what he should do is switch his format and, perhaps, his stable of writers. Comic, who had one of the brighter comedy shows on TV during his preem season last year, flubbed badly for his first time out in the 1952-53 campaign Sunday night (28). Show's fizzle could be attributed to the poor film quality, with a resultant lack of spontaneity, but even more important was the fact that the format and writing were off key. Skelton got along with this kind of stuff for the entire 1951-52 season, but this year definitely requires a change.

His lineup wasn't changed one iota from that of last year. Viewers, as a result, could call each turn, from his opening monolog, complete with stories of his son and daughter, through the overly-produced and "integrated" plug for Tide and reliance on his now-stock characters, including the punchy pug who's forever hearing bells go off and the perennial souse, Willy Lump-Lump. While these characters stood Skelton in good stead for years in radio, TV's intimacy makes them no longer welcome. In this case, familiarity definitely breeds contempt and it's time for Skelton and his scripters to bring forth some new material.

Film itself was fuzzy and displayed poor lighting. In addition, the editing was spotty, with the camera cuts too often jarring. And, while the studio laughter was yockful as ever, the way the switch to film knocked off Skelton's spontaneity—which, actually, is one of the comic's chief claims to fame—left little for some viewers even to chuckle about. Skelton himself, along with his crew, obviously tried hard and the skits were about on a par with those of last season, but the show failed to come off.

Under a deal set at the end of last season with Freeman Keyes and the Russel M. Seeds package outfit, Skelton's show is being aired this season at 7 p.m. It's a good Sunday night slot for him that should lead to top 10 ratings—but only if he can come up with the bright, sparkling type of comedy expected of him.
*Stal.*

**SHORT SHORT DRAMA**
**(Air Mail, Special Delivery)**
**With Ruth Woods, hostess; Edgar Stehli, Joe Fallon, Martin Brooks, Cameron Prud'homme, Martin Greene, Jeffrey Bryant**
**Producer: Bernard Prockter Productions**
**Director: Dan Petrie**
**Writer: Max Enrlich**
**15 Mins.; Tues. and Thurs., 7:15 p.m.**
**PEPSI-COLA**
**NBC-TV, from N. Y.**
*(Biow)*

Pepsi-Cola, which had Faye Emerson's "Wonderful Town" on CBS-TV last season, is following the trend towards vidpix this year with a new series of quarter-hour dramas aired twice weekly on NBC-TV. Initial stanza, screened last night (Tues.), suffered from a weak story but production, camera work and other technical credits indicated the series will be among the better on TV this season. Thus, with good yarns in the future, "Short Short Drama" should win and hold a sizable audience.

Preem script was an original penned by Max Ehrlich, "Air Mail, Special Delivery," dealing with a young boy who wrote a letter to God to help save his mother, whom doctors had pronounced fatally ill. Postmaster Edgar Stehli, to whom he gave the letter for mailing, did not want to disillusion him so put the letter away in a drawer. Some time later, the lad rushed happily into the postoffice to tell Stehli his mother was getting better. Stehli then looked in the drawer but found that the letter had mysteriously disappeared.

Yarn could have been extremely maudlin but Ehrlich managed to steer away from the tear-jerking aspects. In so doing, however, he somehow lost most of the story's kick so that it had little punch when the "miracle" was revealed at the climax. Small cast did acceptable jobs. Ruth Woods, as Pepsi's "hostess" on the show, got the story rolling okay but that business of introing it by having people come to visit her in her apartment was artificial and did not come off. Miss Woods does an effective blurbing job on the Pepsi plugs.

NBC has been able to clear only eight stations for Pepsi in this Tuesday and Thursday evening slot, but the show will hit at least 14 other NBC outlets at other times.
*Stal.*

**HOW TO**
**With Ed and Pegeen Fitzgerald**
**Producer: George Kamen**
**Director: Carl Lerner**
**15 Mins.; Thurs., 1 p.m.**
**CARSON, PIRIE & SCOTT**
**WGN-TV, Chicago**
*(Fred Williams)*

Ed and Pegeen Fitzgerald, inventors of the "Mr. & Mrs." radio format, have branched out on the celluloid circuit with this quarter-hour hausfrau lure being spot-booked around the country in 15 markets with top-bracket retailers lifting the tab. It's a hep invasion by the easy-talking pair into the service show field that has gone over so well with the femme daytime TV setsiders.

Opening canter (25) on the filmed WGN-TV ride, backed by Carson-Pirie-Scott, major Loop retailer, indicated that the format is grooved along the familiar pattern, with the duo tossing household hints and homemaking shortcuts at the gals. But the Fitzgeralds bring with them some plus ingredients that boost the package out of the mine-run category.

Besides their adroit patter that keeps the session moving along sprightly, they bring in a touch of hubby and wife byplay to lend some humor to a basically straight-from-the-shoulder format. In fact, their best segment was when Ed got himself all tangled up with a ball of string, while Pegeen was showing how packages could be tied more tightly by first soaking the twine. In short, it's a simple housewife helper, but with class.

Aside from the fact that the team will draw the ladies on their own merits, the local client gets generous treatment. Plus the opening and closing store idents, there were three internal blurbs and a generalized pitch by Mrs. F on the values of personal shopping service.

Film quality was only adequate.
*Dave.*

**PEOPLE'S POLITICAL POLL**
**With Bob Post**
**Producer: Post**
**Camera: Arthur Florman**
**15 Mins.; Thurs., 8:15 p.m.**
**CIO POLITICAL ACTION COMM.**
**WABD, N.Y.**

Apparently with no axe to grind as to either candidate, the Political Action Committee of the Congress of Industrial Organizations has prepared a 15-minute film containing nationwide "man-in-the-street" interviews with citizens of all ages and occupations who are asked: "Whom will you vote for, Eisenhower or Stevenson?" Tagged "People's Political Poll," it started on WABD, N.Y., Thursday (25).

For the opening installment poll conductor Bob Post quizzed people in Indianapolis, Philadelphia, Memphis and Salt Lake City. Reasons for the public's individual choices ranged from a Salt Lake City salesman's: "Stevenson is more liberal .. I like the way he appears on radio and TV" to a Philadelphia housewife's explanation: "I'm for Eisenhower because the cost of living is too high."

Throughout the interviews Post is completely impartial and competently handles his chores. Camerawork of Arthur Florman and sound are of good quality. PAC notes that its objective in presenting the program until Election Day is merely to stimulate the average citizen to get out and vote for the man of his choice. That's a commendable public service motive. WABD preem, incidentally, makes New York the 35th city to view the film series.
*Gilb.*

**NIGHT EDITOR**
**With Hal Burdick**
**Producer: Mansfield Enterprises**
**Director: Mickey Baron**
**Camera: Vernon Lewis**
**15 Mins.; Fri., 11:15 p. m.**
**KAISER-FRAZER DEALERS**
**WABT-DuMont, N.Y.**
*(Weintraub)*

Here's a new attempt at low-cost vidpic programming which should pay off handsomely for all concerned. It's a quarter-hour one-man drama series, in which Hal Burdick does a standout job of maintaining audience interest with his yarn-spinning. With only one person in the cast and with a single basic set, the cost savings are obvious, and the fact that the show holds viewers should make it a good buy for spot purchasers around the country.

On the stanza caught (26), Burdick displayed a surefire system of telling a story. Cast as the night editor of an unidentified newspaper, he utilizes a story in his current edition as the peg on which to hang his yarn. Then, merely sitting at his desk or walking around the room, he weaves the tale, changing the pitch of his voice or using various dialects to differentiate among characters. Camera cuts are cued to speeches of the different roles he essays, which aids in the story-telling. On the show caught, he handed viewers an O'henryish tale about a con man out to cop the life savings of an old farm couple.

Show is currently being sponsored in five markets by the Regional Kaiser-Frazer dealers. Filmed and animated plugs are good.
*Stal.*

## TV Films in Production

as of Friday, Sept. 26

### WM. BOYD PROD'NS, INC.

11700 Ventura Blvd.; Los Angeles

Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.

Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin-Abbe, Tommy Carr

### JACK CHERTOK PRODS.

General Service Studios, Hollywood

"LONE RANGER" half hour western series now shooting.

John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, Holly Morse

### BING CROSBY ENTERPRISES

RKO-Pathe: Culver City

"Rebound" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Shooting resumes Oct. 15.

Executive producer: Basil Grillo
General Manager: Harve Foster

### JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood

"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.

Producer: P. J. Wolfson
Director: Hal Walker.
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS

General Service Studios, Hollywood

"I LOVE LUCY" half hour comedy series sponsored by Philip Morris shooting for fall season.

Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS TV. General Foods sponsor.

Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

### DOUGFAIR CORPORATION

RKO Pathe: Culver City

First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsors.

Cast: John Baer, William Tracy, Gloria Sanders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors. Lew Landers, Arthur [illegible]

### FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood

"MR. AND MRS. NORTH" series of half hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.

Producer: Federal TV Corporation.
Director: Ralph Murphy.

### FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.

Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram set leads.

"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.

Producer: Louis Gray
Directors: Wallace Fox, Geo. Archainbaud

New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.

Producer: Darrell McGowan
Director: Stuart McGowan

### GROSS-KRASNE, INC.

RKO Pathe: Culver City

Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.

Producers: Jack J. Gross and Philip N Krasne
Director: E. A. Dupont.

### JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."

Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.

KTTV Studios: Hollywood

Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.

Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

### JAN PRODUCTIONS, INC.

General Service Studios: Hollywood

"IT'S THE BICKERSONS" series of half hour comedy telepix resume Oct. 15.

Lew Parker and Virginia Grey set leads.
Producer: Jack Denove
Production supervisor: C. M. Florence
Director-writer: Phil Rapp

### KEY PRODUCTIONS

Eagle Lion Studios, Hollywood

Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.

Producer: Red Skelton
Director: Marty Rackin

"FOREVER AMBROSE" series, starring Eddie Mayehoff, weekly for 39 weeks, now shooting.

Cast: Eddie Mayehoff, Billie Burke, Hope Emerson, Arnold Stang, Chester Conklin, Connie Marshall
Producer: Lou Place
Director: Dick Bare

### EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood

Series of 13 half-hour telepix featuring Irene Dunne as femcee now shooting.

Producer: Edward Lewis
Production manager: William Stevens

### THE McCADDEN CORP.

General Service Studios: Hollywood

"THE BURNS AND ALLEN SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor.

Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME

369 Lexington Ave., N. Y.

"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.

Producer: Marion Parsonnet
Director: Fred Stephani.

### PARSONNET TV FILM STUDIOS, INC.

43-02 Fifth St., Long Island City, N. Y.

Casting: Michael Meads.

Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.

Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

### PATHESCOPE PRODUCTIONS

580 Fifth Ave., New York City

Now shooting "THE HUNTER," series of 13 half-hour telepix, sponsored by R. J. Reynolds Tobacco Co through William Esty. Barry Nelson heads cast.

Producer: Ed Montagne
Production Supervisors: Walter Raft Robert Drucker
Director: Oscar Rudolph.

### ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City

Shooting "MY LITTLE MARGIE" series of half-hour comedies. Gale Storm and Charles Farrell set leads.

Producer: Hal Roach, Jr.
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood

Half hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.

Producer: Revue Productions
Director. John English.

Series of 26 "BIFF BAKER, USA," vidpix, starring Alan Hale Jr. and Randy Stuart now shooting.

Director: Richard Irving.

### HAL ROACH PRODUCTIONS

Hal Roach Studios: Culver City

"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.

Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

"Life of Riley" shooting 13 half-hour telepix in series of situation comedies for NBC.

Cast: William Bendix starred with Marjorie Reynolds, Tom D'Andrea, Douglas Dumbrille, Wesley Morgan, Lujean Sanders.
Supervisor: Sidney Van Keuren
Producer: Tom McKnight
Director: Abby Berlin

### SCREEN GEMS

1302 N. Gower, Hollywood

Now shooting the FORD THEATRE series of 39 half-hour telepix.

Producer-director: Jules Bricken
Assistant director: Eddie Seata

### SHELDON REYNOLDS PROD.'S

Post Parisien Studios, Paris

FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sydna Scott.

Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

### DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood

Series of "FOUR STAR PLAYHOUSE" half-hour telepix dramas shooting.

Producer: Don Sharpe

"MY HERO" series of comedy-dramas starring Robert Cummings now shooting

Producer: Mort Green

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series resume shooting half-hour telepix series Oct. 27.

Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

### SWARTTZ-DONIGER PRODS.

Motion Picture Center: Hollywood

"WARDEN DUFFY OF SAN QUENTIN" series of 13 half-hour films to begin shooting mid-October. Paul Kelly stars.

Producers: Walter Doniger, Berman Swarttz.
Director: Walter Doniger
Production manager: William Stephens.

### TELEMOUNT PICTURES, INC.

11565 Ventura Blvd., Los Angeles

"COWBOY G-MEN" series of half-hour western vidpix now shooting.

Cast: Russell Hayden stars with Jackie Coogan, Phil Arnold, Jackie Cooper, Jr., Byron Foulger, Dorothy Patrick featured.
Producer: Henry Donovan
Associate producer: Russell Hayden
Directors: George Canan, Reg Brownie

### VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood

"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.

Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

### FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood

"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.

Producer-director: Frank Wisbar
Associate producer: Sidney Smith

### ZIV TV

5255 Clinton St., Hollywood

Six in "BOSTON BLACKIE" series of half hour adventure telepix shoot in October.

General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

# $4,000,000 OLD PIX BONANZA

## Most of 'Em on Film

Of the major television shows premiering for the season either last week or this week, majority of them are on film.

These include, among others, the Red Skelton show, which bowed Sunday (21); "Four Star Playhouse," which preemed last Thursday; "Cavalcade of America," which airs tonight (Wed.); "Our Miss Brooks," preeming Friday (3); the new "Ford Theatre," bowing in tomorrow (2); "Mr. and Mrs. North," hitting the vidpix circuit for the first time Friday (3); "Ozzie and Harriet" starts a vidpix series Friday (3) and the Eddie Mayehoff "Doc Corkle" comedy starts Sunday (5). "Death Valley Days" also preems within the next week on a spot basis in 63 markets.

Burns & Allen, until now a live presentation, goes film starting Oct. 9.

## Flock of Vidpix Stanzas Set For WJZ-TV as Fall Billings Perk

In a major reprogramming surge, new WJZ-TV (N. Y.) program chief Paul Mowry will launch 11 stanzas on the ABC outlet in the next fortnight. Five of the airers are commercial.

Last night (Tues.) at 10:30-11 p.m. the station preemed "Dog Show of Champions," featuring Mrs. Sherman Hoyt, dog fancier, with fancier dogs and breeders. Tonight (Wed.) the new "March of Time" vidseries starts, backed by Miller beer. On Friday (3) "National Pro Football Highlights," another film series capsulizing the previous week's pro games, will start, moving into its permanent Thursday 10 p.m. berth on Oct. 9.

A weekly five-minute weather show, handled by Dorian St. George, starts for Bovril, via Hilton & Riggio, in the 7:10 spot Friday (3). On Sunday (5) the "Captain Midnight" vidpix will start in the 6-6:30 period, backed by Wander Co. (Ovaltine) through Grant.

On Monday (6) Johnny Olsen's "Homemaker's Jamboree" will take the 3:30-4 p.m. strip cross-the-board. Another new strip is a 10-minute news stanza with Taylor Grant, "First Edition," using Telenews clips and photos at 5:50 p.m.

Hartz Mountain Products will back "Pet Party" on WJZ-TV Saturdays at 5:45-6 p.m., starting Oct. 11, via Kenneth Rader agency.

Mowry, who replaced Hal Hough (now with WCBS-TV), is also shuffling the morning lineup. "Second Cup of Coffee," starring ex-film actor Eric Rhodes and Red Kramer, will be beamed in the 11-11:15 a.m. strip "Kitchen Capers," now in the 11:45-12:30 stretch, goes to 11:15 a.m. to 12 noon. "Midday Playhouse," now aired at 12:30 p.m., moves up to the noon hour.

Advance Patterns has also bought "Sew for Yourself," which will be beamed Tuesdays at 1-1:30 p.m., starting Oct. 14. Agency is Rand.

## Cleve. Theatres, TV Bury Hatchet

Cleveland, Sept. 30.

NBC's television outlet WNBK, and two downtown theatres, RKO Palace and Telemagemont's Hipp, have buried the feuding medium hatchet for a series of promotional "back-scratching" ventures to hypo both visual and boxoffice interests.

Inspired by WNBK, the promotions mark the first major local TV-theatre wedding, and it is expected to pave the way for possible interchange of live-talent stage-and-television productions.

Hipp was the first to move into the major promotion venture with a tie-in on "High Noon." Under the agreement, the theatre, through newspaper ads and trailers, urged its audiences to participate in WNBK's Gary Cooper picture identification contest for series of prizes. WNBK, in return, sparked theatre plugs with week-long cuffo blurbs.

For the Palace, WNBK joined in an "Assignment-Paris" contest with across-the-board Mildred Funnell and Gloria Brown's afternoon "Hobby Shop" paying heavy attention to contest and picture. Like

(Continued on page 106)

## Rasumny Pacted For Telepix Series Abroad

Hollywood, Sept. 30.

Actor Mikhail Rasumny has been tapped to go to Europe for a new historical vidfilm series, titled "The Great Loves," which will be filmed in London and Italy for U.S. sponsorship. Victor Pahlen and Edgar G. Ulmer, producer and director of "The Pirates of Capri," current United Artists release in which Rasumny has a featured role, will produce, and have plans for a 39-week series.

Rasumny is under option to CBS-TV for a comedy-mystery vidfilm series titled "Tangiers," on which a pilot film was recently lensed in N.Y. Option expires Jan. 1 and the actor's European deal depends on whether CBS gets a sponsor for "Tangiers" and so goes ahead with the show.

## New MOT Vidpic Series Gets 45 Market Spread

Tele edition of "March of Time," which preems within the next few days on 53 stations (including Montreal and Toronto) as a syndicated series, will be sponsored in 45 markets by Miller Hi-Life beer, via the Mathisson agency.

Miller had backed "March of Time Through the Years," which had used old MOT reels, in Milwaukee. Later, when MOT turned out "Crusade in the Pacific," it picked up that vidpix series for 23 markets.

New "MOT" series differs from the radio version in that it will have a completely factual, documentary approach, with no "reenacted" scenes, and will devote each half hour to one subject, according to MOT manager Arthur Murphy. Each feature will be given over to a country in the news, a personality, an issue or problem. Opening stanza, however, will be atypical, in that it will be a report on the state of the nation in

(Continued on page 106)

## YOUNG'S YEN FOR PIX MARKED BY NEW PACT

CBS-TV's new contract with Alan Young underlines the comic's preference for working on film. Pact specifies that Young's projected show is to be on celluloid, except if a sponsor wants a live show Until July 1, 1953, the web will have the right to ask Young to do a fortnightly live stanza if the bankroller holds out for a non-film format.

Young flew into Gotham last week with his attorney, Sam Zagon, and set the pact, which put him on the CBS payroll. Terms give Young outright ownership of subsequent runs of the vidpix. A pilot film will be made shortly for the comic, whose last stint for CBS-TV was backed by Esso.

## MPTV'S '52 BIZ 33% OVER 1951

Despite the fact that no recent batch of U. S.-made feature pix has been made available for video distribution, the Motion Pictures for Television outfit, prexied by Matty Fox, is moving into the home stretch for 1952 with a banner $4,000,000 in gross billings in sight. This represents a nearly 33% increase over the approximate $3,000,000 taken in by the firm during '51, when the same pix were already circling the video channels for the second and third year.

With the fact established that video viewers in practically all the nation's markets are feature pix-happy, as witness the spiraling ratings for the oldies, MPTV sees a continuing bonanza in the 1930-40-vintaged product for at least the next two years, by which time they will have reached the saturation grind stage. (MPTV is represented with its oldies in all but two or three of the TV markets in America.)

MPTV, which has practically exhausted its whole library of availabilities, with only a few of the indie-made productions still waiting to be taken off the shelf, is practically reconciled to the fact that there won't be any releases of major studio product for TV for another 18 months at least. This is based on the firm's exhaustive analysis and sizing up of the situation. Similarly, there is little likelihood of any of the "pay-as-you-see" feature pix presentations getting through the FCC pearly gates and on the video channels for at least another year, MPTV feels, despite recurring pressures put on the Government agency for an early approval of one or another of the pay devices.

Not generally known is that MPTV came close to grabbing off all the RKO product of the last 20 years in its tieup with a syndicate that was matching the bid of the successful Ralph Stolkin group for takeover of the Howard Hughes stock. Had the deal gone through, MPTV would have had clear sailing for years in the feature-pix-for-TV sweepstakes.

## Wolfson to Vidpix

Hollywood, Sept. 30.

Another picture writer-director jumped the fence to television when P. J. "Pinky" Wolfson signed to produce the Joan Davis series. "I Love Joan." He replaces Dick Mack, who resigned after completing the first four half-hour films.

## Vidpix Chatter

### Hollywood

**Raoul Kraushaar** starts scoring four new Hopalong Cassidy telepix at Sound Studios. **Bill Boyd** wrapped up four more Hoppys and gifted 48 in crew with king-sized Hoppy shirts . . . **Florence Lake** landed role in TV series, "The Adventures of Ozzie and Harriet." . . . Sat Eve Post prepping layout on pilot telepix situation, with **Sid Avery** lensing pix to accomp . . . "Foreign Intrigue" now angeled by Muntz Car on KNBH . . . **Burns and Allen** begin weekly telepix series for Carnation and Goodrich Oct. 9 . . . **Julie Bishop** and **John Litel** have set roles with lead **Robert Cummings** in "My Hero," **Don Sharpe** production being shot at RKO-Pathe for Dunhill. **Mary Beth Hughes** set for first episode, and **Mort Greene** is producing . . . **Cathy Downs** in Shadow-Wave teleblurbs shot by Roland Reed Productions at Hal Roach lot for McCann-Erickson, **Frank Bibas** of agency in N. Y. supervising . . . **William Bishop** in "Drawing Room A," Edward Lewis Productions telepic rolling at Motion Picture Center studios, **John Brahms** directing . . . "The Golden Glove Kid" optioned by Roland Reed from **Hal Smith** and **William Cox**. . . . Simmel-Meservey Productions crew junketing around world shooting historical series, "Yesterday's World Today," is now in Athens, and due back here end of October. . . . Alliance of Television Film Producers reelected all officers—prexy **Maurice Unger**, v.p. **William Broidy**, treasurer **Basil Grillo** and secretary **Dick Morley** . . . High Screen Writers Guild source predicted strike against Alliance, now in eighth week, will end in about a month, with an Alliance source agreeing on prediction as both sides continue resumed negotiations on "harmonious" level . . . **Paul Garrison** of Workshop Productions inked **Hugo Haas** to intro series, "Love Scenes," after finalizing angeling of first group of 39 15-min. telepix . . . **Mercedes McCambridge** stars in pilot patterned after her AM show, "Defense Attorney," shooting at General Service studios, with **Fletcher Markle** directing . . . **Tom D'Andrea, Marjorie Reynolds, Wesley Morgan** and **Eugene Sanders** inked for roles in "Life of Riley," starring **William Bendix**, being shot by **Tom McKnight** at Hal Roach lot for NBC, **Abby Berlin** directing. . . . **Howard Chuman** cast in "Fireside Theatre." **Keye Luke** and **Richard Loo** in "Big Town."

## NBC Setting Sights on Sandburg, Beerbohm, Churchill TV 'Profiles'

NBC has wrapped up the second in the ambitious series of half-hour public service TV presentations, which initially bowed some months back with the projection of the Bertrand Russell filmed installment on his 80th birthday. No. 2 in the series, designed to stimulate the imagination of American audiences, features Robert Frost. This one, filmed at the poet's home in Vermont, was produced for NBC-TV by Richard deRochemont, with a script by Bela Kornitzer, author of "American Fathers and Sons." Like a Russell film, the Frost program will get a Sunday afternoon slot, though no date has been set as yet.

Despite the current, widespread retrenchments around NBC, some additional coin has been earmarked for the project (originally incorporated into the now-abandoned "Operations Frontal Lobes") being supervised by news-special events chief Davidson Taylor, Jr. As result, Taylor has now set his sights on a cycle of world-acclaimed personalities that may translate it into TV's first distinguished "profile" series.

Carl Sandburg has already given his okay for an early half-hour "sitting" before the TV cameras to expound on his philosophy and beliefs. Frank Lloyd Wright, the architect has also agreed to do one.

Taylor is still confident of getting Prime Minister Winston Churchill for one of the series, despite a previous rejection. Meanwhile, Gioia Marconi, daughter of the late inventor, who is on Taylor's staff at NBC-TV, is currently in Italy exploring the possibilities of incorporating into the series such personalities as Max Beerbohm and Bernard Berenson (both now living in retirement in Italy).

In addition to network showcasing, NBC-TV is also planning for non-theatrical release and other subsidiary use of the filmed series.

The Bertrand Russell chapter won unanimous critical plaudits when originally shown.

## Aladdin TV's 126G Suit Claims Pact Breached

Los Angeles, Sept. 30.

Breach-of-contract suit for $126,000 was filed by Aladdin Television Productions against Lou Snader and the Snader Telescription organizations in Superior Court. Action charges the defendants with failure to go through with an agreement involving the distribution of 13 "Kid Magic" telefilms. Plaintiff declared the deal would have netted $126,000.

Named in the suit, in addition to Snader, are Alexander Bisno, Reuben Kaufman, Snader Productions, Inc., Snader Telescriptions Corp., and Snader Telescription Sales, Inc.

## Pacific Borax's $2,750,000 Top Coin for Vidpic

The Pacific Borax-sponsored "Death Valley Days," the TV version of the radio show which ran for approximately 20 years, moves into the top spot for coin expended on a single 30-minute once-a-week vidpic spot showcase. All told it is costing the client approximately $2,750,000 in time and talent costs on a 52-week basis for the 30-minute spread in practically every TV market in the country.

Show, which officially preems on film this week, has a 63-market spot sale identification, also believed to represent a new high. Because of the radio show's track record, TV stations were anxious to grab off the billings in anticipation of a long-running stanza, and in return allocating for the most part choice time slots.

Pacific Borax is spending $360,000 on time costs alone for the initial 13-week cycle. In addition each stanza carries a budget in excess of $25,000.

McCann-Erickson is the agency on the account.

## Schlitz, CBS-TV Set New Series

Schlitz beer is setting a new deal for its "Playhouse of Stars" on CBS-TV for the fall, with pact expected to be signed later this week. New production outfit will be used, with budget upped considerably and more big names starred in the half-hour vidpic dramas.

Current series, with Irene Dunne as narrator, comprises a group of pix turned out by Edward Lewis. This was summer fare and the new group, which will start next month, will have a more expensive layout.

## CARMEL MYERS PREPS VIDPIX, RADIO SHOWS

Former silent screen star Carmel Myers, who recently set plans for her own indie package outfit, has three shows now underway, headed by "Cradle of Stars," a vidfilm series. Pilot was lensed last week, with Gregory Ratoff directing and George Stoetzel as cameraman. Show, scripted by Robert St. Audrey, is a talent showcasing, localled in Miss Myers' Park Avenue, N.Y., home.

Former actress, who's the wife of Paramount distribution chief A. W. Schwalberg, also purchased rights recently to a collection of the late Mark Hellinger's stories and has waxed a half-hour radio series titled "Mark Hellinger Tales." Edward Arnold stars as narrator, with Sherman Marks directing. Third show planned by Miss Myers is a quarter-hour radio show co-starring Blossom Seeley and Benny Fields (Mr. and Mrs.).

# 22,000,000 Phonos of All Types Used 186,000,000 Disks In '51

**By J. B. ELLIOTT**

*(V. P., RCA Victor Consumer Products)*

"Music You Want When You Want It" is widely known as an RCA Victor slogan—but it is more than that. It is the explanation of the phonograph industry's past success and the assurance of its future.

In the half-century since Eldridge R. Johnson created the industry by "selling" the American public on the talking machine as a home entertainment instrument, this industry has been beset by three major economic depressions, two world wars, and the rise of three giant competing entertainment media—films, radio and television.

To those who know the romantic history of the business, its record of repeated triumphs over competition and economic crisis is assurance enough that you can't keep a good business down.

This is not only a good business, but one whose product has become an integral part of the nation's cultural life and entertainment. The phonograph has achieved this status by providing for more than 50 years of service offered by no other entertainment media—a service which gives the consumer an unlimited choice of musical selections, artists, and listening time. It is the only medium which provides the music lover with the music he wants when he wants it.

Equally important, the medium continues to offer more and more value for the consumer dollar. Continuous research has produced phonographs and records to a new high level of technical development and at the same time lower cost to the consumer. Artistically the medium offered the nation's music lovers a greater variety of musical selections and talent than ever before. Popular recognition of this increasing value is reflected by the tremendous postwar growth of the medium.

Today, the record and instrument business is bigger and more profitable to dealers than ever before, in its long history. Much of its increasing prosperity stems from the influence of supposedly competing entertainment media. The movies, the radio, and television, reaching tremendous national audiences, have served to create a demand for all types of musical selections and the talents of numerous singers, instrumentalists, and orchestral organizations. This demand can be served only by phonograph records.

### Sales Figures

Those who understand the business know these facts. For those who don't, sales figures tell the same story.

Last year, for example, the nation's record dealers sold more than 186,000,000 records of all types. The vast amount of recorded music this figure represents is increased by the inclusion of numerous 33⅓ rpm disks, some of which are equivalent to approximately five of the 45 or 78 rpm types.

The increase in home phonograph sales is equally revealing. Available figures disclose that the number of record-playing instruments in American homes has nearly tripled since the end of the war. As of Jan. 1, 1952, there were nearly 22,000,000 phonographs of all types in use. In 1946, there were only 8,000,000.

These figures are more eloquent than any word description of the sales strength of the phonograph and record industry. They show that the record and instrument business today is a bigger business than it ever was, even in the days when it was virtually the only home entertainment medium available to the public.

Today, the general public is more music-conscious than ever before, thanks in large measure to the tremendous promotion given new and old musical selections by pix, radio, and TV. Then, too, dramatic technical advances in the recording art and reproducing equipment have focused national attention on the phonograph.

We at RCA Victor know—and sales figures prove the point—that the introduction of the 45 rpm system in 1949 served as a stimulant to the record and phonograph business in general. Public interest in this new development generally increased store traffic and led to sales of both the new system and conventional types of phonographs and records.

The 45 rpm system has been commercially available only since April, 1949. By the beginning of 1952, however, there were in use in American homes more than 8,000,000 instruments equipped to play the new 45 rpm playing instruments as there were phonographs in use at the beginning of the postwar period.

Today, the music we want when we want it is enhanced by greater fidelity, convenience, and economy than ever before. These are the advantages which assure the future of the phonograph industry.

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## 'Preacher and Bear'

British customers have always taken to American humor better than Yanks cotton to the John Bull brand.

In early years of this century, Columbia and Edison records of U. S. origin were also sold in Britain, supplementing others made in the British Isles for home trade. The Gramophone Co. also imported many popular Victor recordings.

One of these was Arthur Collins' Victor waxing of "The Preacher and the Bear," which came out in 1905. Collins waxed the song for all companies, and it appears to rate as the all-time, oldtime pop record. Majority of elderly persons, recalling early experiences with the phonograph, will mention "Preacher and the Bear" as the platter (or cylinder) they remember most vividly.

At any rate, Gramophone thought it worth importing. But, fearful that the British public wouldn't understand the blackface dialect and would be puzzled by the humor embodied in the story of the Negro preacher who was treed by a grizzly after going hunting on Sunday, each record was accompanied by an explanatory leaflet—so the purchaser would know when to laugh!

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## Coin Machine Biz Grows Up

**By JAMES J. LENNON**

*(Coin Operators Sales Manager)*

The coin machine industry now stands on the threshold of what may well be the most profitable period in its history. Several outstanding developments have hypoed the progress and national acceptance of the jukeboxes since the inception of the automatic coin machine in 1934. One of the latest has been the introduction of the 100-play machine. Equally important is the introduction of the new speed 45 rpm into these machines which offers exceptionally strong service advantages. These advantages inevitably make the 45's the coin machine system of the near future.

As an economical factor in servicing of the jukeboxes, the 45's represent one of the most important strides in the industry and one which has a permanent basic value. Such attractions as the compactness and simplicity of the "45" equipment, the non-breakable feature of the 45 rpm disks, and the overall advantages of the small, wafer-thin records in storing, handling and shipping, have a proven value, particularly adaptable to the coin ops' needs.

The 550,000 jukeboxes throughout the country use an average of 35 records per machine and it takes 19,250,000 records to fill these machines only once. With an estimated total 50,000,000 records used since their inception, coin machines represent the greatest single disk market in the country. Their continuously growing adaptation to the 45 rpm speed is vitally important both to the promotion of 45's and to the future of the coin ops' business.

The new model machines, with their 100 and more disk choices are a far cry from the first Edison "coin machine" back in 1880 when listeners first put their money in a slot to hear screeching, parrot-like noises through a speaking tube. The business-like operation and efficiency which now characterize the industry also is a far cry from the early haphazard merchandising methods once typical of the industry. Closer attention now is paid to frequent servicing of the coin machines, with thorough, systematic checkups assuring the customers of the latest hits and the coin ops the maximum of plays. The formation of the Coin Operators' Association, and of the national association, Music Operators of America, Inc., publication of trade magazines, a strong basic economic structure, now have made the coin machines a growing "small business" with the operators typical "small business men."

### For All Tastes

Today the top jukebox hits represent all tastes. They range from country-music favorites through the current Latin-American vogue with "Delicado," "Kiss of Fire" and "Blue Tango," to the show tune, "Wish You Were Here," and the sweetly sentimental "Auf Wiederseh'n Sweetheart." The jukeboxes occasionally have been instrumental in the making of new artists and also in keeping the established artists of calibre in the foreground.

The unfreezing order for 2,000 more television stations by the Government is also expected to herald a new era of expansion for the industry. The new TV medium will hypo a new interest in records. The big TV audiences will become increasingly aware of the new songs and new artists. Stimulated by seeing them on television, the public will want to hear these new artists again and again on records. Similar to the new popularity of radio in 1934, which brought about a great revival of interest in popular music, now the only way the public can hear their new favorites as much as they want, will be to play them again and again on phonographs at home or jukeboxes in public.

With the new television era, the introduction of the 45's to coin ops and the new 100-selection machines, the industry is in a new period of expansion with far-reaching results.

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## Old A&R Men Never Lie, They Just Fake Away

It's a great song but I have no one to do it with.

I can't use it, but it would be great for Como or Nat Cole.

Don't show me 10 songs—which one is your plug song?

Tear up all the other copies, I must have an exclusive on this (six songs at six companies)

I'll give you a great record with a new artist we just signed—it'll make the song and the artist.

Now all you have to do is order 3,000 vinies and take 10 ads.

We made a great record for you, but I don't think we can get it out 'til 1967.

If this isn't a smash record, I'm going out of the business.

Would you be willing to go far half the expense of the date—for three trombones . . . for two trumpets . . . for one French horn?

I did all I could but he just didn't go for the song.

We're sending out 5,000 disk-jockey records, but why don't you buy some?

The record is already over half a million and it's just starting (statement time shows the record went about 5,000.)

Had to take your song out, just got a flash on a "sleeper" breaking in Manitoba.

"Why don't you show me a class ballad?" (when you have a real cornball).

"Why don't you show me a cornball tune?" (When you have a class ballad).

(signed),
*Joe Anonymous*
(Do you think I'm crazy?)

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## $500,000,000 Music Biz

**"What hath God wrought"** was Samuel Finley Breese Morse's historic exclamation when he invented the telephone—i.e. before Don Ameche did it for Zanuck. Less dramatic and probably unprophetic was Thomas Alva Edison's recitative, "Mary had a little lamb," when the first phonograph recording was made in 1877. Morse's aphorism might well be applied to the record business today.

**American know-how** and economic savvy have moved the "screechbox" into what is estimated to be at least a $200,000,000 gross annual business. There is no question that, by the nature of things, with recorded music in all its forms, and sparking the many contiguous aspects attendant thereto—ballrooms, theatres, niteries, Hollywood filmusicals, ASCAP, BMI, et cetera—that the overall music reaches a $500,000,000 annual mark.

**This is the Diamond Jubilee** of Edison's invention and the Golden Anniversary of RCA Victor's half-century of progress, but this special number of VARIETY—a show biz first in many respects—reflects a mass entertainment industry that exceeds such time-honored boxoffice institutions as sports and the theatre in grossing power, and is right up there with Hollywood and the networks as a volume business. It may be said that Records and Phonographs now constitute a cradle and fountainhead for almost every aspect of Show Biz.

**The universality of music** is such that, in its modern under-$1 "production," it can be packaged around the world. Maybe the future may even see that package reduced to something as space-saving as tape-recording, or whatever else it is that perhaps General Sarnoff hints at in his article. But it is also true, as RCA prexy Frank M. Folsom so aptly puts it, now that the industry has charted its course and has achieved such signal results in raising the American cultural standard, the industry's prime obligation is to maintain standard and preserve quality.

**Call it this** merchandising skill, obligation to your public, hallmark of quality, call it anything—or also let's just call it showmanship.

**"It's in the groove"** is the best answer to everything.

**Shakespeare** said it with his nifty about "all the world's a stage." Today all the world's a big show, and salesmanship is only another word for showmanship.

**It was show-wise** for the industry to dramatize the record industry with the now historic "battle of the speeds." What it did was to upset the status quo and revitalize an industry whose status was too static. It needed a hypo. The hassle about 78s or 45s or 33s did it. It put the business before the public with a resonance not to be found in any echo chamber. What Berliner did to improve on Edison; and Eldridge R. Johnson, in the pioneer Victor Talking Machine Co. days, did to improve on Emile Berliner, Sarnoff-Folsom did to hypo the modern record business.

**In the same manner of progression**, a new showmanship has come into the industry. Just as Johnson gave Victor stature with his daring signaturing of Caruso (and later the greats of the longhair circuit), and thus took the home phonograph out of the novelty and "toy" category into an instrument of classical interpretation, so have the artistic production brains of the industry advanced in recent years. Paralleling that has been the development of merchandising and exploitation values. A phonograph record today is a carefully planned production. As much thinking goes into that 2½-3 minutes of waxed musical "production" as in a larger project because the end results reach an audience and have an effect on a cross-section perhaps far in excess of a book, play or film.'

Just as the to-do about the "speeds," so, too, has the recent concept of echo chambers, freak sound effects, vigorous vocal pyrotechnics and wierd "new sounds" have impact on the paying public. Just as TV's inroad on Hollywood has resulted in a challenge to produce improved quality film product, all the intra- and outer-trade kidding about whistles, cracking of whips, cracking of knuckles, clacking of bones, handclappings, whiplash noises and echo chambers dramatized anew the wide scope for new sound values on vinylite and wax.

**For the first time**, as a matter of trade journalism, there is reflected herein, through the 75-year celebration of Edison's invention and the 50th milestone in Victor annals, a comprehensive saga of a new industry that has come a long way. Focused around Victor's trademark, none the less the same holds for every diskery in the business. The statistics are staggering; the information revealing. The ratio of the new (almost) 6,000,000 all-speed players against the 16,000,000 "old school" 78s is vital, and particularly so when it is footnoted that the 6,000,000 new players do 80% of all the records sold nowadays. These are the most active machines. The orthodox yesteryear 78 rpm equipments are only the casual buyers of "must want" platters. The new speeds create the store traffic. And it's because of that store traffic—once you get 'em in they'll buy something else also—that every diskery needs that current pop hit, or else. It's these hot 'faves that spark the rest of the catalog and give accent to this or that dealer. The public, more show-wise than ever before, no longer buys the brand—it buys the interpretation. Labels from the Ozarks and left field wind up just as often on the bestsellers as the majors. The 550,000 jukeboxes in the U. S. don't care for the label as much as for the unique styling of this or that platter.

**The disk jockey** looms potently and importantly. He can "lay on" an artist and send him from $75 to $7,500 and $10,000 a week, as in the case of Johnnie Ray—and also can destroy a personality just as fast by laying off.

**The development** and the legends of the biz have been generously traced in this issue both by RCA and this paper's staffers, and notably by diskologist Jim Walsh whose rich fund of phono lore is generously spotted throughout this edition. As with most enterprises, not always do the pioneers enjoy the fullest fruits of their labors. Opportunists come along and frequently improve on the labor pains of the early adventurers. Victor has been one company which has both pioneered and prospered with the progression of time. The phonograph and record business is rich enough for many to flourish. The intrinsic popular price of the basic commodity is sufficiently appealing to place no embargo on any company. There is no ceiling on talent—and there is no ceiling on 1,000,000-copy bestsellers. Fortunately the disk biz has had a generous portion of these of late. *Abel.*

# There's Nothing More Permanent Than Change

## The Constantly Improved Electronic Recording Techniques Fully Attest to That

## From Caruso to Toscanini

By ALAN KAYES
*(Commercial Manager, Red Seal Records)*

Few books for diskophiles offer data which highlights the development of the recording art as effectively as a complete set of RCA Victor catalogs. Side by side they embrace a period of approximately 50 years of recording activity. Any one volume, chosen at random, is a virtual Who's Who in Music for the period it represents.

Alan Kayes

Equally fascinating is the recording data in RCA Victor's Camden headquarters, where card index and recording sheets serve as ready reference guides to thousands of masters stored in the company's vaults.

The catalogs, the recording data ~~and the original masters are the~~ triangular base of the disk pyramid built by Eldrigde R. Johnson, founder of the Victor Talking Machine Co., and its successor, RCA Victor. What gives the pyramid its permanence and solid strength are the artists—in Johnson's time as today, the box ofice titans of the music world.

Johnson believed that only great musical talent could transform the phonograph record and player from a toy to the greatest medium of home entertainment this country had known up to that time. Caruso was willing to lead the parade of great artists who proved the Johnson theory. Caruso accepted outright payment for his first recording efforts for Victor in 1903. Thereafter he expressed a preference for royalties His business acumen was as sound as his artistic judgment.

The artist and his estate have received more than $3,500,000 in royalties to date. In 1909 Caruos drew up his own contract with Victor—a sketch of himself and a handwritten commitment to record only for the Victor company for life. In the same year Johnson was head of a multimillion rapidly expanding business, built on his conviction that the phonograph record could be a great medium of home entertainment if the boxoffice names of the musical world could be persuaded to make records.

### Symbol of Artistry

Through Caruso, Johnson achieved his objective in one quick move. Thereafter the Victor Red Seal label became identified in the public mind with great names and superb artistry. Caruso's colleagues at the Metropolitan Opera were soon singing into acoustic horns in a small studio in Carnegie Hall. John McCormack made his first American records, quickly followed by instrumental virtuosi—Elman, Kreisler and Zimbalist, Rachmaninoff, Paderewski, Rosenthal and Lhevinne. The Carnegie Hall debut of 16-year-old Jascha Heifetz was followed shortly thereafter by his debut on Red Seal records. In 1916, the year before Heifetz's American debut, the Boston Symphony made its first Victor records with Karl Muck on the podium. In 1921 Toscanini, no stranger to American operatic and symphony audiences, but reportedly averse to mechanical music, made his first records for Victor. Like many of his colleagues, he has never recorded for any other phonograph label.

Within a decade thereafter the RCA Victor Red Seal roster had become the Blue Book of world musical talent that it has remained ever since. A group portrait in oil, used for national magazine advertising in the mid-'30s showed, among others, pianists Vladimir Horowitz, Jose Itrubi, Artur Rubinstein, Rachmaninoff and Paderewski. The violinsts included Elman, Heifetz, Kreisler, Menuhin and Zimbalist. Among the conductors were Koussevitzky, Stokowski and Toscanini. Opera stars included Flagstad, Tibbett, John Charles Thomas, Gladys Swarthout and a number of equally famous Metropolitan Opera colleagues. Show business says beware the fickle public. But the record business is unquestionably a facet of show business and sales of classical records reveal that the public is remarkably consistent and loyal in its buying habits. Artists who were top sellers on disks one, two or three decades ago continue to dominate in today's market.

The unique artistry of a Caruso, who led the parade 50 years ago, or the preeminence of an octogenarian Toscanini, who heads the parade today after more than 30 years of disk making, are adequate proof without laboring the point.

For 50 years and more, from Caruso to Toscanini, the public has remained loyal to a label which has symbolized the world's greatest artist performing the music you want when you want it. That's a hard combination to beat, fickle public or no.

## Couldn't Equal Victor Trademark

One thing that no other platter-maker ever has been able to do is find a trademark with the appeal of "Nipper," the familiar Victor dog listening to the hand-cranked machine with the little brass horn.

At least one other firm tried the animal approach. The Lyraphone Co., makers of Lyric records around 1918-20, showed a white cat sitting on a record, with the slogan, "Never scratches." The Zonophone Co., controlled by Victor, for several years used a chubby baby boy listening to a Zonophone machine, with a broad smile on his face.

Columbia's trademark was a musical note, with the wording, "Note the notes." Edison at one time used a picture of an old couple listening to a cylinder machine (the old gent had his hand cupped to his ears to hear better), but the trademark was a photo of Thomas A. Edison.

Perhaps the most successful approach to Victor's dog was the Pathe red rooster, still familiar in the movies.

By Brig. General DAVID SARNOFF
*(Chairman of the Board of RCA)*

With the advent of a new invention the question naturally arises, What is its future? It is axiomatic throughout the history of invention that a new instrument survives as long as it can perform a service that no other instrument can do as well or as inexpensively. Also, inventions must keep pace with progress through improvements and be able to meet new competition.

Gen. David Sarnoff

There are many illustrations of this observation—the horse and buggy and the automobile; the cable and wireless; radio broadcasting and television; and, of course, radio and the phonograph.

In the 1920s it was argued that people would not go to a movie that would make a lot of noise and bellow through an amplifier and disturb the slumber of those who enjoyed the silent movies. That, they said, was a preposterous idea! The ~~very virtue of the silent picture, they contended, was its~~ silence! And then—in 1927—came Warner Bros. with the "Jazz Singer" and Al Jolson. Almost over night a new industry was born; the silent actor became vocal, the silent picture was given an electronic tongue. Result? A new and greater motion picture industry.

When the "radio music box" appeared in 1920 and the waves of radio began to wash upon the beach of entertainment, some believed that the phonograph would be washed up on the sands of time as a derelict. But there were those who thought differently. They looked upon radio as a fad and a passing fancy. They argued that radio could never compete with the phonograph in tonal quality or artistry. I remember when the Victor Talking Machine Co.—and those who founded it did a great job in their day—could not understand how people would sit at home and listen to music that someone else selected for them to hear. They contended that music on the air would be infested with static; they rated the "radio music box" and radio broadcasting as a mere toy. Result? Not many years passed before RCA acquired the Victor Talking Machine Co.; the little terrier "listening to His Master's Voice" changed its master, and a greater phonograph industry was built.

Radio electronized the phonograph and greatly revived its popularity and the business. Although the Victor Talking Machine Co. passed into radio hands, more phonograph records are made and sold today than ever before. And the phonograph, through its magic association with electronics, has kept pace with progress. It has successfully met the challenges of radio and television. The instrument itself is not only improved, but electronics has revolutionized the techniques of recording so that there is no comparison between a record of the 1925 vintage and those of 1952.

### Revitalized Masters

In its association with radio and electronics the phonograph has been imbued with the modern spirit. Today, it bears no resemblance in appearance or performance to the hand-wound instruments that once reproduced, through large tin horns, such voices of distinction as Caruso, McCormack, Gluck, Chaliapin and many others. Electronics has revitalized these famous voices and has re-recorded them for the "Treasury of Immortal Performances." No symphony orchestra presents too great a challenge to modern recording, as evidenced by the magnificent music recorded by maestro Arturo Toscanini directing the NBC Symphony Orchestra.

Today the phonograph has more than one speed—the turntables revolves at 78, 33⅓ and 45 rpm. Nevertheless, in 1949, when the "45" introduced the quickest record-changer ever devised, featuring small unbreakable disks, the cry went up in some quarters that the public, as well as the industry, were being confused. It was apparent that there were still some within the industry who had not learned the lessons of the past. They resisted change. They would cling to the old—the 78.

Yet this development of the "45" represented "the greatest advance in 50 years of recorded music." It set a new standard of musical enjoyment in the phonograph field. Up to now approximately 175,000,000 "45" disks have been produced by the phonograph industry as a whole. New "EP"—or "Extended Play" "45" records—recently introduced by RCA Victor, play up to eight minutes to a side or a total of 16 minutes for each disk. They are the same size and operate on the same turntables at the same speed as standard 45-rpm records.

The phonograph is by no means restricted to home entertainment or to the popular role it plays in radio through disk jockeys and broadcast concerts. Along with electronic recording it links the present and the future with posterity by recording historic voices and messages. For example, President Roosevelt's "Day of Infamy" address to Congress asking for a declaration of war upon Japan; Prime Minister Churchill's wartime messages to the Commonwealth; and long to be remembered is King Edward VIII's abdication, all of which were recorded as they were broadcast. Had the phonograph been available in Lincoln's day his delivery of his Gettysburg speech would have made an historic disk; also Washington's Farewell to his troops as well as all Presidential inaugural addresses, in the voices of the Presidents, would have been preserved for all time.

Today the usefulness of the phonograph both as an instrument for the home and in portable form provides convincing evidence of a promising future that will be much greater than its past. But those in whose hands its destiny rests must be alert to new developments in science that will continually improve it as a musical instrument and as a service to the public.

Because of its alliance with science, the phonograph will change just as radio and television designs change from time to time And as long as the phonograph can perform a distinctive service that no other instrument provides, i.e., reproduce "Music You Want When You Want It," it will continue to thrive.

Fully aware of the potentialities and promises of electronics, it is safe to assume that the phonograph of 25 years hence will be an entirely different machine as compared with the finest instruments of today. New styles of instruments with new types of records will make music truer and truer to life as scientists and artists work together to provide the public with the best that human ingenuity can achieve.

## Disks Most Directly Upped America's Cultural Tastes; Now Must Preserve Quality

By FRANK M. FOLSOM
*(President, Radio Corp. of America)*

With the completion of 75 years of phonograph history, all of us concerned with records should consider three vital questions: where we are; how we got there; where we're going.

Frank M. Folsom

One thing is clear—the industry has enjoyed a healthy growth, with records now the mainspring of the entire music business.

There are nearly 22,000,000 record players in American homes, and more are going into homes every day. Records have become the backbone of radio programs. They provide entertainment, instruction and education for children and adults alike. Recordings of every type, in every language, are available throughout the world.

Many of the artists now featured on radio and television shows got their start through records. Personalities realize the importance of records in building top show names.

The record business did not always enjoy such an important status, however. We might have very little to celebrate on this anniversary if, at the turn of the century, some changes had not been made in the small machine which was in use at that time.

Those changes resulted in the introduction of quality. Records had been more noise and scratch than music. The artists who performed on them were, for the most part, mediocre and unknown. People who bought them did so more from curiosity than to enjoy good music.

Greater quality technically, through Emile Berliner's and Elridge R. Johnson's early patents, and artistically, as represented by the signing of Enrico Caruso, was the keystone on which the whole new home entertainment field was built. Steady improvements in that main ingredient have kept the industry alive and growing.

More recently, records have played their part in the building of a vast appetite for serious music in America. For exampie, during the past 10 days more people have been going to concerts than ever before. The public demand for artists' personal appearances has increased tremendously. During the last decade the number of symphony orchestras in the United States has nearly doubled. All these are indications that America is reaching cultural maturity.

This great growth of interest in music, while offering an encouraging new market for records, at the time presents the record industry with its greatest challenge. Concerts, movies, radio, television and records are providing a musical education for more and more people, with the result that there is a demand for more and better records.

### More Exacting Tastes

People who have grown to know and love music have developed exacting tastes. They don't want just any music because much of the appeal of music lies in the perfection of its performance. Music lovers know what to expect in the execution of an aria or a concerto or a symphony. Those who attend a concert performance by a great orchestra and conductor cannot be expected to accept anything less in a phonograph recording of that same music.

Artistically, the position of RCA Victor has never been challenged. Since Caruso first sang into the recording horn 50 years ago, it has always been true that "the world's greatest artists are on Victor records." The names of Toscanini and Horowitz and Heifetz and all the other musical leaders are as much a part of Victor as the trademark "His Master's Voice."

Recorded music is a unique combination of science and art. An outstanding artistic performance, whether in the popular or classical field, must go hand in hand with outstanding technical production in order to achieve perfection in recorded music.

The coming of the new speeds four years ago brought about a revolution in the industry. Far from confusing and frightening the buying public, as many prophesied, the new speeds provided the necessary technical advancements to spark a whole new interest in records as a medium of home entertainment. Something better was offered and people wanted it.

With the enthusiasm now being shown for more and better record merchandise, it would be impossible to foresee anything but continued growth for the industry.

But in our eagerness to sell that market, let us not forget that quality has been and must always be the main ingredient in our product.

# No Plugs For The Opposition

## 'Victrola' Gets the Works But No Qualms About Some Pretty Frank Commercials on Platters

By J. W. JEFFERSON

Decades ago, the record industry was a cutthroat business with everybody trying to knife the opposition. Nowadays the Record Industry Association of America is working not only to solve trade problems, such as heavy taxation and what to do about all these different speeds, but also to establish uniformity in recording techniques and give industry gilt-edged public relations.

This brotherly love must give a laugh to the few oldtimers still buzzing around the business. In the old days the different companies did everything in their considerable power to make sure the opposition didn't get free publicity. That went double for blurbs on platters.

Back in 1909, George Whiting, Irving Berlin and Ted Snyder tossed up a hit, "My Wife's Gone to the Country (Hurrah! Hurrah!)" Third stanza tells of how "Mr. Brown" was so happy at his wife's having high-tailed to the hinterlands that he made a record proclaiming his joy. Every evening thereafter "the neighbors heard the same old tune on Brownie's gramophone"

Forty odd years ago Edison and Columbia made cylinder phonographs on which home recording could be done. but Victor's disk apparatus lacked home recording feature. So the Columbia and Edison records included that third verse. but Victor didn't. The recording artists, Arthur Collins and Byron G. Harlan, skipped the reference to Mr. Brown (no doubt under orders), thus giving Victor a short platter.

### Getting Around 'Victrola'

But more often than not, it was other companies who suppressed Victor references. When the Victrola was introduced in 1906 as the first talking machine with an internal amplifying system, instead of a big external morning glory horn, it became the standard of comparison. Housewives who liked elegant furniture considered it as much of an improvement over the big-horn "talker" as an inside bathroom was over an outside Chic Sale. The trade name became so well known that millions of citizens, thinking "Victrola" more swanky than "phonograph" or "talking machine," applied the name to any sort of sound reproducing device, regardless of who made it, and thus caused Victor mingled pride and anguish.

Victor got a big musical plug in 1914 when Grant Clarke and Maurice Abrahams wrote "They Start the Victrola (And Go Dancing Around the Floor)." Opus cashed in on then current craze for terping at home to canned music. Victor had its most popular comedian, Billy Murray, record the number. But did Edison and Columbia touch it? No! Murray had a contract making him exclusive to Victor for disks and to Edison for cylinders. It's likely Edison officials gave him some dirty looks for recording that Victrola song.

In 1918 the late Louis J. Winsch made a Pathe record of a probably written-to-order ditty, "At Home With My Pathephone." It was not recorded by any other company. Nor did Columbia's rival disturb its monopoly of "The Columbia Phonograph Company March."

### 'Uncle Josh Buys a Victroly'

Cal Stewart's "Uncle Josh" talking specialties about the joskins, who lived in the New England hamlet of "Punkin Center," were among the biggest sellers in record history. Usually, Stewart would make each of his skits for all the companies, but when he thought up "Uncle Josh Buys a Victrola" in 1919, it found no takers except Victor. And when another specialist in red-brush humor, Charles Ross Taggart, came through with "Uncle Zed Buys a Graphophone" he had no chance of recording it for anybody other than Columbia, whose instruments were known as "graphophones" and "grafanolas." (Oddly enough, while the pseudo-cultured made a generic use of "Victrola," the average illiterate or semi-literate American called every kind of reproducing device a "graphophone." Those who knew what they were talking about preferred "phonograph." "Victrola" never caught on in Great Britain, where a disk instrument has always been a "gramophone."

### More Victrola Substitutions

In 1918 Harry DeCosta wrote "That Soothing Serenade," with the line, "Now my Victrola plays all day that melody through and through." Henry Burr sang it for Victor, but nearly every other company said, "No, thanks." Burr did record the song for Pathe under his real name of Harry McClaskey, but a substitute word was found for "Victrola."

Ballard Macdonald and Nat Vincent wrote "My Old New Jersey Home" for the 1921 production of "The Rose Girl." When Murray sang it for Victor he retained "on the windmill there's a big Victrola shown." But Jack Norworth, pacted exclusively to Pathe, changed it to "and the windmill represents a Pathephone."

P. G. Wodehouse and Jerome Kern came through with "Nesting Time in Flatbush" as one of the numbers in the 1917 musicomedy, "Oh, Boy!" The second chorus on the Victor said, "The neighbors play Victrolas there each night till after three." On Edison it became, "The neighbors play 'Poor Butterfly'."

The MacDowell Sisters made an Edison disk of Marion Sunshine and Henry Marshall's "Baby Sister Blues." What to do about "Ma says, 'Stay home and play your Victrola'?" They changed it to "Ma says, 'Stay home and play your Edisonola"—which was ludicrous since Thomas A. Edison, Inc., always referred to its instrument as "the New Edison" and poked fun at machines with names ending in -ola. The Duncan Sisters recorded the same tune for Victor and, of course, said "Victrola."

### Goodbye, Amb'rola!

In 1926, Billy Jones, tenor of the Happiness Boys duo, sang for Edison a German dialect song, "Schultz Is Back Again With His Boom-Boom-Boom." The second verse began, "It's goodbye, my Victrola, and farewell, radio." Jones got by with changing Victrola to "Amb'rola." That put him as close as the rhythm would permit to "Amberola," name of the Edison cylinder machine which had become almost obsolete.

One freelance. a really slick performer was Billy Williams. The Australian comedian recorded for every company in England before his death in 1915, and was one of three Billy Williamses to become popular on records. There was a singer of "coon songs" by that name in the '90s, and, of course, there is the present-day Negro vocalist. "The Man in the Velvet Suit" was probably the most popular recording artist during his lifetime that the British Empire has known. Often he wrote his own songs. One he called "Let's Have a Song Upon the Phonograph" when he made it for Edison. Afterwards, "phonograph" became "graphophone," "gramophone" or "zonophone," depending on the company he was singing for.

### Slipping in the Blurbs

Hucksters of 1952 may be surprised that incidental advertising used to be sneaked into platters and "rollers." In 1916 Edison made "Christmas Morning With the Kiddies," a "descriptive specialty" depicting youngsters trying out their toys. After a few performances on toy instruments, "Mama" says: "Now let's hear Daddy's gift to us—a wonderful New Edison Diamond Disk phonograph!" Thereupon you hear a New Edison playing a snatch of "Joy to the World." And 10 years later, when Edison brought out a vertical-cut record playing 20 minutes to a side, Al Campbell and Jack Kaufman gave it a plug on their waxing of "Why Did Dr. Jekyll-Hyde?" by pretending they were at a show with a 40-minute intermission. "That," Jack said, "will just give us time to go home and play that new 40-minute record of Thomas Edison's."

There were even frankly sponsored advertising records in the '90s. The same Al Campbell once recalled that he made cylinders around 1896 for Ike Norcross, a pioneer New York phonograph man, which began with a spoken announcement to this effect:

"Good morning. Have you had your Quaker Oats? Then you will enjoy hearing Mr. A. C. Campbell sing 'The School Playground'."

# Penchant for Clowning

No other opera singer has had the same perennial appeal to the public imagination as Enrico Caruso, now dead more than 31 years. True, sales of the tenor's Victor waxings slowed to a trickle a few years ago but they came back strong last year after release of "Great Caruso" flicker starring Mario Lanza

Most people know Caruso was quite a comic and frequently upset the gravity of his Met associates by mugging during supposedly tragic scenes. But few know that the singer was an admirer of such comedians as Harry Lauder and Billy Murray. N. Y. Daily Mirror editor Jack Lait, who knew him well, says Caruso was particularly fond of pop tunes, particularly of sob ballad variety, and his rendition of such things as 'The Curse of an Aching Heart' was something to remember always. Moreover, tenor took attitude that the pop songs he liked were superior musically to most operatic arias he sang.

One source says tenor relished close-harmony effects of American and Peerless Quartets and other recording ensembles, and that after a rugged session at the Met, he, Antonio Scotti and some of their opera cronies would gather around a piano and harmonize on such ditties as "I'm Alabama Bound" (not the later "Alabamy Bound") and "Waitin' for the Robert E. Lee." Caruso's plattering of "Over There" did well during World War 1.

On one occasion at least Caruso sang bass. During a production of "La Boheme," Andrea de Segurola's voice gave out, and Caruso, turning back to audience, substituted. For the fun of it, Caruso recorded the bass solo, but it wasn't issued until New York classical disk jock, Wally Butterworth, got permission to put it on market about four years ago.

# Caruso's $3,500,000 Royalties All-Time Victor Topper

Enrico Caruso—31 years after his death—still rates as one of RCA Victor's top bestselling artists.

Nearly 1,000,000 Caruso records have been sold since the introduction last year of RCA Victor's first "Treasury of Immortal Performances," and have since doubled that total.

The total royalties earned by Caruso's records, both during his lifetime and since his death, represent the largest single royalty figure accrued by any artist in RCA Victor's history. The total, $3,500,000, covers the year [illegible] through November, 1951, and is split almost evenly between the period in which he was alive and the 30 years since his death.

No other artist in RCA Victor's history has continued to remain so popular over such a long period of time, or has had such a sharp increase in popularity in one year—that year the 30th since his death.

From the fall of 1903, when he made his first recordings in the U. S., until his death in 1921, Caruso recorded exclusively for Victor. He received $4,000 for the first 10 records he made under the Victor label, and $10,000 for the next 10.

Prior to 1903, he had done some recordings for the Gramophone Co. of London in Milan, the Zonophone Co., and the Anglo-Italian Commerce Co. of Genoa. However, years later, upon being asked to write his autobiography, Caruso replied: "My Victor records shall be my biography."

While living, Caruso earned $2,000,000 in record royalties; since his death more than $1,500,000 has been paid into his estate by RCA Victor.

The history of the phonograph industry is closely linked with Caruso's career. Ever since he first put his golden voice on wax in 1903, giving the infant phonograph industry the prestige it so badly needed, all the world's great musical performances have been recorded.

Last year, RCA Victor re-released some of the works of former standout artists in albums called a "Treasury of Immortal Performances." They included more of Caruso's records than any other artist. Public reaction to the albums was overwhelming. Of the Caruso records alone, nearly 1,000,000 have been sold. This figure puts him easily among the top popular favorites of today or any day.

As a result of the extraordinary sales of the Caruso recordings in the "First Treasury," RCA Victor's "Second Treasury" featured a complete album of "Caruso In Opera and Song."

# Of Temperamental Disk Artists And Even More So Canary Birds

In 1907, records were used for the first time in a political campaign. William Jennings Bryan and President William H. Taft expressed their political views on wax. Record stores used such advertising as Taft's "Go In and Hear Mr. Bryan's Answer to My Speech, and Hear My Other Arguments on the Issues of the Campaign" on behalf of each party. This was the early forerunner of the later-day radio and TV campaign broadcasting.

One of the first actresses to transcribe her words for posterity was Mme. Ellen Terry, who was so old at the time she couldn't stand for long and had to be propped up on a chair.

John McCormack's early recordings made history, not only by vocal standards but because he was the only singer who had such an even tone that he didn't have to be moved back and forth before the recording horn to keep his peak notes from shattering the recording system.

When the famous husky-lunged Wagnerian singer Johanna Gadski first recorded, the engineers had to put their fingers on the recording needle to keep it from vibrating so it wouldn't ruin the wax impression.

Arturo Toscanini issued an ultimatum in 1931 that he wouldn't conduct his orchestra any more for the sole purpose of making records because stopping every four and one-half minutes in a symphony destroyed his mood. Necessity being the mother of invention, RCA Victor engineers then proceeded to perfect a method of recording directly from a concert hall during a performance.

When Caruso recorded the famous "Quartette" from Rigoletto with Galli-Curci, Perini and DeLucca, his voice boomed out over all the rest. Finally an even balance was obtained for the recording horn by backing Caruso against the far wall of the studio, some five or six yards away from the horn and far behind the other principals.

### Birds Give It to Victor

Two of the most temperamental artists ever to record were a pair of canary birds hired to provide an obligato for a "Blue Danube Waltz" recording. The birds refused to perform until the studio lights were dimmed, the microphone draped and their cage three-quarters screened.

Pianist Vladimir de Pachmann couldn't record without an audience, so when he made his first disks at Victor's Camden studio, office boys, secretaries and other help not busy in the studio at the time were rounded up to provide the proper atmosphere.

Emma Calve, apparently expecting to see plenty of gold and glitter when she arrived at her first session, was frightened by the utilitarian aspect of the studio. Swearing that she was afraid to enter for fear of being robbed, she wouldn't set foot in the studio until the treasurer arrived with a certified check, and she was paid in advance.

Humorist Cal Stewart ("Uncle Josh") once fainted during a recording session. When he came to, he asked what time it was. When told "one o'clock" he exclaimed, "That's the first time in my life I failed to wind my watch at 12 o'clock."

When Chauncey Olcott, one of the most popular singers of his time and composer of "My Wild Irish Rose," came to record he was so nervous he broke down and couldn't sing. Taking his hat and coat, he walked out and never returned.

Probably the best known anecdote about the old recording days is the story about the time Caruso and Geraldine Farrar waxed the love duet from "Madame Butterfly." The day was hot and humid, and Caruso took time out between "takes" for a "quick one." When he returned and sang the introductory bars, Farrar is supposed to have thrilled, in perfect accord with the music, "Oh, you've had a highball!" Caruso, still singing also in perfect time, replied, "I've had two highballs." Authorities are still in dispute over whether the record was ever released commercially.

# When Marconi Became A Columbia 'Expert'

In the early years of this century the world was agog at the news that a young Italian, Guglielmo Marconi, had invented the "wireless telegraph." It occurred to Columbia that engaging Marconi to work with staff engineers in perfecting the phonograph and record would be a 10-strike. So, in the summer of 1906, with much fanfare, Marconi became associated with Columbia.

The news inspired some unidentified scribbler, who didn't care for the phonograph music of nearly half a century since, to write the following:

*"Say, Mr. Marconi, get busy, please,*  
*Give us a tip—set our minds at ease.*  
*They say you've hitched up with the Columbia staff,*  
*And soon we'll hear your improved phonograph.*  
*Will it be noiseless, and screechless, and scratchless?*  
*Raspless, and gaspless, and hornless and brassless?*  
*If so, G. Marconi, to thee be the praise*  
*From morning till night, till the end of our days.*

*You've done some great stunts, flashing news 'cross the sea,*  
*But say, hully gee! that ain't one, two, three*  
*To what you'll be, when you perfect your idee*  
*And land in every home,*  
*Your Noiseless,*  
Screechless,  
*Scratchless,*  
*Raspless,*  
*Gaspless,*  
*Hornless,*  
*Brassless*  
*GRAPH-O-PHONE!"*

Marconi didn't stay long with Columbia. There is no evidence of his contributing anything worthwhile to the company's research, but a new type of record, not designed by him, was called the Marconi in his honor. It was a single-sided, semi-flexible platter, unbreakable but which had to be played with a special gold-pointed needle. When Marconi quit, Columbia abandoned his namesake record, which most people tried to spin with a steel needle to its utter ruin.

# The Expanding Repertoire

## RCA Victor Artists & Repertoire Chief's Hep Appraisal of Creative Values

By **GEORGE R. MAREK**

*(Director of Artists & Repertoire)*

The Independence Celebration Committee of the City of Boston managed to raise a round $100,000 as Johann Strauss' fee. The sum was his for coming to conduct several "Monster Concerts" and for playing his "Blue Danube Waltz" next to the Charles River. The "Monster Concerts" were an enormous success, and the Boston ladies demanded snips from Johann Strauss' black locks as souvenirs. Strauss' valet did a thriving business selling such locks. Unfortunately, it became known that this gentleman's gentleman clipped the curls from his master's Newfoundland dog.

G. R. Marek

Johann Strauss' visit occurred in the year in which Edison announced the invention of a machine which was "an attempt to record automatically the speech of a very rapid speaker." It turned out that what Edison thought it would be was the one thing it isn't: the use of the phonograph for the spoken word is extremely limited. Very few spoken records have been successful. But to the "Blue Danube"—which became over the course of years probably the best-selling single record—Edison's invention has done fantastic justice. "Blue Danube" recordings have been heard by many more people than could be squeezed into the biggest "Monster Concert."

What is good repertoire? What makes for a successful record? Our present catalog lists as its first listing "A Granada," sung by Caruso, and comes to an end with "Zonky," played by McKinney's Cotton Pickers. Within that "A" and "Z" there is to be found the most diverse music. The records have only one characteristic in common. Any one of them is capable of being played a number of times. Whenever we discuss whether an idea is suitable for recording I ask myself: "How will it sound the sixth time?" Records still represent a substantial sum of money to most people. Records differ from a television program or a film. Record buyers want something they can enjoy more than once. This is obviously true of classical music; it is also true of a transitory pop song.

The new speeds (which offer more music for less money) and tape-recording (which facilitates the making of a record) have helped to make the classical repertoire grow like a forest fire. Actually, the recorded repertoire today is bigger than the "live" concert repertoire, an astonishing phenomenon! An artist hesitates to play in a concert some of the music he is asked to commit to tape. You do not very often hear the Bartok Violin Sonatas in Carnegie Hall, nor Poulenc's Mass in G, nor Nielsen's Symphony No. 4. But these examples of modern music are all available on records.

The same would be true of old music. It is a rare concert which includes any music by Palestrina, Cesti, Vivaldi, Frescobaldi or Gabrieli. Yet these great early Italian composers now find their voice on a disk which Stokowski has just recorded. Compare the available records of operas with available stage productions. Few managers can stray off the beaten path in stage productions of operas, since operatic production requires costly scenic investiture and costly rehearsals. I have never seen a performance of Mozart's "Idomeneo" in America, nor one of Purcell's "Dido and Aeneas." But I can listen to them and a dozen other "unusual" operas on records.

### Longhair Hit Parade

This is not to say that the "Blue Danube Waltz" and the old favorites have lost ground. "Blue Danube" is still a best seller, and so is Beethoven's Fifth and "Clair de Lune" and "Liebestraum" and "Ah, Sweet Mystery of Life." So are the Polonaise in A Flat and Schubert's "Ave Maria" and the "Nutcracker Suite" and the "Moonlight Sonata." "Traviata," "La Boheme," "Aida," "Carmen"—any one of the "boxoffice" operas—will outsell "Dido and Aeneas" 40-1. Fortunately, there are always new music lovers who wish to hear this appealing music.

A market is a parade. New people are always joining and others departing. What we snobbishly call the warhorses will keep on riding accoutered in glory and popular fame. Isn't this as it should be? Isn't—by and large—the most popular music the greatest music? There is always a good reason for endurance and an excellent reason for immortality.

I believe that the first duty of a record company is to bring to the public this popular repertoire in recordings of ever-increasing excellence. There is no such thing as an "ultimate" recording. I believe that the repertoire must be expanded vertically—in new recordings of the masterpieces, the beloved melodies, the charming operettas—as well as horizontally.

To be honest, I don't believe that all of the little-known operas and tone poems that are being hurriedly brought to tape now are worth recording, or that the public's interest is best served by such plethora. Still, poking in the musical attic is always diverting. Widening the repertoire is always a fascinating challenge. Here is where you get some pleasant surprises—and some disappointments. We have never been able to sell in any great quantities recordings of Schubert Songs in their original versions. We have had little luck with the popularization of quartet music. On the other hand, there is "La Mer," Debussy's glittering tribute to the sea which, beautiful as it is, is certainly not easy music. Last December we released a recording by Toscanini of which in six months we have sold some 22,000 albums. It is a case of "La Mer" the merrier.

### The Artist's Impact

Just as the recorded repertoire no longer follows the live repertoire entirely, so is it no longer true that an artist's record sales are dependent on his personal appearances. That used to be an axiom of the business, and it is undoubtedly a fact that record sales are helped by concertizing. Yet within the last two years we have brought forth recordings of the past and, in addition to the perenially popular Caruso, the recording by Rachmaninoff, John McCormack, Rosa Ponselle and Chaliapin have again become important repertoire. So have Glenn Miller, Fats Waller and Russ Columbo. In Pop Music today we have artists who achieve enormous initial success on recordings and only after they are a success by ear alone does the public want to see and hear them in person. There are even certain artists who are big record sellers but do not draw in personal appearances. Recently the producer of "Wish You Were Here" attributed some of the success of the show (after a shaky start) to the popularity of Eddie Fisher's recording of the title song. People hear this record—and some of them then go to the boxoffice.

How about the future? Surely the repertoire will continue to widen. Surely reproduced music will continue to be improved in sound. New packages and products will be developed in the next 75 years to give new impetus and excitement to the business, and these, I believe, will attempt to give the consumer still more music for less money. (Our latest record, the 45 EP, offers the public 16 minutes of recorded music for $1.50 on Red Seal and $1.40 on Pop. This is quite a reduction from the Quartet from "Rigoletto" (5 minutes) which we sold as a one-sided record for $3.50 in 1917!)

Eventually it may be possible to produce records cheaply enough so that people could buy them as casually as they pick up a magazine. Then you might buy a recording of some timely gags by whoever will be the Bob Hope of 1975 (probably Bob Hope), play it once, and discard it. Or you might get a recording of the speech of the Presidential candidate, just to hear again what promises he made the day before. The use of records for home instruction may increase: cooking instructions, diet hints, home exercises, courses in spoken salesmanship, parlor games, dancing lessons, language lessons, etc. And you might be able to get a recording of the uncut "Hamlet," hook it up to your film projector and see and hear Shakespeare at your leisure and as often as you want.

If that happens, Edison's original plan will have been fulfilled.

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# 8,000,000 45 RPM AND 7,000,000 LP TURNTABLES SPELL OUT OVER $200,000,000 DISK BIZ

By **P. A. BARKMEIER**

*(V. P., RCA Victor Record Dept.)*

More than $200,000,000 worth of records of all sizes, speeds, and classifications was sold by the nation's record dealers during 1951.

Paul A. Barkmeier

During that single year, the public purchased more records than were bought during the eight-year period that preceded World War II. In the past three years, dealers have sold more phonograph records than were sold during the last 13 years before the war.

This tremendous record-market expansion and the tremendous merchandising opportunities it offers dealers are direct results of the development of the present new-speed market and more progressive merchandising techniques. Throughout the history of the record business, technical advances have been folowed by market expansion.

Eldridge R. Johnson's establishment of the first mass market for records at the turn of the century was made possible by this national response to technical improvement. Johnson's skill as a designer and a machinist quickly resulted in a much improved product. His invention of the phonograph's first constant speed motor was excellent to satisfactory music reproduction. By merchandising the technical improvements to the public he converted a toy-like device into something the public wanted. For the first time, the American householder saw the phonograph as a serious musical instrument for home entertainment, and a new industry was launched.

Today, the situation is somewhat similar. The coming of 45 rpm and 33⅓ rpm records has given dealers that "something better" which is attractive to customers.

Since the potential record market is keyed to the number of phonographs in use, the magnitude of today's record market is indicated by the tremendous increase in new-speed playing facilities.

### Salient Statistics

On Jan. 1, 1950, according to published statistics, there were in use approximately 800,000 instruments capable of playing 45 rpm and 1,500,000 instruments capable of playing 33⅓ rpm disks. By Jan. 1 of the following year, the in-use figures had jumped to more than 5,000,000 for 45 rpm and more than 4,000,000 for 33⅓ rpm. By Jan. 1, 1952, there were in use more than 8,000,000 turntables capable of playing 45 rpm and nearly 7,000,000 capable of playing 33⅓ rpm disks. These figures include the three-speed home phonograph machine now in use.

In the three years that the new-speed instruments have been on the market, dealers have sold as many of these types as there were phonographs in use in 1946.

The outlook for the future is equally promising. Today, the record dealer has more sales opportunities than at any time in the history of the industry. He has:

1. A new high level of turntable distribution—approximately 22,000,000 record-playing instruments of all types currently in use.
2. The new-speed records, which represent significant technical advances, offering the record-buyer unprecedented listening, operating, and handling advantages.
3. More value for the record purchasers dollar—a superior record technically and artistically, at lower prices than the conventional shellac disk.
4. National promotion of musical selections, artists, and orchestras by radio, television, and the movies.
5. Powerful merchandising aids to help him capitalize on the first three factors.

Given this mass distribution of turntables, modern and highly salable merchandise, and the merchandising support of radio, television, and the movies, the record industry is today more firmly intrenched in the American home than it was during those years when it stood alone in the field of home entertainment.

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# Edison Finally Makes a Record; Inventor's Fan Mail

By **G. FENN GRACE**

While Thomas A. Edison's recitation of "Mary Had a Little Lamb" was the first words ever spoken into a phonograph, for many years the inventor wouldn't make a record for public sale, although the public clamored for one.

The National Phonograph Co., which marketed Edison cylinder records and machines, for years published a small fan mag, The Phonogram. Letters were constantly published from devout admirers of the man who made recorded music possible, asking that he make a "roller" on some subject such as "How I Invented the Phonograph." Edison always refused. Meanwhile, some patrons consoled themselves with belief that he did the spoken announcements at the beginning of the records. (He didn't. They were by one of Edison's staff artists, comedian Ed Meeker.)

But finally, shortly after the first World War ended, Mr. Edison did consent to become an Edison recording artist. He spoke a brief address, "Let Us Not Forget—a Message to the American People," which was a plea for continued cooperation and harmony among the Allied nations, and it sold well on both Diamond Disks and Blue Amberol cylinders.

Much of Edison's fan mail was reprinted in Phonogram and at this date makes hilarious reading. Beyond doubt the miracle of sound reproduction inspired some of the world's worst "poetry." Consider "The Edison Phonograph;" in the Phonogram for September, 1904:

*"As I walked through the town on a fine summer eve,*
*I heard such sweet music, you could hardly believe.*
*It was playing 'Sweet Home' and 'A Home Over There,'*
*And 'The Last Rose of Summer' on the cool evening air.*
*"Yes, I stopped and listened, and would you believe*
*'My Old Kentucky Home' floated out on the breeze.*
*Then the chime bells they echoed this beautiful song,*
*'The Old Lights of London' so powerful and strong . . .*
*"I inquired of the passers-by, 'What instrument is this?'*
*They said, 'It's the Edison, and one of the best.'*
*It played 'Rock of Ages' so solemn and sweet,*
*And the song called 'Old Hundred' as the pastor he preached . . .*
*Then I listened again, when a dialog came,*
*'Won't you let me in, Hannah, from out of the rain?'*
*Then the old-fashioned farmer, from Squashtown, you know,*
*He set us all laughing till we lost off two toes!*
*'My Old New Hampshire Home' then entirely got loose,*
*And the tears from my eyelids dropped into my boots,*
*When I thought of the days of my childhood once more,*
*Before the Edison phonograph entered my door."*

### Plaudits

On the other hand, sometimes a reasonably literate tribute of appreciation came in. A young woman, Ellie Wemyss, from far-off Australia, was so happy when she received a home recording which her brother in Chicago had made on an Edison cylinder machine that she sent the inventor a long poem, of which the first and last stanzas are typical:

*A voice from far across the sea!*
*We hear each word and tone!*
*'Tis not a mere machine—'tis he!*
*Himself! His voice—his own! . . .*
*God cherish that great life of thine!*
*God guard and bless it still,*
*That you may give more gifts divine,*
*And all His work fulfill!*

And the following, in December, 1905, from a Michigan farmer, who had written in September, wasn't bad:

"We have a Home phonograph and we may, in view of the following, be excused for this one luxury. I am today out in the cornfield, cutting corn. The sun kisses the gray corn tassels and the ears tickle my ribs as I work. In an end shock I stick a long stalk in the top as a mark to show me the shock. In the shade a good cold grainy watermelon reposes. Across the lane my boy follows a wheat drill over the soft earth in his bare feet. The crows are flying toward the nearest wood and the robins are gathering for their journey south. The air is still and it makes a fellow sweat. But I know when the yellow corn is cribbed, and the storm is howling, and the great white billows lay along our roads and fences, while a big mound buries our mail box at the front gate, and we can't get to town (we are a family of 11; eight children, youngest two; grandpa, 90), and when the windows are covered with thick frost we will listen to 'Blue Danube' and thank Edison for his phonograph."

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# TV Helps, Not Hinders Disk Biz

Television has been a boon instead of a bane to the phonograph record business, according to L. W. Kanaga, RCA Victor record sales and merchandise manager. He cites four points to show that television benefits the record business:

1. Record sales in the older, more saturated television areas have outstripped non-TV areas by a wide margin.
2. The medium of television makes music and recording artists better known and, therefore, stimulates interest in them.
3. Television keeps people at home and thus affords a greater opportunity for playing records.
4. Many homes formerly without record players have acquired them in combination with television sets.

# Only Records Afford That Unique Interpretation

By DAVE KAPP

*(Manager Popular Artists & Repertoire)*

When radio began its temporary replacement of the parlor phonograph as a feature of the American home some years ago, few prophets had the vision to foresee that the record players would return to the scene, stronger than ever, and join radio in a flourishing partnership.

Dave Kapp

In their first flush of excitement, radio fans prematurely relegated records to the heap, but in the long run radio proved to be a potent hypo for the recording industry.

With this plus the aid of major technical improvements, recording and record manufacturing have skyrocketed into a major industry which, during 1951 for example, sold more than $200,000,000 worth of platters over retail counters and into the coin machines.

Without the competition of radio, records might have continued to provide merely faithful transcriptions of established hit songs, sung exactly as introduced by top vaudeville, night club, and musical comedy personalities. When radio began to bring these same performances into homes at no cost, records had to sing a different tune to attract a paying public.

How the record industry rose to this challenge is one of the entertainment world's most inspiring sagas. It soon was found that with all its exciting advantages, radio was limited by programming requirements which still left room for the wax medium. Every week, on radio, the songs had to be arranged to suit the same orchestras, and they had to be proven hits to be programmed. The record industry discovered that its relative flexibility and opportunity for experimentation opened an avenue for survival—and even for growth. With radio concentrating on proven product, the record men could try out new talent and fresh material.

Basing its fight for existence in the middle '30s on the "replayability" of records, as opposed to radio's "one-shot" offerings, the record industry developed an entirely new philosophy, stressing its unlimited opportunity to "create" and to provide "continuous performance" in the home. The record men then branched out as creative composers and arrangers as well as talent scouts. The challenge to mold something that the public would pay for in competition with something it could get free, offered an exciting incentive.

## Real Starmakers

In rising to the challenge, records also made a strong contribution to radio, because many of the artists who became established favorites on the phonographs went on to further their careers on the airwaves. In the past 20 years, no other medium has come anywhere near the phonograph record as a starmaker.

Perry Como's "Till the End of Time" led to "Prisoner of Love" and the long string of recorded favorites that have made him the big name that he is in music today.

It was the record of "There I've Said It Again" that started Vaughn Monroe on his successful career. Dinah Shore skyrocketed with "Yes, My Darling Daughter," Tommy Dorsey with "Marie," Artie Shaw with "Begin the Beguine," and Glenn Miller with "In the Mood" and many others.

The rise of Eddie Fisher is another case in point. His early record hits first brought him national fame and he has followed them with an exceptional succession of smash waxings. Although Tony Martin has a tremendous nightclub and theatre following, it took his "There's No Tomorrow" to propel him to an all-time high.

And the parade of new record personalities continues. The teen-age Bell Sisters have become the biggest new sister act in show biz solely on the basis of their recordings. June Valli's recent "Strange Sensation" was a prime factor in her being signed for the new Hit Parade television show. Sunny Gale, the "'Wheel of Fortune' Girl," is continuing her rapid rise on disks. Then there are the successes of the Ralph Flanagan, Buddy Morrow, and Sauter-Finegan orchestras, none of which would have been possible without their first recordings.

The recording industry now ranks second to none in the creation of new music personalities for the same market. With an improved product and a tremendous market of more than 20,000,000 turntables in use, the phonograph record industry looks forward to an even greater future as a maker of hits and a builder of stars.

# Net Disk Sales For 1951

*(Sales for 1952 Estimated at Same Level*)*

**Totals**

$100,000,000 estimated dollar volume at manufacturers' levels.

200,000,000 estimated units sold.

**Speeds**

78 *r.p.m.*—106,000,000 units.
$47,300,000 dollar volume.

45 *r.p.m.*— 60,200,000 units.
$26,500,000 dollar volume.

33 *r.p.m.*— 33,400,000 units.
$26,200,000 dollar volume.

| Types | Units | Dollar Volume |
|---|---|---|
| Popular | 98,200,000 | $49,100,000 |
| Classical | 37,800,000 | 18,900,000 |
| Country & Western | 26,400,000 | 13,200,000 |
| Children's | 20,400,000 | 10,200,000 |
| Rhythm & Blues | 11,400,000 | 5,700,000 |
| International | 2,200,000 | 1,100,000 |
| Latin-American | 2,000,000 | 1,000,000 |
| Hot Jazz | 1,600,000 | 800,000 |
|  | 200,000,000 | $100,000,000 |

*Gross retail dollar volume is estimated at twice the manufacturers' level or $200,000,000 for 1951 and 1952.*

* Sales for 1950 were approximately 15% below the 1951 figures.

# RCA Victor's All-Time Best Sellers

## CLASSICAL SINGLES

| | |
|---|---|
| **Marian Anderson** | Ave Maria (Schubert) |
| **Boston Pops** | Jalousie (Gade) |
| **Boston Symphony** | Toy Symphony (Haydn) |
| **Enrico Caruso** | Vesti la giubba from "Pagliacci" (Leoncavallo) |
| **Jascha Heifetz** | Hora Staccato (Dinicu-Heifetz) |
| **Vladimir Horowitz** | Waltz in C sharp minor (Chopin) |
| **Jose Iturbi** | Polonaise No. 6, in A-flat (Chopin) |
| **Ignace Paderewski** | Minuet in G, Op. 14 (Paderewski) |
| **Artur Rubinstein** | Ritual Fire Dance (De Falla) |
| **Robert Shaw** | Bells Of St. Mary's (Furber-Adams) |
| **Leopold Stokowski** | Hungarian Rhapsody No. 2 (Liszt) |
| **Arturo Toscanini** | Skater's Waltz (Waldteufel) |

## ALL-TIME RCA BEST-SELLERS (POPS)

*(Listed Alphabetically)*

| | |
|---|---|
| **Perry Como** | Prisoner Of Love |
| **Perry Como** | Till The End Of Time |
| **Tommy Dorsey** | Boogie Woogie |
| **Tommy Dorsey** | Marie |
| **Eddie Fisher** | Any Time |
| **Glahe Musette** | Beer Barrel Polka |
| **Spike Jones** | My Two Front Teeth |
| **Freddy Martin** | Tchaikovsky Piano Concerto No. 1 |
| **Tony Martin** | There's No Tomorrow |
| **Glenn Miller** | In The Mood |
| **Glenn Miller** | Sunrise Serenade |
| **Vaughn Monroe** | Ballerina |
| **Vaughn Monroe** | Riders In The Sky |
| **Three Suns** | Peg O' My Heart |
| **Artie Shaw** | Begin The Beguine |
| **Artie Shaw** | Star Dust |
| **Dinah Shore** | Sweet Violets |
| **Paul Whiteman** | Whispering |

## COUNTRY-WESTERN

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|---|---|
| **Eddy Arnold** | Bouquet of Roses |
| **Elton Britt** | There's A Star-Spangled Banner |
| **Johnnie & Jack** | Poison Love |
| **Peewee King** | Slowpoke |
| **Jimmie Rodgers** | Blue Yodel |
| **Sons of the Pioneers** | Cool Water |
| **Hank Snow** | I'm Movin' On |

# New Record Business Geared To Lowprice High Quality Product

By LARRY KANAGA

*(RCA Victor Records Sales Manager)*

The wise shopper who patronizes the thrift marts and bargain basements to get the most for his money in this era of spiraling costs and prices can find one of the best buys on the market today in his nearest record store.

It is a proven fact that the record industry is one of the few businesses honestly able to say that it is giving the customer a better value today than it did four or even 40 years ago.

If the purchasing power of the record buyer's dollar were to be measured by the pound alone, yesterday's opera fan staggering home with 14 shellac discs of a complete 78 rpm "Il Travatore" would be the winner. But now your opera fan gets all of the Verdi masterpiece on two vinylite LP disks or nine featherweight, 7-inch 45 rpm records in high fidelity. "New Orthophonic" sound at approximately half the 1939 price of the old opera. The customer of 1912 also thought he had a bargain with a single-faced record of such top opera stars as Caruso singing the Sextette from "Lucia" for $7. Now he not only can get the Sextette but nine other arias from the same opera on LP or 45 for even less than his pre-World I predecessor paid for the Sextette alone.

This new bargain value in recorded music is the principal reason why more disks have been sold in the past three years than in the whole 13 year span before the war. Today more money is spent in the U. S. on records alone per year than for all of the airline tickets purchased annually; more than for all of the boxoffice receipts of the legitimate theatres, operas and concerts. There also is more spent for the vinylite platters in 12 months than for all the yearly take of the professional football, baseball, hockey and racetrack receipts combined.

The record industry once was a comparatively simple operation. In 1951, however, it reached a $200,000,000 annual gross. This business volume combined with the tremendous increase in repertoire and new improvement of product has made it necessary to revise and streamline the basic sales and merchandise structure to keep pace with opportunity.

At RCA Victor we have done this by means of a greatly intensified field sales program designed to more thoroughly exploit the new markets opened up by the introduction of the new speeds. This includes frequent and more intensive contact with the markets through distributor-dealer meetings in all territories, a greatly augmented selection of merchandise and promotion aids, and even a basic training program for record store personnel which, more than ever before, accents the importance of the familiar sales slogan, "Know Your Product."

This new field program is also geared to the fact that the record dealer today doesn't run one business—he runs six! Each of the popular, classical, kiddies,' country & western, rhythm & blues, and international classifications demand individualized attention and, with the new speed sales techniques and merchandising aids devised for each, a thorough knowledge of the product is more important than ever. The record counterman who does not know his product today is not only out of step with the forward march of the industry, but he is actually bottlenecking the new areas of potential profit represented by the 22,000,000,000 record playing instruments of all types in use today.

One of the biggest sales opportunities now open to the alert record dealer is the standard 78 rpm customer. Although millions of new-speed phonographs have been sold at a very low cost, many 78 rpm purchasers still do not know all their merits. If the sales person thoroughly knows his new product and also knows the likes and dislikes of his customer, every 78 rpm purchase presents a challenge for him to acquaint the customer with the new speeds.

The new RCA Victor Bluebird line of classics is another example of a product whose advantages only can be exploited if a sales person knows what he is talking about. The sales person also must know how much the customer saves and be able to demonstrate the desirable features of the new Extended Play 45's.

In the operatic field every dealer realizes that being able to spot and play a well-known selection from an opera album can materially increase sales of that opera. Today the record store personnel must be familiar with an infinitely larger selection of operas than ever before to successfully promote this type of repertoire. In the children's record field as well, store personnel must know all the advantages of the dollar children's record over the low-price kiddies' repertoire. He must also familiarize himself with all the innovations of such a new development as our Kiddies' "six-in-one" line which has six distinctly different saleable features.

It is also not enough now for the salesman just to know his product. He must listen to his customer so that he can get to know his preferences and then successfully introduce him to the type of new product best suited to his taste. This means that there is a greater difference now than ever before between an order-taker and a salesman. The salesman who knows his product and who knows his customer, is the salesman who will bring alive the slogan "more music for less money," and spell it out where it counts—on the cash register. Such selling also creates the satisfied customer who will buy more high quality product, more often, to make the forthcoming seasons the biggest in the 75-year history of the phonograph industry.

# Artists Take Their Recording Very Seriously Nowadays

By MANIE SACKS

*(Talent Coordinator, RCA-NBC)*

The current universal show business recognition of the disk as a key factor in the star-making and star-maintaining process has had its inevitable impact on the development of healthy talent relations in the record industry. That impact includes some negative aspects, such as the complaints from the vocalist who has failed to come up with a hit side over a period of months; but, on the whole, there's been a steady improvement in the relations of the artist to his label.

The record company, of course, has always been interested in making the hit sides. That's their business, their bread and butter. The same attitude, however, did not always exist on the part of some name artists who once tended to neglect their disk assignments for other entertainment media, such as films and radio. That sluffoff approach has long gone by the boards since the boxoffice power of disks has been demonstrated so clearly and repeatedly.

Nowadays, top artists pitch, side-by-side with the companies, to find and make that all-important hit side. No longer do artists walk into the studio a couple of minutes before cutting time to glance over their assigned tunes. Good records can't be produced that way anymore and when they are, it's accidental.

Today, hits are generated by careful preparation, planning and production detail. It's like a Broadway legitimate show that's going on the boards. Every phase of the show's personnel, from producer and director through the cast to the backstage grip, has to map out his function as the show takes shape. The same goes for the disk-making process and you don't have to draw any pictures for the vocalist today to make him understand the necessity of collaborating in every detail with the artist & repertoire chief, the musical director and the arranger. On the contrary, the disk artist is right on the ball these days only because records are so essential to his marquee status.

## Show Biz Phenomenon

The power of disks is a show business phenomenon. No other entertainment medium has equalled the capacity of records to create stars out of unknowns so quickly or to maintain and entrench the position of established stars so solidly. Even video, for all its spectacular growth and influence, has as yet failed to produce anywhere near as many new stars as have disks over the past few years. Martin & Lewis can be credited as video products, and that's about all, while the disk has created such names as Eddie Fisher, Johnnie Ray, Les Paul & Mary Ford, Ralph Flanagan, among the new bandleaders, and a flock of others.

The source of the disk's power to create or maintain or enhance star values can probably be found in its repetitive use. An outstanding song interpretation on records initially gets a tremendous audience through the disk jockey. That audience runs into the millions and it is exposed to the same song and the same artist many times a day until it sinks deeply into the public consciousness.

Even more importantly, the disk is played on the home phonograph for the family and friends. A record that sells 1,000,000 copies can safely be estimated to reach 10 or 12 times that number of persons in the course of its being played over the home machine. That imprint for the artist is direct, intimate and immediate and no other medium can duplicate the power of disks in this respect.

There's the case of Eddie Fisher, for example. Although he's been serving in the U. S. Army for the past year, he still ranks as one of the most popular male singers exclusively through the series of hit sides he's made for RCA Victor. The Fisher saga is a remarkable, yet typical, example of what the record industry has accomplished in the past few years in the way of bringing new faces to the old business of disking.

# ASCAP and BMI Prexies' Views on Music And Its Recorded Manifestations

### By OTTO A. HARBACH
*(President, ASCAP)*

Before I discuss what the advent of the phonograph record and talking machine has meant to the publisher and writer of songs, I want to tell you about a trip I once took in a small motor boat through Hell's Gate.

Otto A. Harbach

Hell's Gate is that spot in the East River where the tides of Long Island Sound get mixed up with the currents of the river as they meet head on the tide coming up or returning to New York Bay. It was then I found out why this is called Hell's Gate. My steering apparatus seemed to have fallen apart. I steered south and found myself going west and vice versa. Sometimes as though in a paroxysm of frustration I found my boat standing in one spot, not still, but seemingly possessed of a mad desire to waltz. Needless to say, by a system of trial by error, I eventually got out of the mixed up currents.

But what has this to do with phonograph records and talking machines?

Today, as president of the American Society of Composers, Authors and Publishers (ASCAP), I am trying to help steer a boat through waters where conflicting tides and currents make Hell's Gate seem a dreaming mill pond. And it's all because 75 years ago someone invented a process whereby the vibrations of sound could be imprisoned in wax, later to be released and made audible by simply reversing the process.

At that time it meant nothing to me as I was only four years old and my interest in music was confined to my mother's voice. She always sang as she worked.

But 30 years later I became conscious of phonograph records in a definite way.

My first musical play, "Three Twins," had been produced on Broadway. The day after the opening, at Mrs. Dinkelspiel's boarding house on 56th St., I heard a song from the play coming from a tin horn that had emblazoned upon it another horn and a little white dog listening to "His Master's Voice."

(In passing, I would like to congratulate whoever was responsible for that trademark. To me it is one of the most eloquent and effective slogans ever invented by the advertising fraternity.)

Little did I think that 45 years later I would be referring to that incident in an article for the voice of the entertainment industry—VARIETY.

For the sake of brevity, let us leave Mrs. Dinkelspiel and shift the scene to a music shop on Broadway near 44th street.

I was standing at the counter, spellbound by a sight that has gladdened the heart of every songwriting novice, Viz., some copies of a song I had written with Karl Hoschna. By a strange coincidence the song was entitled "Every Little Movement." I say that because I am going to discuss a lot of "little movements" that have grown into tremendous movements that have turned the music business of America upside down and inside out.

For the sake of clarity, I will take some liberty in describing the scene that took place at the counter. First I will enlarge the cast of characters to include beside myself ("the writer"), a piano manufacturer, a music teacher, the owner of a vaudeville theatre, a vaudeville singer and a music publisher and, what is most important, a customer. Let's listen a moment:

CUSTOMER: I want to buy a song.

SALESMAN: Name it.

CUSTOMER: (Pointing to "Every Little Movement".) That one. *(The publisher and I exchange a happy glance.)*

SALESMAN: But why do you want that particular song?

CUSTOMER: I heard Miss Bing sing it last night at Bong's Variety Theatre. *(The singer and the variety manager exchange a happy glance.)*

SALESMAN: Do you have a piano at home?

CUSTOMER: No, but I'm about to buy one. *(The piano-maker smiles happily.)*

SALESMAN: Can you play the piano?

CUSTOMER: No, but I'm going to learn. *(The music teacher is elated.)*

SALESMAN: I can save you an awful lot of expense and trouble.

CUSTOMER: How?

SALESMAN: See this little machine?

CUSTOMER: Yes, it's a talking machine.

SALESMAN: It will cost you a lot less than a piano. *(The piano-maker looks worried.)* And let me tell you how you can save all that trouble of learning to play. *(The smile on the music teacher's face fades away.)* See this disk?

CUSTOMER: Yes.

SALESMAN: All you have to do is to place this disk on the machine and out of this horn will come a voice accompanied by not only a piano, but an orchestra, just as you heard it last night at the Bong's Variety Theatre. And another thing, after this, whenever you want to learn whether or not you like a song, come in here and I will play it for you. You can save the expense of going to vaudeville. *(At this point the manager and the vaudevillian exchange a glance of consternation.)*

CUSTOMER: I think I will take your advice. I'll buy the machine and I may as well listen to some other songs while I'm here.

*(The piano maker, the music teacher, the vaudeville manager and his performer leave the shop all worried, as they sense a coming catastrophe. The publisher goes over to the writer. They also look worried.)*

SALESMAN: What's eating you two?

PUBLISHER: I just lost the sale of a song.

SALESMAN: But you'll get something out of the record sale, won't you?

PUBLISHER: Sure, 1c. The profit on my printed copy would have meant many times that.

SALESMAN: And you Mr. Writer, why are you worried?

WRITER: You have just nicked me for 3c.

SALESMAN: How come?

WRITER: If you had sold that song sheet, by agreement with my publisher, I would have received 3c.

SALESMAN: Don't you get something from the sale of the record?

WRITER: Yes, by an act of congress I am not allowed more than ½ of one cent.

SALESMAN: Well what do you know?

That scene played thousands of times in thousands of songshops all over the country was bound to have a tremendous influence on the musical industry and the entertainment world.

To safely sail that stream has required an entirely new technique of navigation. It is always so with any new invention that opens up new avenues of human endeavor. It brings catastrophe for some and success and new blessings to others, but always the latter seems to over balance the former.

The answer to any problem demanding change is always the same. "Will it be the best for the most?" Let's see what has happened! The development of the phonograph record and the orthophonic talking machine have led to a series of new industries—some of them gigantic. To wit—the jukebox industry, the moving picture business, radio and, now, television.

Yes, the upheaval in the great entertainment world has been worthwhile.

The characters in our little play above have all met stormy weather. Some have come through better than others. The publisher finds himself in the peculiar position of being the guardian of yesterdays' songs, and only occasionally the publisher of something new, something whose merits have often been found by someone else—usually the maker of the phonograph record that looked so like a toy a half century ago.

The writer has discovered that he must not only create, but activate as well. His first contacts today are usually with the record maker.

And now, I must recall another trip I made through Hell's Gate.

It was not in a small boat of my own, but as a passenger on a steamer. To be sure, there was a look of worry on the pilot's face until we had reached the quiet waters of the Sound, but I was glad that I was not trying to buck the currents and the tides alone.

Some 4,000 writers and publishers feel the same way. That's why ASCAP was born. There are many who still do not understand what the Society is or how it came about. Here's the answer in a nutshell.

About the time our Government decreed that no more than 2c. royalty could be paid for the recording of a song, it—like every civilized government—granted the creators of a song an inalienable right to some of the profits, accruing from the public performance of that song for profit—as in dancehalls, radio and television, and other places of public entertainment and someday hope from that gigantic business, the jukebox industry. To protect that small right, for not only ASCAP members, but for all writers everywhere, ASCAP was formed.

It has become the clearing house without which the stupendous entertainment business, involving the rendering of music, cannot be carried on.

When a client signs an agreement with ASCAP, it is as though he signed 3,000 or more contracts with each of that many publishers and writers who have furnished, or will furnish the songs he wants.

## ASCAP's Interest

ASCAP assumes the responsibility of seeing that fees collected are divided among the interested parties, and holds its clients free from all legal complications, resulting from the exercise of licenses obtained from ASCAP.

The bookkeeping involved in keeping track of millions of users of thousands of songs, and allotting credits to thousands of writers, composers and publishers is fantastic. Many problems, relating to this, have been recently solved, and I foresee a new era of peace and prosperity.

Upon the fate of ASCAP depends the fate of a large proportion of American creators of music. Its interests are irrevocably bound up with the phonograph, the talking machine and other forms of mechanized rendering of music.

ASCAP is only desirous of finding its just and fair position in the musical scheme. Together the industry can go on to untold fields of new endeavor.

To cite just one phase. When I was a youngster, there were thousands of cultural dead spots throughout the nation: remote areas where it was virtually impossible for anyone to hear good music performed by professional artists. All that has changed in the last 75 years.

Today there is no area of the entire world which need be cut off from the cultural benefits of good music ably performed. I think this fact has had a beneficial effect upon the musically creative talent. Writers of music and lyrics no longer are afraid to attempt mature ideas in their works, because they realize that they can have a wider acceptance among the general public than was true before these methods of communication were established.

Yes, fantastic changes have taken place in the music world in the last 75 years.

But in all these changes, one element has remained intact. At the base of this gigantic pyramid called the business of music, is the creator.

When there are no more new songs written, there will be no more new songs recorded. A tree whose roots are not continually developing underground, will soon find its branches withered and dead.

Undoubtedly, tomorrow will bring new problems to ASCAP in its relationship to the music industry. New "gates" in the river will open with new challenges to navigational skill.

With a spirit of fair play on the part of all concerned, these gates need not develop into Hell Gates, but only turning points that will mean a deeper and broader, and a more peaceful river as it approaches the wide sea of common interest.

### By CARL HAVERLIN
*(President, Broadcast Music, Inc.)*

At home not long ago I came upon a slim catalog of 1916 containing all the recorded classical music then available. My young daughter, a record collector herself, commented on the few recordings then available as compared with the enormous wealth of recorded music upon which she may now spend her allowance and such additional sums as her parents may give her for the purpose. If I remember correctly, I paid as much for the Sextet from "Lucia" as she recently paid for an entire recorded opera. This comparison, perhaps more than any other, symbolizes the tremendous strides of the phonograph record itself.

Carl Haverlin

The second viewpoint from which I regard the recording is that of one who has been associated with broadcasting in one capacity or another since 1924. I well remember that in the '20s there were some broadcasters who, for reasons never made plain even to themselves, felt it beneath their dignity and the tastes of their audiences, to broadcast recorded programs. It need not be stressed that the increasing public appetite for the musical wares of the recording have made recordings and broadcasting almost synonymous.

The fear expressed in those same years by some recording companies that the use of their product on the air would injure their sales to the public has vanished, with the antiquated attitude of some broadcasters toward records.

My third viewpoint is that of one connected with performing rights and publishing matters. From the beginning, BMI recognized the value of recorded music, both in its phonograph record and electrical transcription aspects, as an important element not only in station programming but in the exploitation of music in all of its branches. Toward this end we early created the BMI Pin-Up Sheet in which we list new recordings of popular songs, as a constant reminder to station and agency program builders and artists of what is both current and choice. So successful were our first efforts in support of popular music, that we later amplified the list to include folk tunes, rhythm & blues, and Latin-American songs—types of music which did not then enjoy their present national popularity. Over a year ago we inaugurated the Concert Pin-Up Sheet, devoted wholly to the new recordings of both contemporary classical music and the standard masterpieces.

Handling as we do the performing rights of many American and foreign publishers, we are aware of their struggle for recordings and the reasons for them. It is axiomatic that almost without exception, substantial performances of a composition, both in broadcasting and in other fields of entertainment, must be accompanied by one or more outstanding records.

## A Great Preserver

Until the emergence of the recording as a major musical force in recent years, it was the printing of a musical work that gave it permanence in this transitory business of ours. Now the phonograph stamper vies with the printing press as the great preserver. Indeed there is a curious inbalance that we often meet today. Within recent memory, we and our publishers received requests from program people for recorded versions of music that had been found good by performers. Now the trend seems to be the other way, with requests mounting for printed versions of music that has already achieved popularity in its recorded form.

Writing of this relationship between the printed and recorded versions of music, Time Magazine in its issue of Sept. 15 notes that "thousands are no longer surprised to hear important music on records before it is played in public," and goes on to point out that "today, to the limit of his pocketbook, the music lover can buy 128 complete recorded operas, from Mozart to Gershwin. (The biggest U. S. opera company can mount only about 20 a season). He can have song cycles by Mahler, rare tone poems by Strauss, tropical novelties by Villa-Lobos, and scores of other out-of-the-way pieces, many of them complete strangers to the U. S. . . . Music lovers are not the only beneficiaries of the (recorded) repertory rush. Young composers whose music is often buried in private performances by musical aid societies have been coming in for their share of benefits too,"

To the phonograph record and to the outstanding exponents of the recorded arts, such as RCA-Victor, the world of music, the listener, the broadcaster, the composer, the artist, the publisher—all owe an undying debt of gratitude.

# Real Rarity

Many of the estimated half million collectors in the U. S. of old records have set high ambitions for themselves in the way of obtaining rare and almost unattainable waxings. Perhaps the highest mark of lot was chosen by a gent who wrote to VARIETY's diskologist, Jim Walsh.

Collector said he had been looking more than 30 years for "original recording of 'Mary Had a Little Lamb,' recited by Thomas A. Edison and issued by Edison Co.," and would never rest until he found it. Sad word went back that if he doesn't rest until "Mary" turns up he's going to be a tired boy. As related elsewhere, nursery rhyme was the first "piece" spoken into the original phono by Edison, but it was indented into a soon discarded piece of tinfoil, and "record," of course, was never distributed commercially.

Ambitious disk Booners would do better to concentrate on trying to find wax cylinder reputed to have been made in 1887 by Jenny Lind. The one and only copy of such record is said to be in possession of the Royal Family of Denmark.

# Technique of Record Mfg. Has Come A Long Way Since the 'Screechbox'

Record manufacturing has come a long way since 1877, when Thomas A. Edison invented his famous tinfoil machine. This instrument, which not only recorded but reproduced sound, consisted of a sheet of tinfoil wrapped around a cylinder. Sound vibrations caused a needle to indent the tinfoil as the cylinder turned. Then, for reproductions, or "playing," the procedure was reversed, with another needle carrying the sound to a horn.

The record manufacturing industry was slowly evolving, but at its best the record was a clumsy thing, and the reproducing machine was sometimes referred to as a "screechbox."

The Victor Talking Machine Co., and later RCA Victor, spent millions not only in the scientific development of record manufacturing but in selling the idea of "canned" music to the world. It also spent heavily to make the dog listening to "His Master's Voice" one of the world's famous trademarks.

### Three Prime Steps

Today, the making of a record breaks down into three phases: (1) the artists whose performances are recorded; (2) the science of sound recording; and (3) the complex processes used to convert the original recording into a large quantity of finished records.

To begin with, in the case of a popular recording, the bandleader and the company's "popular" recording director get together and select the tunes to be recorded.

Once this is done, the leader must confer with his arranger, plan the orchestration, assign the vocalist, make sure the chorus is in the proper key with his or her voice, and rehearse the arrangements. Before recording it, he often wants to test it to determine if it's danceable, whistleable and hummable.

In the studio, most bands record a series of four sides at one three-hour session.

Two recording engineers and a rescording supervisor are usually on hand in the control room.

Orchestral balance is the first consideration. The leader sits in the control room with the engineers while the orchestra runs through the number. Instrumentalists are moved back and forth while studio acoustics and microphone placement are adjusted to get the desired impact.

Once balance is achieved, a test tape recording is made to be played back for the entire orchestra to hear. This is to allow for variations in balance, correction of small mistakes, etc. Then the finished recording is made on tape.

One advantage of using magnetic tape is that it can be "edited." If a mistake is made, that portion can be recorded again and spliced into the original. A final recording might consist of parts of two or three separate recordings.

### First Technical Step

The first technical step in the making of a record takes place in the studio where the performance is placed on a master tape. In the RCA Victor studios in New York, for example, the walls and ceilings have been carefully processed to achieve acoustical perfection. At one end of the studio is a glass-enclosed booth which is the control room and nerve center. In this room is the monitor panel, where an engineer controls the quality and loudness of the music.

When a recording session is finished, the tapes are carefully checked, then recorded onto disks. These disks may be "45's," "78's," or Long-Playing (33⅓) platters. Each lacquer disk is tested in the recording studio and is then shipped to the manufacturing plant.

The plant again tests and inspects the lacquer and starts the plating processes. The first step is to "silver the disk." By chemical methods similar to those used on astronomical mirrors, a layer of silver is deposited on the surface a few millionths of an inch thick. Then comes a thin layer of nickel on top of the silver, and then a thick layer of copper. When the silver-nickel-copper "master" is removed from the lacquer, it is a negative, with ridges instead of grooves.

This master record is far too valuable to be used directly in the pressing of a large number of finished records. After an outstanding artist, such as Caruso, has died, they are the only permanent examples of the contributions he has made to our cultural heritage. As such, they are stored in vaults for safekeeping. In the case of RCA Victor, there are some 70,000 priceless disks guarded against the elements in a fortress-like building in Camden, N. J. Conuting the working masters, and the No. 2 masters, in addition to the originals, the library contains 278,000 recordings.

So instead of using the master, a mold is taken of it and is used to make the stampers, which actually do the job of record-making. Stampers are made of solid nickel with a tough plating of chromium to make the surface harder. The number of stampers made from a mold depends upon many finished records are to be produced and how fast the job must be done.

### Sundry Processes

Throughout the plating processes, the plating solutions are under continual chemical control, and the electroformed parts—masters, molds and stampers—are inspected visually, and in many cases microscopically, to make sure no defects exist. Molds are actually play-tested.

The principal ingredient of a "45" or Long-Playing record today is a vinyl resin, to which are added lubricants, stabilizers and coloring materials. Despite the fact that most people still call the 78 rpm record "shellac," this material is no longer used in its manufacture. Instead, the 78 rpm record of today is made of synthetic resins, limestone, slate, carbon black and other materials.

In a mixer, the record ingredients are blended and fused into a plastic mass. Temperatures and time have been specified as a result of laboratory tests and are carefully controlled. Steaming hot, the material is dropped onto two sets of rolls which mix it further and sheet it onto a long conveyor belt. At the start of this conveyor belt, the sheet of compound moves through a set of blades that mark it into sections known as "biscuits." Each biscuit contains just enough material to make a record. The marked sheet continues through a long cooling tunnel, at the end of which it is broken along the lines into individual biscuits. Samples from each batch are tested and stored for future use.

The operation now switches to the pressing department. As previously explained, metal stampers have been formed from the duplicates made from the master record. Two metal stampers are required for a record, one for each side. In the record press, the stampers have been perfectly centered to guarantee accuracy.

The record press resembles a huge waffle iron, with one stamper at the bottom and one at the top. The labels which will appear on the face of the record are placed on the stampers and cemented into the finished record.

The record presses are semi-automatic units. The operator places two labels and a preheated biscuit in the press and touches a lever. From there on, the operation is automatic. The press closes with hydraulic pressure of many tons. Steam circulates for a few seconds, and then cold water cools the press and hardens the record. The heated compound has been forced to duplicate precisely the lacquer disk made in the studios.

Every record is examined for visible defects before being placed in the envelope. At frequent intervals, samples are selected for audible testing. Highly-trained women in especially constructed sound booths search for possible defects in tonal quality. Should a single record prove defective in audible tests, it is discarded and the entire lot is examined. The stamper is investigated for possible flaws. This meticulous manufacturing care and inspection results in the high standard of quality in today's recordings.

# When Johnson Sang Cohan

Eldridge R. Johnson, founder of the Victor Talking Machine Co., is said to have made the first Victor record—his own rendition of George M. Cohan's first big hit, "I Guess I'll Have to Telegraph My Baby." Since the song came out in 1898, platter probably was made the same year. So far as is known, no copy is extant. (Many other artists, of course, had recorded for the first disk records made by Emile Berliner, whose patents Johnson acquired.)

One of the oldest master records still in RCA Victor vaults is "Tell Me, Pretty Maiden," recorded Jan. 21, 1901, by Vess L. Ossman, "The Banjo King" (1868-1923). This is the still popular sextet number from "Floradora."

In October, 1946, RCA Victor held an elaborate ceremony to commemorate pressing of the one billionth record. Pressing was supposed to be Sousa's "Stars and Stripes Forever" and "Semper Fidelis" marches, played by the Philadelphia Symphony Orch. But through a mistake, a wrong label and master were brought out for "Stars and Stripes," so that what was actually pressed was "Banjo King" Ossman's ancient "Tell Me, Pretty Maiden."

That was embarrassing, because the record was to be presented to the U. S. Marine Corps. But a pressing machine operator philosophically remarked: "Oh well, they're going to gold-plate the record, and once it's been gold-plated it can't be played. The Marines'll never know the difference!"

Incidentally, Columbia has Victor's antiquity rating beat a bit. A recent checkup in the vaults revealed four seven-inch platters sung in French on Aug. 24, 1900, by a forgotten tenor, Joseph Saucier. Disks must have been made by old Globe Record Co., which was bought out by Columbia, for latter firm didn't begin disking operations until 1902. It had been all Columbia cylinders up to then.

# Puccini On Phonograph Records

George R. Marek, music critic and present head of RCA Victor's artists & repertoire, in his book, "A Front Seat at the Opera," has this reminiscence of Giacomo Puccini's first visit to New York:

"While he was here (New York), Puccini concerned himself also with a new instrument which was to be of considerable importance to the consumption of his music. The popularity of the phonograph has so increased in recent years that we sometimes forget how old it really is. As far back as 1907 the phonograph was taken seriously by Puccini, taken seriously as a possible source of additional income. Puccini's friend Caruso had already given the phonograph respectability and impetus by making a number of records, including "O Sole Mio." Hence, during his visit Puccini published a letter in the N. Y. Herald discussing copyright laws as effected by reproducing instruments.

He observed that these laws were promulgated when 'no such means of reproducing sound waves were dreamed of.' And, he continued, 'While I am heartily glad to note that eminent interpreters of my music, including fellow countrymen like Messrs. Caruso and Scotti, are not only paid princely honorariums for rendering solos from my operas into phonographs but are also allowed liberal royalties from the sale of the records, it seems strangely inconsistent that the composer of those very themes should not be granted slight pecuniary recognition . . . I am sure that the American people, who are firm believers in the principles of justice, equity and square dealing, will join hands with Italy in the suppression of this form of musical piracy.'

"Furthermore," continues Marek in his excellent book (Allen, Towne & Heath, since succeeded by Crown Publishers; 1948 copyright; $4), which is aptly subcaptioned "an intimate account of the most famous operas, their composers, performers, performances and audiences," Puccini "wished not only to be paid, but also (and sensibly urged: 'If the music box manufacturers desire to reproduce my melodies, it seems to me that I should have the same liberty of selecting the medium and the methbd by which they shall be transmitted to the public as I have in choosing the managers and theatres that produce my operas . . .'"

(Editor's note: It is to be noted that the famed composer of "Madama Butterfly," which incidentally had its Metropolitan Opera premiere Feb. 11, 1907, with Farrar, Caruso, Scotti and Homer in the Italian original, a year after Col. Henry W. Savage had presented an English version on Broadway, had an awareness of recordings and property rights on mechanicals many years before the famed Victor Herbert vs. Shanley's Restaurant case in 1917 solidified ASCAP which was organized three years earlier. Puccini even preceded the basic Copyright Law of 1909 which provides for the statutory 2c royalty per side).

# Johnson's Early Struggles Another U. S. Romance of Business

By JIM WALSH

Although the old Victor Talking Machine Co., forerunner of RCA Victor, developed into the "Mr. Big" of the phono and platter biz, the going wasn't easy in its yearling days.

After acquiring the rights to use Emile Berliner's disk record patents, Eldridge R. Johnson, a Camden machine shop operator, began to turn out "talking machines" in a small way in 1898. Berliner seven-inch records were succeeded by Improved records of the same size, which had Johnson's name on the label as the manufacturer, but in some instances gave the firm name (in a sticker on the back) as the Consolidated Talking Machine Co., of Philadelphia. In 1901, Johnson began to put out seven-inch Victor records and 10-inch Monarchs. These also named Eldridge R. Johnson as the manufacturer, and the dog trademark,

### Golden Opportunity Lost

Rous continued: "I missed being a millionaire by the turn of a hair. During my four years of record making I had managed to save $5,000, and when the Victor began to climb up I was urged to put my money in company stock, then selling for $40 a share. I refused to risk it. Figure it out—125 shares at $1,280, the price in 1927, plus all those fat dividends for 17 years!"

An even more revealing glimpse of Victor's early struggles was given by an unidentified associate of Johnson's, quoted in the Talking Machine World for Sept. 15, 1910. Here are some excerpts from the article, headed "A Real Captain of Industry," which dealt with Johnson's career:

"From a little shop 17 feet square to an establishment covering 15 acres of floor space; from an income of $10 a week—when there happened to be $10 in the firm—to the control of a company that does a business of $30,000,000 a year—that is something of a record for 12 years' work. The man who made it is Eldridge Reeves Johnson, inventor and largely owner of Victor talking machine.

"Twelve or 15 years ago the talking machine was a joke—interesting but ludicrous. Today the under the assumed names of S. H. Dudley and Frank Kernell (nearly all comic and whistling specialties); was the baritone of the Hayden Quartet; assistant manager of the Camden recording laboratory; author of the first editions of the Victor Book of the Opera, and for 17 years the record catalog editor. Shortly before his death in 1947, Rous wrote a letter recalling some of his early experiences:

"The Victor people were never afraid to 'gamble' with some new idea . . . They put out a specially good (for the period) record of mine, a classic called 'Put Me Off at Buffalo.' The company was almost down to its last dollar, but they offered one of these records free to every owner of a disk machine in the U. S. and Canada. If I remember right, they sent out 100,000 of these, and were down to the last cent when the returns began to come in . . . During this period Johnson was struggling to improve his product while keeping his financial head above water. He frequently could not raise money to pay the boys in his machine shop, and gave them part of it in stock of the infant company. Lucky boys! Most of those boys became rich."

used by arrangement with the Gramophone & Typewriter Co., of England, didn't appear until late in 1901. That was also when the name, Victor Talking Machine Co., first appeared on the labels.

Twelve-inch records didn't appear until 1903. In that same year a few 14-inch were made for dance purposes but were soon cut out. These were all single-faced, selling until 1905 at $1 for the 10-inch and $1.50 for the 12. Seven-inchers cost 50c, but were succeeded in 1906 by an 8-inch size at 50c. The 8-inch was dropped when Victor brought out double-faced 10-and 12-inch records early in 1909.

The late Sam H. Rous was one of the most useful employees Victor ever had. A baritone singer with long operatic experience, he made hundreds of solo records greatest singers of the world draw a large part of their income from these same machines. This year Caruso will get royalties amounting to about $70,000 from the Victor Co. All languages and dialects are recorded, every country's music is represented, and at the great works in Camden they can send out a machine a minute.

"'I remember'" said one who worked with the inventor in the early days, 'that we had no place for the singers to record in except a loft that you got to with a ladder. I would scurry around, get some poor devil to come and sing for a dollar in real money and then I'd push him up the ladder and try to get a record. Sometimes the voice would record and sometimes we would have nothing but failure.

"'I sometimes think, as I watch Melba and Tetrazzini and Farrar singing in our laboratory, of a woman I got to sing for us once in the beginning. I can see her now, a stout, good-natured creature who had come in the rain without an umbrella to sing for a dollar or so. She had a long feather in her hat and it hung over one ear and dripped water on the floor of the loft.

### Unsung Heroes

"'What a time I had getting her up the ladder, too! She was a kindly soul, for she enjoyed singing into the machine so much that she wanted to come back every day and work with us. And then there was a vaudeville chap, down and out, who wore a frock coat and a slouch hat on one side—he used to sing for us. Those were great days.'"

Yes, Victor had some tough going during the first few years, but Johnson must have felt reasonably secure in 1905, when he published a Saturday Evening Post ad chortling that his company had grown in four years from a one-room shop to a big business with an annual volume of $12,000,000!

Meanwhile, he probably hadn't been above accepting payment for inserting advertising plugs into some of his records. On a seven-inch Victor, made by the Haydn Quartet about 1902, the already quoted Sam Rous says, mouthing each syllable as sharply as if he were biting it into the wax:

"Waiter! Bring-me-a-pack-of-Sweet Caporal-cigarets-the-only-kind-worth-smoking!"

What makes it appear more likely that some money changed hands between Sweet Caporal and Johnson is the fact that Sam Rous, like many of today's cigaret endorsers, didn't smoke!

# Kidisks a Big Business

By STEVEN R. CARLIN
*(Director, Children's A & R)*

Seven or eight years ago VARIETY coined a new word, "Kidisk." This meant that the children's branch of the record business had now grown sufficiently large to merit VARIETY's unique form of recognition.

Steve Carlin

Children's records are not entirely new. Some date as far back as 1910. Only in the last decade, however, have records for the small fry grown into big business. Today no major company is without a children's record department.

Each year several hundred different kidisks are released by all companies combined. Interest in children's records is so great that improvements and innovations occur with almost every new release. These improvements are on every level—packaging, subject matter, script technique, dramatization versus straight narration — even the raw materials that go into the factory manufacture of the record.

Twenty years ago, a children's record was made by a solo voice and a piano, and packaged in a brown kraft paper envelope. The record itself was shellac, and easily broken. Since that day, almost every element of production and merchandising of kidisks has completely changed.

To begin with, record companies have discarded the breakable shellac record for children. In its place they have substituted the non-breakable vinylite. Instead of a piano to supply music, a full orchestra is used. Instead of a single voice, a full cast of characters plus a narrator is used. Actors are read for parts just as occurs in a top radio drama. One part, that of "Winnie-the-Pooh" (a top selling RCA Victor album) was read by 42 separate actors until the right voice was found.

### Four 'Musts'

When a children's record is planned infinite care is taken to include four major "musts."

First, the story is built around a central character so that the child who listens can immediately identify himself with the character. If this central character is familiar to the child—all the better. "Donald Duck," "Rudolph the Red Nosed Reindeer" make excellent characters on which to base any adventure.

Secondly, because a child's span of attention is limited, the young listener must have a change of pace every 10 or 15 seconds. The script is written, therefore, so that a sound effect, a figure of music, a new voice, breaks the pattern four or five times a minute.

Thirdly, the production of the record is designed to provide three equally spaced high points per record side, with each side winding up with a semi-climax or "cliff-hanger." Semi-climaxes must build up to a resounding final climax.

Finally the narrator of this story serves as a sort of "host" to the child, setting the mood of the story. Sometimes the narrator has very little to do. He merely opens the story and closes it. Nevertheless, his presence is essential.

Other important factors are the musical backgrounds and sound effects. Music on children's records is not intended to stand out by itself, but serves as an enriching supplement to the story. Sound effects may include both realistic sound and "nonsense sound" designed for laughs alone. A small effect like Ed Wynn's giggle in the "Alice In Wonderland" album may have little story value, but sparks the production throughout.

### Other Values

Twenty years ago the kraft paper envelope served only one purpose—to protect the record. Today the envelope or album is an elaborate art production which is designed as an entertaining campanion piece to the record. Some records are packaged in a full color storybook, in which text and picture add to the child's enjoyment. RCA Victor's most recent "package" is called the "6-in-1" album—and is truly the most unique single record package ever released. The "6-in-1" album provides 6 ways for the child to have fun. Included is a coloring book and punch-out finger puppets so that the youngster can perform his own puppet show. The new "6-in-1" albums, contain either a single 45-rm record of two 7-inch 78-rpm records in each package.

An average of about 40 titles are released by RCA Victor each year. This list may include several major storybook albums, a number of 2-record sets, and a long list of single records. Most of the records are based on top motion picture and TV properties with Walt Disney characters ranking high on the list. Mother Goose records and children's classics make up the remainder of the catalog.

The RCA Victor catalog of "Little Nipper" records have a single purpose—child entertainment through wholesome story and song experience. A "Little Nipper" record may incidentally teach a child how to count, but that is merely a by-product. If the child is pleased, if he is moved to sympathy, if he laughs, if he plays the record over and over again, the mission is accomplished.

How successfully the mission is acomplished is indicated by the number of RCA Victor "Little Nipper" records that hit the best selling charts. In 1952, more "Little Nipper" records have reached the best seller list than all of the competition combined. Kidisks have come of age!

## Adults and Kidisks

A survey conducted at the request of RCA Victor, showed that 90% of all children's records are bought by parents (by mothers alone 48%, by mothers and fathers 29%, and fathers alone 13%).

The kids, incidentally, don't accompany their parents 60% of the time when children's records are bought.

Consequently, RCA Victor now aims its merchandising at those who really buy children's records—the parents, not the children.

# The 4th 'R' for School Kids

Ann another "R"—for records—to the traditional three "R's" of education.

Today, phonographs and records are standard teaching equipment in virtually all of the nation's schools.

This widespread distribution of phonographs in schools indicates the scope of the potential market for recordings expertly selected and prepared for use in education, and the sales opportunities open to record dealers who cultivate this field.

Educational records take many forms. In addition to their prime use in the teaching of music appreciation, some are used to illustrate excellence in instrument and vocal performance. Others contribute to the teaching of historical, geographical, cultural, literary, and artistic subjects. In all cases, educational records help the teacher to illustrate, dramatize, and generally vitalize the subjects to which they can be applied.

### 'Singing School' Series

Significant among recent developments in the field are records especially designed to accompany song texts. RCA Victor's 10-album "A Singing School" Series, for example, is designed to complement a set of basic music textbooks of the same name, published by C. C. Birchard & Co. The albums, like the books, are graded according to school levels, and were prepared with the cooperation of music editors of the Birchard organization.

More comprehensive in scope is RCA Victor's "Basic Record Library for Elementary Schools." The 370 musical compositions in this library, recorded on 83 records in 21 albums, are designed to provide a planned course of music teaching through primary and upper elementary grades. Complete with teaching notes for instructors, the library was selected and organized by Lilla Belle Pitts, professor of music education at Columbia University's Teachers College, and Gladys Tipton, associate professor of music at the University of California in Los Angeles.

Indicative of the variety of material now offered on educational records, RCA Victor's repertoire also includes foreign language instruction, folk dances of the U. S. and 10 foreign countries with illustrated instructions, and a special album, "Instruments of the Orchestra," which is designed to help the student to identify the sounds of the different instruments.

The coming of the 45 rpm system has given added impetus to the use of records and phonographs in the classroom. It provides the school with relatively low-cost equipment and discs. The compactness of the phonograph and the storage advantages of the tiny records make practical their application in classrooms where space is at a premium. And the simple, automatic mechanism and the non-breakable, easy-to-handle records make record playing easy for the teacher and practical for even the youngest of students.

From the dealer standpoint, music in education also provides a sales potential for the future. Youngsters who learn to appreciate music in the classroom today will be record customers tomorrow. The record dealer who has an active interest in the four "R" of education is building sales for the future as well as the present.

# How to Relax Those Recording 'Nerves'

Stand on your head, walk barefoot or whimper like a puppy, if you want to be a successful recording artist. Talent and musical training also count but the singers and musicians who have developed unusual methods of relaxing before the microphones often make the most effective recordings. And nobody blinks an eye if the artist does somersaults or yogi contemplation before the warning red light turns on for a "take." It's the good record that counts.

Rise Stevens, Patrice Munsel and Lisa Kirk, for example, seem to feel better singing in their stocking feet. Arturo Toscanini wouldn't record without a large supply of licorice drops and sugar cubes to munch on. Kirsten Flagstad drinks tea and Ezio Pinza consumes pots of coffee. Jose Iturbi plays and directs the orchestra with an unlighted cigar in his mouth, and Robert Shaw always wears faded denim work pants, shirt and well-worn tennis sneakers while conducting his famous chorale.

Two-piano team (Arthur) Whittemore & (Jack) Lowe wouldn't start a disking session without carrying an old pair of cigaret lighters in their pockets, given them after one of their first public appearances, a ship's concert. Wanda Landowska wears knitted slippers at the pedal of her harpsichord, and eats fresh fruit and rests under a blanket of South American lama skin between takes when recording at her Lakeville (Conn.) home. The Landweska manse in Connecticut, incidentally, is used for recording the harpsichordist because of its unusually good acoustical properties.

Amparo Iturbi, Jose's pianist-sister, finds the hard surface of the recording studio floor best for stretching out for relaxation while listening to playbacks, and Radio City organist Dick Liebert has been known to stand on his head on a nearby piano top to increase his blood circulation, during a taxing recording session at the organ keys.

During the recent recording session of the opera "Carmen," Walter Surovy, husband of prima donna Rise Stevens, spat delicately on her celebrated neck. This is an old Czechoslovakian good-luck custom, observed by the Surovys prior to every recording session, and other important events.

Brilliant young concert pianist William Kapell has been known to dip his hands in a bowl of salt water before launching into the recording of a taxing Prokoffief or Rachmaninoff Concerto.

Add gourmet notes: Patrice Munsel sips a cup of tea with a spoonful of honey, before hitting her high C's.

Though never apparent on the finished records, these are the oddities of personality and interpretation which add that indefinable something of color and authority to the end performance.

# The Phonograph Record In Education

By L. V. HOLLWECK
*(Mgr., Educational Division, RCA Victor)*

Remember the famous "Morning Glory" horn of the Victor Talking Machine Company? Back in the era 1915-1925, that horn was practically the symbol of music appreciation in the schools of America. Any one over 45 can testify that what little music education he or she received, other than in an occasional singing session, was heard and taught through that famous horn.

L. V. Hollweck

Many record companies today recognize more than ever the importance of the school market for their products. In terms of present unit or dollar sales, it may seem unimportant for it certainly cannot compare to pop or classical music. But sales to schools have far-reaching effects—every youngster, exposed to records in school, becomes a potential customer in later years.

Music education at the turn of the century consisted almost exclusively of class singing, or as choral activity in high schools and colleges. If children in the elementary grades learned anything about music in those days it was in spite of what was taught in schools.

There were many music educators back at the time who fought for more and better music in schools, but it took the vision and energy of Dr. Frances Elliot Clark to recognize that the phonograph record was the device which alone could provide the means of accomplishing what were merely idealistic dreams at that time.

Dr. Clark, now a nonagenarian affectionately known by music educators throughout the country as the "Moses of School Music," was music supervisor in Milwaukee when she first experimented with records in the teaching of music. So successful was she, and so convinced of the value of records, that she gave up teaching to accept an offer by the Victor Talking Machine Co. on April 1, 1911, to become Director of its newly formed Educational Department.

### Big Force in Education

From that date on, music became a living force in American education. Dr. Clark employed dozens of former music educators who toured the country demonstrating the new teaching and new aid and implementing music in the curriculum as it had never been done before.

Dr. Clark was responsible for the first release of records made especially to fit school needs. In increasing quantities, year after year, came specialized records in the fields of singing, rhythmic activities, folk songs and dances, listening, and records for many other special school activities.

Today music educators everywhere acknowledge the tremendous value of the phonograph record in their overall music program. Without it, their efforts and work would be as incidental as it was in 1900. For in those days, music consisted primarily of a "singing class," perhaps once a week. The school band or orchestra was practically unknown except in a few major cities. Today the school music program has a place of prime importance even in the one- or two-room rural school, thanks to records.

Today's student not only learns to sing, but also develops poise and grace through rhythmic music from phonograph records; he listens to music for the pleasure it affords; he learns to identify instruments which leads eventually to his participation in the school band or orchestra; his physical education is enhanced by the rhythms of records; he learns of other lands, peoples, and dances, through folk song and dance records; he may even learn to be a better typist because of the rhythmic accompaniment of records.

In fields other than music, records are becoming more important, especially in the social studies. Schools use records today to assist the teaching of speech and drama; to bring dramatized history into the classroom; to bring poets and their readings to the student; to teach human relations.

The phonograph record is just coming of age in the schools. How indispensable it has become is shown by the fact that today almost 95% of all schools have phonograph equipment. In the growing field of Audio-Visual Education, the phonograph record is by far the most universally used device. But more important, is the ever increasing realization by schools that records are an inexpensive, vitalizing aid to a better teaching program, that they can provide material not obtainable otherwise. The future of the record in schools is great indeed, with resulting benefits to all concerned—the school, the teacher, the student, and the industry.

## Kidisks Boon to Teaching

The three R's of school days are making room for "The Three Little Pigs" and "Snow White."

A visitor in today's classrooms might hear such fables as "Snow White" or Prokoffief's "Peter and the Wolf" coming from RCA Victor 45 rpm phonograp records. The records would be part of the reading lesson. A matter-of-fact male voice would tell in vivid style the stories of the childhood favorites while the kids followed, word for word, in their texts. The narrator would even tell the kids when to turn the page.

This use of children's records is reported by RCA Victor as the result of a survey to determine just what records youngsters want to hear.

# Disk Names Were Better Known Than B'way Stars Even Back in Early 1900s

Point never has been made with enough clarity that in the palmy days of the acoustic phonograph, recording artists were much more important personalities to the average American than the more highly-touted celebs of Broadway.

Thousands of persons in larger cities would see John Drew, Ethel Barrymore, et al., but millions bought disks and cylinders by specialists in recording art. In small towns and country, especially, Ada Jones, Billy Murray, Arthur Collins and dozens of others whose names mean little now except to specialitsts in diskology, seemed like members of families in countless homes. Without competition from radio, their records were played over and over until they were known by heart and every little trick of performers' personality was mastered. Each artist had his own individuality, too, instead of trying to sound like somebody else. Billy Murray was always unmistakably "The Denver Nightinggale" and could never be mistaken for Henry Burr, who became known later as "The Dean of Ballad Singers." There never has been a more remarkably versatile and richly talented group of pop artists than those who made records for some 30 years beginning in mid-'90s.

Film stars, no doubt, get more fan mail than Ada Jones, but none more sincere. This pleasant, portly woman, unfortunately subject to epileptic seizures, was the dream girl of millions of record buyers, from 1905 until she died in 1922. She was swamped with proposals of marriage by mail. Australian and Klondike gold miners, basking in the warmth of the soprano voice that issued from the morning glory horns of their old-style phonos, singing "The Bird on Nellie's Hat" or some other hit, wrote letters by the dozen, imploring her to share their lonely lot. Lighthouse keepers also wanted Ada to help them trim the lamps. From the heart of Africa she received "won't you marry me?" appeals. The impassioned correspondents didn't suspect their buxom divinity was already happily married to a vaude performer, Hughey Flaherty, whose fame never approached hers, and was devoted to her little daughter, Sheila. All three are dead now.

Miss Jones' duet partner, Billy Murray, who is the one great surviving link between the primitive phonograph of the '90s (he began making records as a kid in short pants in San Francisco in 1897), recalls that his experiences were somewhat different and more annoying. Murray was well known as a teetotaler, but wherever he went on his concert tours he was approached by some anguished record dealer who informed him there was a drunken bum in the town pokey claiming to be Billy Murray. He remembers one dealer exclaiming: "Gosh, I'm glad to see you! The jailer has just put in a call to the Victor people at Camden and told them to come down and get their star comedian, Billy Murray, before he drinks himself to death!"

### Wax Works' Dreamboat

One of the "Nightingales" funniest experiences was with a lady lion tamer with a chorus. Her name wasn't Xantippe, but that will do. Xantippe began calling up Murray's home at Freeport, insisting she was married to him and demanding that he come back to her. This went on until the comic decided the nuisance must stop. So he agreed to meet the gal, and he, his wife, and his pal, Monroe Silver, drove to the rendezvous.

Xantippe proved to be a husky wienie, about the size of half a house. The trio emerged from the car. "Now," said Mrs. Murray, "look these men over and tell us which is your husband?"

Xantippe flicked a scornful eye at Jones and Silver, both of the half-pint variety.

"I'm not married to either one of these middle-aged shrimps!" she said. "The Billy Murray I married was a tall, young, good-lookin' guy!"

Murray had several other experiences with William Murrays who took brides on the fictitious strength of being the most popular singer on platters. But he says one of his proudest moments came when he was walking down a Freeport street, and a middle-aged man stopped and introduced himself.

"Mr. Murray," he said, "you don't know me, but you saved my life once." The man explained that, back around 1905, as a youngster, his firm sent him to China to work in its office there. A couple of weeks after his arrival he was so homesick he was thinking strongly of suicide. Wandering through the "foreign" section of Shanghai, he heard a cylinder phono playing Murray's record of "45 Minutes From Broadway." The tune attracted him so much he bought the machine and that one record, which he played over and over.

"Somehow," he said, "your voice seemed to bring Broadway back to me and I felt almost as if I were back home. As my homesickness wore off, I bought many other records and gradually grew to like China, but I've always given your '45 Minutes From Broadway' credit for saving my life—and I swore that if I ever got back to New York I'd look you up and let you know what you did for me!"

Artists who wanted a chance on the platters found things different in the beginning days of the phono. W. Stanley Grinsted was working in an Orange, N. J., bank, when Edison first began putting out his two-minute cylinders. Grinsted thought it would be "fun" to try making records, so applied to Edison. He had won a New Jersey banjo playing championship, so he was allowed to play accompaniments to "coon songs," using the assumed name of George S. Williams.

A little later it was discovered that Grinsted had a fine bass-baritone voice, so he switched to vocalizing and called himself Frank C. Stanley—Stanley from his given name; Frank from Frank Banta, the Edison staff accompanist; and C. just to round the name out. As Frank C. Stanley, he became world-famous. He organized the Peerless Quartet and managed it until his death in 1910. The leads in the Peerless records were not sung, as is usually the case, by the second tenor, but—in nearly every instance—by the basso organizer and manager.

# THE BANTAS—FATHER & SON—PHONO PIONEERS

Examples of sons following in fathers' footsteps aren't common in the phono and platter biz. However, there's one striking instance.

Back in the '90s Frank P. Banta was staff accompanist for Edison. Banta was one of five Edison keyboard pounders whose names began with B.—Fred Bachman, Banta himself, Albert Benzler, C. A. A. Booth and John F. Burckhardt. He also conducted bands and orchestras for all pioneer record companies.

Banta died in 1904, aged 33. In 1916 his son, Frank E. Banta (middle initial keeps him from being a Jr.) became accompanist for banjoist Fred Van Eps and played in the Van Eps Trio. When latter signed up with the 8 Popular Victor Artists troupe, Banta went along as accompanist, remaining with the ensemble until it disbanded in 1928. He played piano on hundreds of Victor disks, both as soloist and accompanist, and also worked to some extent for other platter purveyors. Younger Banta toured Europe as accompanist of The Revelers, famed singing group of early radio days, and caused near-riots in London and Paris hotels by faking strong Yiddish accent and demanding mail for Monroe Silver. (Silver, famed for his "Cohen on the Telephone" monologs, was member of the Eight. He talked in real life as he did when impersonating Cohen, and Banta had fun pretending to be Silver on trips, even though he drove hotel desk men nuts.)

"Junior," as other members of Eight troupe called him, has been for years a staff pianist at NBC. His father's 1904 cylinder of "Violets" was the first successful piano solo recording ever made by Edison. Younger Banta has always leaned to ragtime and jazz style of playing.

# WHEN 'HECTOR GRANT' HECKLED HARRY LAUDER

A year or so after Harry Lauder had established himself as one of the recording favorites of the English-speaking world, he was put out no end to learn that somebody by the name of Hector Grant was singing his repertoire for the smaller English companies, such as Edison Bell and Sterling, and imitating him so accurately it was next to impossible to tell the difference between a Grant rendition and one by Lauder himself.

One day the glowering Lauder met Peter Dawson, young Australian bass-baritone who was beginning to be considered a record star. The sawed-off Scotch comedian growled to the equally diminutive Dawson: "Do ye ken a so-and-so by the name of Hector Grant? He's been imitating my records!"

"Oh," Dawson replied casually, "I believe I have heard there's some blighter by that name who makes an occasional record around here."

"Well," growled Lauder, "if you see him just tell him I plan to kill him the first time we meet!"

Dawson promised. Some time later Lauder learned that the little guy from 'Down Under' was the mysterious "Grant." But instead of committing murder he merely remarked: "So it was you all the time? Well, all I can say is, ye ha'e a dommed fine voice!"

Dawson was known for his ability to get under the hide and into the hair of his fellow recorders. He almost drove Nellie Melba frantic, when he sang in a male quartet which was helping her to record a Stephen Foster song, by his incessant, sacrilegious mugging—something to which the great diva, herself an Australian, wasn't accustomed. But she got some revenge when he told her he was from Melbourne, and she characterized it as "that town of parsons, pubs and prostitutes!"

On another occasion, the Russian basso, Feodor Chaliapin, almost had convulsions because of Dawson. The basso was to sing at a convention of hundreds of gramophone dealers, but—as recalled by the late Fred Gaisberg—Dawson followed Chaliapin onto the platform, imitated the Russian's mannerisms of waving his arms, smiled sweetly and, in pretended broken English, announced in a deep voice, "Number 55"—then waved to the pianist to start.

Dawson, still making records after 48 years in the business, probably never will be forgotten or forgiven for the caricatures of ther performers he used to draw on the walls of recording studios. And when his tenor duet partner, Ernest Pike, gave a command performance before the Royal Family and became exceedingly proud of himself, Dawson ragged him so unmercifully that—so those who remember the tenor say—Pike never recovered from the onslaught to the day of his death.

## Early Day 'Oscars'

Nowadays when a performer makes a platter selling a million the artist is given a gold pressing of the big-time piece of wax. In earlier years recognition took different forms.

"The Denver Nightingale," Billy Murray, was Victor's top seller for more than 20 years. As token of appreciation, Murray was presented with a watch. Instead of figures to indicate the hour, the timepiece dial showed his name, Billy Murray—with B for 1 o'clock, I for two, and so on, around to Y for 12. Since comic's name contained only 11 letters, the space for 6 o'clock was occupied by the Victor dog trademark.

Back in 1905, Victor's British affiliate, the Gramophone Co., presented a unique bracelet to the first popular woman violin recording artist, Marie Hall. Gew-gaw, made of gold and pearls, displayed a miniature violin, a "tapering arm gramophone" and seven tiny gold records, representing gal's best sellers. (Maybe that's where the present day gold record idea comes from!).

# Edison's 'Great American Tenor'

After Caruso's Victor records were a sensational hit, other companies began trying to find operatic tenors whose efforts would compare with his. That gave some of the wags at Edison an idea.

A popular recording comedian, Byron G. Harlan, had a high tenor voice and, although he didn't know any foreign languages, he possessed a knack of singing a mess of gibberish so that it sounded like about any lingo you preferred. He and Bob Gaylor, a staff pianist, got together. Harlan recorded what purported to be an operatic aria while Gaylor faked the accompaniment.

Then, proudly proclaiming he had found "the great American tenor," Gaylor played the record for some of the Edison staff critics. They were enraptured. They couldn't say enough in praise of the Great Unknown's superb voice, impeccable technique, immaculate phrasing, etc. There was almost a riot when Gaylor grinningly told the truth.

The gag came to Thomas A. Edison's attention and gave him a belly laugh. Thereafter, when he met Harlan, he would place his hand on his heart, bow obsequiously, and say:

"Ah, the great American tenor!"

# CREDIT OPERA UPBEAT IN U.S. TO LP'S

By ARTHUR BRONSON

Interest in opera in America is sharply resurging — thanks to LPs. The long-playing disk has not only been a boon to the recording industry in general; it's started a boom for opera via its full-length opera albums.

A new market has opened up for opera LPs, especially in this country, where opera presentations are not generally available. In many areas, these disks are the only opportunity to hear opera. The public is getting a chance to hear things it never heard before. Certain operas, completely neglected and forgotten, are now available on LPs, and people are getting increasingly interested in them.

Thanks to LPs, there are 128 complete operas in various company catalogs, from Mozart to Gershwin. The LP brought a boom in full-length operas for the simple, twofold reason that they cost less and take up little space. A full-length opera that utilized 18 records of 78 rpm, takes up three disks in LP. A "L'Amico Fritz" recording that sold at $25.92 in 78s, sells for $11.90 in LPs. No wonder LP has created an unprecedented demand for full-length operas.

### Rosters

RCA Victor has 15 complete operas in its LP list. Most are in the standard rep — Verdi, Mozart, Puccini — familiar works like "Aida," "Traviata" and "Boheme," with well-known Met Opera stars as the leads. RCA calls it a boom market in operas. Its "Carmen," with Rise Stevens, has been a hot seller; its "Traviata," a broadcast performance of Arturo Toscanini with the NBC Symphony Orchestra and soloists, is another bestseller. Company has great hopes for "Il Trovatore," with an all-star cast of Jussi B[illegible]ing, Leonard Warren, Zinka Milanov and Fedora Barbieri, due in October.

Columbia has 20 full operas on LP, most of them also in the familiar, popular repertoire. But along with the "Bohemes" and "Hansel & Gretels" are some modern works, like "Wozzek" and "The Medium," and a few neglected scores, like Berg's "Lulu." Tie-in with the Metropolitan Opera Assn., with issuance of a half-dozen "official" Met albums, has hypoed sales.

Decca has no full operas out yet, but does have LPs devoted to opera arias and excerpts. It also has a recording of Rachmaninoff's "Miserly Night," with the Little Orchestra Society, not yet released.

Of the smaller companies, Urania has 18 full-length operas on LP, mostly German.

Heaviest catalog, surprisingly, is Cetra-Soria's, which boasts 42 full-length operas in its list. These are mostly Italian, with many unfamiliar ones among them. Cetra pioneered with early works of famed composers, or with works of early opera composers, none of which was heretofore available in the U. S. Of its 42 operas, 32 of them are still available only on the Cetra label. In addition to its "rare" or scarce works, Cetra is now trying to fill out its catalog. It now has 11 Verdi operas in its list, most of them his unfamiliar ones, and it's trying to add the more familiar scores.

# VICTOR'S OCTET AND 'ORDER OF BEARDS'

For many years prior to the radio era, the Victor Talking Machine Co. was the largest user of national advertising. There was scarcely an important magazine or large newspaper in which Victor advertising didn't regularly appear.

But one of the most effective methods of Victor publicity was the show biz troupe known as the Eight Popular (or Famous) Victor Artists. Managed by Henry Burr, later known as "The Dean of Ballad Singers," it included some of the most popular performers in the annals of platter biz. From 1921 to 1925 the Eight consisted of Burr and the other three members of the Peerless Quartet—Al, Campbell, John Meyer and Frank Croxton; Billy Murray, comedian; Monroe Silver, the "Cohen on the Telephone" monolog specialist; Rudy Wiedoeft, probably the greatest saxophone player; and Frank Banta, pianist. Only Murray and Banta are still alive. Murray and Burr were the top pop artists of horn recording. Murray's records had the highest average individual sale, while Burr made more titles than anyone else.

The troupe played everything in the U.S. and Canada from tank towns to Broadway and was a sellout wherever it went. At Appleton, Wis., a town of less than 2,000, it drew a crowd of 1,600 eager to see their phono idols in the flesh. Engaged to appear at one of the big Broadway film houses for 30 minutes between screenings, the Eight went over so big the picture was taken off and they became the entire program.

There was plenty of skylarking on the Eight's three-month concert tours. To relieve the travel tedium, the boys organized The Order of Beards. They adorned their faces with long red or black beards, equipped themselves with small hatchets and stalked through the train, waving hatchets and muttering in their beards sounds that passed for Russian. Nervous passengers took them for bolshevik conspirators and became alarmed. It was lots of fun.

Everybody belonged to the Beards except Burr, who usually remained in his compartment and worried about whether he would be in voice at the next show. But finally he heard about the Order and felt hurt because he hadn't been invited to join. To placate him the other seven said they'd hold a meeting that afternoon and vote on whether to admit him.

At the next stop Silver left the train long enough to buy some licorice. Soon afterward, the troupe went into a huddle in a compartment, leaving their star tenor-manager fretting anxiously outside. They remained two hours. Then Murray emerged, holding a hat.

"I'm sorry, Hank!" he said gently. "You were blackballed!" He pointed to the interior of the hat, where seven balled-up pieces of licorice were on display.

Burr quivered with rage. His voice less silvery than usual, he asked: "Didn't any of you guys vote for me?" Assured no one had, he tossed such a tantrum that his associates reconvened in short order, reconsidered, assured him the blackballing was just a joke and he had been made a full member of the Order of Beards!

Second annual birthday dinner for W. C. Handy, sponsored by the W. C. Handy Foundation for the Blind and originally skedded for Nov. 17 at the Waldorf-Astoria Hotel, N. Y., has been switched to Nov. 13.

# Modern Record Industry's New Ballyhoo Horizons

By **JOHN W. GRIFFIN**

*(Executive Secretary, RIAA)*

Seventy-five years ago, when Thomas A. Edison made his first notations about a device which could record and reproduce the human voice, the great inventive genius may have envisioned his brainchild as one of his most important contributions to civilization. It is fairly certain, however, that he could not foresee a future in which millions of recordings are sold every year from vast and varied catalogs, nor a future in which his invention was the forerunner and the backbone of such industries as radio and radio broadcasting, phonographs and even motion pictures and television.

Thirty years ago, when the modern recording industry was really born, hardly any one envisioned these same happenings. In fact, it has been less than a year that the many phonograph record manufacturers gathered together to form an industry-wide association in the hope of benfiting the manufacturers, the distributors, dealers, coin machine operators, disk jockeys, the general public, and the many other facets of the recording and reproducing industries.

Only two months ago, the record industry, through the Record Industry Association of America, laid plans for a cooperative promotion campaign to reinterest the consumer in recordings. Very few industries can gain as much from a cooperative promotion campaign as can the recording industry. It is a well established fact that consumers rarely buy a record because of the label or the manufacturer's position in the industry. It is the recorded work, the performance and/or the artists's name which entices the record buyer to make a purchase. The manufacturer who releases a recording of the desired material, the desired performance, or by a desired artist will make the sale—no matter the logotype on the label. Thus, each manufacturer stands or falls on his catalog.

A promotional campaign which centers public interest on the various types of recordings available to the public seems destined to benefit all record manufacturers without any one manufacturer walking off with a large share of the publicity than any other label. It is on this basis that the RIAA's Industry Promotion Committee decided to stage an experimental promotion campaign designed to stimulate public interest in records and record artists in general.

### Hartford the Kickoff

Such a campaign is now under way in Hartford, Conn., under the over-all title, "Greater Hartford Record Festival." With the cooperation of all 43 member firms of the RIAA, the Industry Promotion Committee is staging a series of in-person concerts in Hartford which will give the public the opportunity to meet record artists in all categories of musical endeavor. The events themselves serve as the basis for merchandising, advertising, promoting and publicizing recorded musical, dramatic and literary works being issued by all the labels.

The experimental promotion campaign in Hartford is but one of the RIAA's plans to stimulate record sales.

A further attempt to increase interest in and sales of recordings is being made through cooperative efforts with the Radio & Television Manufacturers' Association's Phonograph Industry Committee. RIAA and RTMA representatives are scheduled to meet for the purpose of working out a program which could result in additional record playing equipment being made available to the public. One of the hopes here is to interest radio and television manufacturers to increase the number of record playing radio-television combination sets being manufactured.

The RIAA also worked for the adoption of a new fair trade law during the last session of Congress. Now the law has been passed and the manufacturers are able to take advantage of its provisions according to their individual desires.

The various RIAA committees which have been formed are presently meeting to work out the problems which face the entire industry. As time goes on, additional committees for additional purposes will undoubtedly be formed from among the staffs of the 43 members of the RIAA.

In any event, the RIAA does exist and is in operation on behalf of all its members and the people with whom they do business. It is to be hoped that the future will give the RIAA further opportunity to serve all.

# Disk Comic Who Was Hanged

Fact that a funny man's life frequently winds up in tragedy has never been better exemplified than in unhappy end of George Washington Johnson.

Johnson, a burly Negro, was born into slavery on a Virginia plantation. He went to Washington, D. C., where he made a living singing and whistling on the streets. When Columbia and Berliner opened studios in the capital, Johnson made thousands of records, one at a time, of his own "Laughing Song" and Sam Devere's "Whistling Coon." There were a few other numbers in his repertoire, but these were the most important.

Johnson became prosperous and famous, and he and his wife went on a tour with a minstrel troupe. Usually one of the most genial of men, his personality changed when he drank. In a drunken rage, Johnson threw his wife out a window, and was hanged for murder. By 1910 his records had either been cut out of all the catalogs or remade by other artists. But "Johnson's Laughing Song" is still a favorite with amateur minstrel shows and, by an odd twist, an imitation of Johnson's version, which an English comedian, Burt Shepard, made for Gramophone, has been a big seller throughout the world. It has been particularly popular in the Oriental countries such as India, and may have sold over 1,000,000 platters in that part of the world alone.

# BROADCASTERS SWING TO '45' FOR STREAMLINED OPERATION

The platter can be tearful, but the chatter must be cheerful. That could be a rule-of-thumb for the disk jockey. But talent is mixed with a measure of toil in the talk-and-tune shops. Part of a deejay's job is pickin' 'em out and puttin' 'em on and takin' 'em off, and all that makes for less labor makes, too, for more cheer in the chatter.

That's one reason more and more radio stations are installing the simpler, smaller, lighter-weight 45 rpm record-playing equipment and libraries of "45" disks. Among the latest to do so are WBRE, Wilkes-Barre; WHP, Harrisburg; WOKY, Milwaukee; WQXI, Atlanta; WACO, Waco; KFJZ, Fort Worth; and KSFO, San Francisco.

In the days between Edison's invention of the phonograph and Eldridge R. Johnson's introduction of the constant-speed spring motor, the life of a disk jockey would have been rough indeed. Johnson's spring motor was the first word in a saga of which the "45" system is the latest. Today, the 45-rpm record has become as much a part of the deejay's standard equipment as his musical know-how.

The industry's swing to "45" began nearly a year and a half ago when Philadelphia's WFIL went "45" with a fanfare of promotion. WFIL's reasons for going "45"—reasons which apply to and continue to attract other stations—were summed up by Roger W. Clipp, the station's general manager.

"In the 45-rpm system we have found the answers to numerous problems which confront broadcasters of recorded music programs," he said. "The small size of the records and the simplicity of the equipment effect a tremendous saving in valuable storage space, facilitate programming and record handling by the disk jockey and record librarian, and streamline the entire recorded music operation. To these considerations must be added the superior reproduction quality and fidelity of 45-rpm records which provide increased listening pleasure for our audiences."

### Deejays' Delight

Up in Boston, Bob Clayton of WHDH, one of the city's top DJs, tells how the 45-rpm disks facilitate record handling. He normally uses 110 records in his weekly music schedules. Prior to WHDH's swing to 45, he recalls, he and Nancie Cole, the station's music librarian, had to select and tote some 47 pounds of records for each week's production. With the 45-rpms the weekly load of 110 records weighs less than seven pounds. Furthermore, the small single-size 45s are easier to carry and are non-breakable.

Clayton's enthusiasm is shared by many other top platter-chatterers who have joined the "45" bandwagon, including Martin Block, WNEW, New York; LeRoy Miller and Bob Horn, WFIL, Philadelphia; Dave Starling, KFI, Los Angeles; Tom Brown, WHK, Cleveland; Ed Stevens, WERE, Cleveland; Jay Miltner, WTAM, Cleveland; and Jack the Bell Boy, WXYZ, Detroit.

From the station's standpoint, the 45 rpm system offers substantial savings in money, time, and space. Because the 45 rpm disk is only seven inches in diameter, and is made in a single standard size for all classifications of recorded music, it enables the broadcaster to substantially reduce his record storage requirements and standardize facilities. More than 150 of the tiny disks can be stored in a single foot of space, and lighter, less costly storage racks can be used.

To facilitate adoption of 45-rpm facilities by broadcasters, RCA Victor provides a special kit of materials with which station personnel can quickly and easily convert any type of 70-C or 70-D transscription turntables to play the new records.

# Foreign-Language Records Find Large Market in U. S.

By **FRANK S. AMARU**

*(Manager, International Record Sales, Domestic Dept.)*

The wide-spread popularity of Latin American and International music in this country has opened up an entirely new market which, today, is being extensively developed to yield additional record sales. It is a unique market, comprised of steady and consistent buyers who regularly keep abreast of the new releases.

There are now many dealers throughout the country specializing in the sale of recordings in one or more foreign languages. These are located in sections of the country where there is a large population of one or more foreign derivations—for example, Polish in New England and the middle west, Slovanian in the Cleveland area, and Spanish in New York, Miami, California, and the southwest. An outstanding example is the J. L. Hudson Co., in Detroit, one of the largest department stores in the midwest, which for the past three years has carried a complete International line in stock.

Selection of International and Latin American music for recording is, as a rule, based upon the popularity of the songs in their countries of origin, but sometimes, upon the popularity they have achieved among the foreign populations in this country. Recently, International music has exerted a profound influence on the pop field in this country. Such tunes as "Kiss of Fire," "Auf Weiderseh'n," and "Padam, Padam" originated in the foreign field and are also listed in their original versions.

With well-planned exploitations, based on a careful survey and knowledge of the immediate market, the record dealer today can supplement his pop and classical business by building a demand for Latin American, German, Italian, French or Polish recording artists whose colorful songs and native dances are finding greater acceptance in this country.

Although International recordings have been "big" since the earliest phonographs, they are indisputably at their peak today. There are three outstanding groups of buyers for this type of disk—the foreign-speaking population, the language students, and the many American devotees of International music. Direct contact is being made with this potential market in each city through foreign language newspapers and radio stations which reach a large number of these special listeners. Language students in local colleges are also approached through ads in their campus newspapers, as well as through campus language clubs, which have been supplying mailing lists of students undergoing instruction.

Local folk dance schools and clubs provide another important contact for the enterprising record dealer. The schools will often buy the records for use in their classes, and will further advise their pupils that many of the records to which they have been dancing are available at stores of local dealers. Exploitation of these potential sales markets, plus the imaginative use of such dealer aids as the record catalogues, window streamers, and colored blowups, are helping to develop an entirely new and reliable market for dealers.

The ever-growing interest in native and regional music is responsible for this constantly expanding market. Today, it is in a position of influence never before contemplated, and is consequently providing an even greater field for expansion of record sales.

# Country-Westerns No Longer 'Poor Relations' of Disk Biz

By **STEPHEN H. SHOLES**

*(Country-Western A&R)*

The tremendous upsurge in the popularity of country-western music—especially during the past 10 years—has brought about a noticeable increase, not only in the number of top country stars on disks, but also in the amount of first-class tune material available in this previously specialized field. The recent appropriation of a good deal of this country music by the neighboring pop field is a further indication that country-western music has come of age.

The spread of country music to the city, a movement brought on in large part by the population shifts of the last war, has created a more general market than ever before. The fact that many northerners underwent military training in the south and were more or less forcibly exposed to that region's favorites, and that an almost equal number of southerners moved north, is partly responsible for the much wider popularity country-western music is enjoying today. An equally important factor is the rapid growth of country-western deejay shows in all parts of the country—plus live radio performances motivated by the increase in inexpensive, live talent.

What was once considered a peculiar characteristic of the market—the strictly regional appeal of certain artists—has almost completely disappeared. There are still performers whose popularity is fairly limited, but as a rule, once a country performer is well established today his appeal is universal. The exception, of course, is the new artist whose reputation, and sales, are at first limited to his home area—attributable to a certain local pride—but once he has begun to catch on, his drawing power is just as great in one part of the country market as in another.

### Loyal Fans

Furthermore, country fans are the most loyal in the platter business, and a star's followers will usually stick with him for the duration of his career and longer—Jimmie Rodgers has been dead nearly 20 years, but he still has three RCA Victor top-selling albums. Although material is naturally very important, an established star can sing almost any type of song and still reach a large majority of his fans. Hank Snow, for instance, has recorded several "sacred" songs, and while these will not have the same sale as his country offerings, they will be purchased largely by the same people.

The rocketing of country-western music to the bigtime is partly evidenced by the number of tunes originally waxed on country lists that have been taken over by pop vocalists and gained greater national prominence. Pee Wee King's "Tennessee Waltz" and "Slowpoke" and Eddy Arnold's "Anytime," "I'll Hold You in My Heart," and "Just a Little Lovin'" are cases in point. In the final analysis, the pop market has come visiting in the hillbilly field because of the vastly improved quality of country-western songs.

Although, in many instances, country and pop platters will appeal to the same public, there is a basic difference between the two in presentation. Vocally, they are becoming less and less different—country artists are now using echo chambers, multiple recording, and other gimmicks—but there is still a separating void between their philosophies. Country artists rely on a simple, sincere style, and the current widening of their market shows that sincerity pays off over the record counters.

### There's a Difference

The growth of country music in popularity and the limited number of country artists, compared with pop artists, have combined to foster a high rate of competition among the former. This is most evident among genuine country artists, as distinguished from western artists, because in recent years the popularity of top country stars has shown practically no regional differences. Western music, on the other hand, has veered closer and closer to the pop in its presentation—the western bands are more strictly built along the lines of pop bands—and their disks are almost exclusively bought by admirers of pop music.

The growth of a top country star today is, like its parallel in the pop field, often a matter of hitting the right media at the right time. Generally, this means personal appearances with radio and TV work, and then, if the artist has created enough of a stir, signing him to a recording contract and the ensuing job of building him into a top-seller. Eddy Arnold is a good example. After playing and singing with Pee Wee King's band for some time, Arnold went out on his own, created an impression via personals and radio, and was signed by RCA Victor.

Along with the growth of the market, the country music field has seen more stars develop in the past 10 years than in earlier decades. One reason is that these singers and instrumentalists have changed with the times and kept their presentation and appeal in step with popular tastes. Their recordings have consequently brought them before an increasingly large public, until today they are no longer the "poor cousins" of the business, but a potent musical force in themselves.

# Engineering Advances In Records Over the Years

By ALBERT PULLEY
*(Chief Recording Engineer)*

In the relatively few years since Edison's invention of the phonograph—and especially since the turn of the century when Emile Berliner's development of the platter-type disk foredoomed the cylinder record—engineering advances in disking and disk processing have been so numerous as to give the industry one hypo after another. Most surprising of all, perhaps, is the fact that the developments of the past few years—the advances that have brought records to a higher state of perfection than ever before—are not nearly so new as most platter buyers believe.

As an example, even the size of the present-day 45 rpm platter is practically the same as some originally produced in 1887, the earlier disks being only a fraction of an inch smaller from rim to hole. Starting from what was practically a seven-inch, 78 rpm, record, the Victor Co. jumped to 10-inch platters that were made to spin at from 50 to 90 rpm. This was, in turn, made possible by the advent of the adjustable, spring-wound phonograph, another major development of about the same period, and one made necessary by the fast-growing record business. From here it was a logical step to the 10 and 12-inch single-faced disks in 1903, and eventually to the 10 and 12-inch double-faced disks of 1923. All of these records were made accaustically.

The first revolution in the record art, following the actual invention of the phonograph and the latter introduction of the platter-type record, was the beginning of electrical disking in 1925. The first of these platters was made by Mme. Olga Samaroff, pianist—a pairing of works by Brahms and Mendelssohn. In addition to its vastly improved sound, the new electrical recording increased the frequency range of records to about 6,500 cycles. Electrical reproduction appeared on the scene simultaneously and the revolution was complete.

Although long-playing disks have completely altered the picture in recent years, they are by no means the first to have appeared in the record business. As early as 1903 Victor introduced a 14-inch platter which was designed to spin at about 50 rpm for best results—according to the advice printed on the label. These platters, which were on the market for some time, provided about 10 to 15 minutes of music. In 1931, Victor introduced the first version of today's 33⅓ rpm disk in a line devoted exclusively to classical repertoire. There was found to be insufficient demand for records of this speed at the time, however, and the line was therefore abandoned.

### Significant Strides

Despite this period of experimentation with the long-play disk, the history of recording from Eldridge Johnson's Camden machine shop to the late 1940s is almost exclusively that of the 78 rpm platter, and significant advances were made on 78s during the late '30s. In 1935 the frequency range was boosted to 7,500 cycles, by 1938 it had been increased to 10,000, and in the early '40s it was boosted as high as 12-to-15,000 cycles. Although the idea for the present 45 rpm disk was conceived by RCA Victor as early as 1939 and continually developed through 1940, no break-through was possible during the war years, and the relatively few records made continued to be brought out at 78 rpm.

Originally, sounds were grooved directly onto wax, and once cut, they were irrevocable. In contrast, tape-recording affords the artist great flexibility in improving his work. By permitting immediate playback, it allows him to evaluate his work instantly and make improvements on the spot. In addition, it permits multiple "takes" for choice, with final selection made from whole takes or portions of takes.

Culminating the constant progress down through the years, and resulting directly from RCA Victor's own long-range research program, is the company's recently announced "New Orthophonic Sound." Considered to be a high-water-mark in the history of sound on records, the New Orthophonic Sound brings to the home performances more nearly equal to the original studio performances than has been possible heretofore.

With the achievement of this new sound, a cycle that began with Edison's recording of "Mary Had a Little Lamb" in 1877 has been completed. No doubt the future holds still more startling advances, but today's music lover has a medium of reproduction in both phonograph instruments and records which certainly surpasses the wildest imaginings of the past.

For this reason alone, the place of the last 75 years as an epoch in cultural history would be assured.

## One Disk's 40,444 Spins

Present-day juke operators think they're lucky if they get 200 plays out of a platter. They should have been around in the happy days when the life of a record was longer.

That was particularly true of the now obsolete vertical-cut disks and cylinders. Pathe used to guarantee a record would play at least 1,000 times without signs of wear. Edison Blue Amberol cylinders were played 3,000 times without deterioration, and in laboratory tests Edison Diamond Disks were spun 6,000 times and were as good as new at the finish.

But probably the all-time long-play champion was a U. S. Everlasting cylinder, "Peter Piper," a xylophone solo by the company's musical director, Albert Benzler. This record was placed on a machine in a Cleveland penny arcade, stayed there seven months and, by automatic count, was played 40,444 times. Taken off the juke, it was, according to the Talking Machine World, still as good as new.

Instead of bringing in a nickel at a time, the cylinder spun for 1c a performance. Even so, it brought the happy arcade operator $404.44. Since it cost only 35c, he made 115,000% profit!

Who says the "good old days" weren't the good old days?

## *Science Improves Old Disks*

It doesn't seem possible that anyone would suggest improving on the recorded voice of the immortal Caruso, but that's what happened at RCA Victor a while back, and it worked too.

The phonograph voices of Caruso, Scotti, Farrar, Schumann-Heink and other early-century songbirds were resurrected by a magnetic miracle that made them clearer and truer than when recorded.

The new records comprise the Treasury of Immortal Performances. The project started three years ago, directed by Albert Pulley, the company's chief recording engineer, in New York.

Six sound technicians were assigned to use microscopes on the old records. They followed each sound groove, looking for bumps, dents, and other irregularities. Most of these were due to mechanical causes. With sharp instruments, they smoothed all the imperfections they could see.

Next, a sound expert listened to the music played from the smoothed records. He marked spots of imperfection that the microscopes missed. Records were reexamined and smoothed as many as six times.

After that, the music on the old record was transferred to magnetic recording tape, a paper-thin, single strand half as wide as a postage stamp. Sound is recorded on the tape by magnetism, a process that puts nothing visible on the record, and that strings the sound record out in a line hundreds of feet long.

The tape translates the sound directly into electric current, which in turn runs a speaker that converts it into sound which is a perfect reproduction of whatever was on the record. This process shows up further faults. Some of these are tiny, popping sounds.

A pop may take up nearly an inch length of tape. This inch is cut out with scissors and the remaining tape ends are rejoined. The loss of tape is so small that the music is not affected.

There remain, finally, the faults in singing or in instrumental music that were originally recorded. This music, as it comes from the speaker, is a combination of many tones or sound frequencies. The speaker can select part of these sounds and make them either louder or softer, and this change corrects singing and playing faults.

If the voice lacks clearness, part of the frequencies, but not all of them, are made louder. If too shrill, part of the frequencies, but again not all of them, are made softer.

When all the faults have been corrected, the voice of the electrical speaker is recorded on a new master record—a reproduction of the old, but a better record than the original.

## HMV Label of Gramophone, Ltd. Keyed Growth of Phono Biz

Recent announcement of RCA Victor's distribution of the His Master's Voice recordings of the British Gramophone Co. on the new speeds in the U. S. brings a famed catalog, formerly only sparsely represented by imports, strong onto the American scene.

The Gramophone Co., Ltd., was founded in England in 1898 with an Englishman, Trevor Williams, as its first president and an American, Barry Owen, as its managing director.

Branches were quickly established throughout Europe and in the East and its first recording engineer—Fred Gaisberg, who was born in Washington—was sent on a series of recording tours which yielded a rich haul in artists and established the reputation of the famous HMV catalog.

Gaisberg's greatest discovery was Enrico Caruso, whom he recorded in Milan in 1901. It is probable that the engagement of Caruso and the adoption of the dog trademark did more than anything else to establish the record industry on a firm basis, convince music lovers that the gramophone was more than a toy, and carry the fame of the company throughout the world. After Caruso there followed a host of singers scarcely less famous—Melba, Tetrazzini, Chaliapin, Tita Ruffo and great instrumentalists such as Paderewski and Kubelik.

The picture of the dog listening to the gramophone was painted by a little-known artist, Francis Barraud, in 1899, and was offered by him to the Edison Phonograph Co.—which politely declined. The Gramophone Co. agreed to buy it if he painted out the phonograph and substituted a gramophone. Up to that time the company had used a trademark which it still owns: The Recording Angel, a heavenly figure seated on a disk tracing sound with a stylus. The new picture of the dog instantly captured the public imagination and has remained world-famous ever since. Its counterpart is well-known in the Western Hemisphere as the trademark of Radio Corp. of America and its affiliated companies.

### Abortive Hybrid Co.

Some years after its foundation, the directors of the Gramophone Co. decided to add the manufacture of a typewriter to its activities and the name of the company was actually changed to the Gramophone & Typewriter Co., Ltd., but the progress of the gramophone business was so great that the typewriter was abandoned and the name of the company reverted to its original form. Nevertheless, one of the old typewriters still reposes in the company's museum in England as a memorial of an episode that is now forgotten. It is a very cumbersome and complicated instrument.

Although the company was established first in England, all records were manufactured at Hanover in Germany, and the gramophones themselves were imported from America. It was not until 1911 that the Gramophone Co. opened its factory at Hayes, near London, a plant that has now grown to cover more than 70 acres so as to cope with the expanding activities of His Master's Voice. In addition to records, the company now makes radio, television, domestic appliances and does much electrical engineering work. It has recording and manufacturing facilities in France, Germany, Scandinavia, Spain, Italy, Turkey, India and Australia, and distributors or branches throughout the East Hemisphere.

Fred Gaisberg, the first recording engineer and artists' manager, who had been an assistant of Emile Berliner, inventor of the gramophone, came to London in 1898 for an intended visit of six weeks, and stayed on until his death in London in 1951. In one lifetime, the gramophone had grown from a toy to an instrument which influences the musical life of all nations and retains forever the art of the greatest performers.

## Collecting Rare Records A Fascinating Business

Don't throw out those ancient phonograph records up in the attic. They may have a rare artistic and intrinsic value. Approximately one in every 5,000 old records submitted for sale to collectors turns out to be a long-lost original.

There is a collector for almost every kind of record. Some seek the black label records of Marian Anderson recorded 10 years before she became a Red Seal or classical artist. Others collect records made by Enrico Caruso in France and Italy or complete sets of "Original Dixieland Jazz Band." One collector has 183 records by John McCormack, another 118 versions of "Stardust."

Many collect records of famous voices such as those of the Presidents, comedy monologs, oldtime jazz, Edison cylindrical records and even the phonographs which play them, or every recording of a particular operatic aria. There are also collections of laughing, snoring and sneezing records. Prices generally range from 5c and 10c in the rummage marts, to $150 and $200 in the record collectors' shops. A Mary Garden platter of the "Card Scene" from "Carmen", recently was sold for $45, and the Elena Gerhardt recordings, for the Hugo Wolff Society, for $200. A disk by England's Sir Charles Santley of an aria from "Marriage of Figaro" hit an all-time high of $400.

To the distress of some collectors and the acclaim of others, RCA Victor has been currently ransacking its vaults of original masters for its "Treasury of Immortal Performances," a reissue of historic recordings by the operatic and concert titans of the past.

The company's record treasury, for instance, includes the first release of a John McCormack recording of the "O Konig" aria from "Tristan and Isolde." The existence of this experimental recording has long been known to collectors, but it wasn't until recently that a test pressing was discovered hidden away in the Countess Lily McCormack's home in Ireland. Praise by Ernest Newman and writer Vincent Sheehan led to its inclusion in the new "Treasury" series.

### Jenny Lind's Whodunit Disk

The currently most sought-after record is considered to be the oft-rumored recording, supposedly made by Jenny Lind to preserve her voice for posterity. Second to the Lind waxing are the disks said to have been cut by Jean DeReszke, but with which he was dissatisfied and which he ordered destroyed. Reportedly few copies were saved, but they have never appeared on the market.

The dramatic readings by Sarah Bernhardt, the farewell concert by Nellie Melba at Covent Garden, old labels such as Zonophone and Fonotipia, and the Lilli Lehman recordings also are highly prized. A typical rarity are the made-in-Warsaw (Poland) disks made by Battistini, the baritone, who never came to America because he was in mortal fear of seasickness. Choicest of the Battistini recordings are those he made as "Werther," for which opera composer Massenet transposed the key from tenor to baritone to accommodate the singer.

Among the famous collectors with large private collections are Eugene G. Grace, president of Bethlehem Steel; Alfred Gwynne Vanderbilt, publisher Alfred A. Knopf, Clifford Odets, Ludwig Bemelmans, Montgomery Clift, Peter Arno, Gregory Peck, Lady Louise Mountbatten, Joseph Schildkraut, the former Mrs. Anthony Eden and one of the largest collections, which numbers 50,000, is owned by labor arbitrator Edward F. Addis.

## Odds and Ends of Phono Curiosa

Some odds and ends of the phonograph's first 75 years:

Smallest record offered for sale probably was a 4-inch Durium, Jr., playing on one side and sold in dime stores in early 1930s for 5c each. Platter was semi-flexible and made of same material as the 10-inch Hit-of-the-Week, which sold for 15c in 1929-30. For several years beginning in 1914 Columbia had the single-faced 5½-inch Little Wonder, which fetched a dime, and Emerson had a rival record, same size and price.

Lowest price at which double-faced 10-inch record ever sold probably was 10c. Madison records, made by Grey Gull, were available for this price in Woolworth five-and-dimes around 1930.

Highest priced single disks sold in regular way, and not as collectors' items, probably were several Victor Red Seal versions of "Lucia Sextet" at $7 each. (This excludes the latter-day Long Players.)

The 10-inch record with shortest playing time: Nation's Forum platter, "From the Battlefields of France," made in 1918 by General John J. Pershing. Running time: 28 seconds. Platter autographed by the General.

Most expensive phonograph offered as part of company's regular line: French Gothic model New Edison cataloged in 1920 by Thomas A. Edison, Inc. Judging by picture, it resembled a three-story house with hand-carved, exterior decorations, and the asking price was $6,000. It was asked but not obtained. Oldtimers at Edison Lab say only one model was made. Never sold, when Edison went out of the phono biz in '29, the impressive monster was presented to Yale U. to get it out of the way.

Cheapest phonos: Hand-cranked models with cardboard horns, harking back in design to early Berliner Gramophone, which mail order firms, domiciled in Philadelphia, offered in 1916 for as low as 45c. Because of direct connection from reproducer to horn they sounded better than some cabinet models of period.

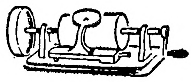
Largest records: 20-inch hill-and-dale disks, made in England, around 1906, by Neophone and Pathe companies. Platters had extremely coarse grooves to bring out great volume, and playing time was only about that of ordinary 10-inch disks. In 1914 a British firm produced Marathon hill-and-dale (vertical-cut) 12-inch platters that ran more than 8 minutes to a side—the first real "long players."

## *1877—1952*

# THE STORY OF HOME ENTERTAINMENT

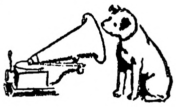
from the beginning of recorded sound
to the latest RCA VICTOR achievements—
a story of continuous quality leadership
in phonograph, radio and television

## *Historical Highlights*



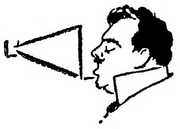
1877 **The first talking machine,** invented by Thomas Edison, with sound waves crudely embossed on a tinfoil-covered cylinder.

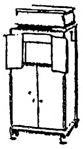
1888 **The first flat record,** invented by Emile Berliner, led the trend from cylinder recording to disc recording.



1898 **"His Master's Voice."** Eldridge Johnson's talking machine, patented in 1898, is familiar today in one of the most famous trade-mark symbols of the world.

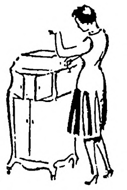
1902 **Caruso launched an era.** With his first recordings began the procession of famous stars on the Victor label—a continuous half-century of artistic leadership.





1906 **First console instrument.** For the first time, the cumbersome horn was enclosed in a cabinet phonograph—a momentous forward step by the Victor Company.

1910 **to 1926. The famous early "Victrola"** with its familiar, classic shape became the musical instrument of the world for nearly two decades.



RCA VICTOR
WORLD LEADER IN RADIO
FIRST IN RECORDED MUSIC
FIRST IN TELEVISION
TMKS®

"HIS MASTER'S VOICE"

1921 **Toscanini's first record** appeared the year of Caruso's death, for an unbroken fifty years of Victor recording by the two towering names of our time.

1925 **Victor Orthophonic Sound** replaced the acoustic horn for the far more sensitive electric microphone, made it possible to record the full voice of the symphony orchestra.

1926 **RCA introduced the all-electric radio,** outmoding the troublesome battery earphone sets, and heralding far finer sets to come.

1928 **TV Station W2XBS licensed to RCA,** an important early milestone in RCA Victor's quarter-century of pioneering and developing of all-electronic television.

W2XBS

1939 **RCA Victor TV at N.Y. World's Fair** brought RCA Victor television progress to the public view, and the first few thousand sets were sold for home use.

1946 **First mass-produced TV sets** released by RCA Victor. $50,000,000 in RCA Victor research had made television a practical household reality.

1949 **45 rpm system introduced by RCA Victor** First record and automatic changer basically designed for each other. New convenience, economy and enjoyment.

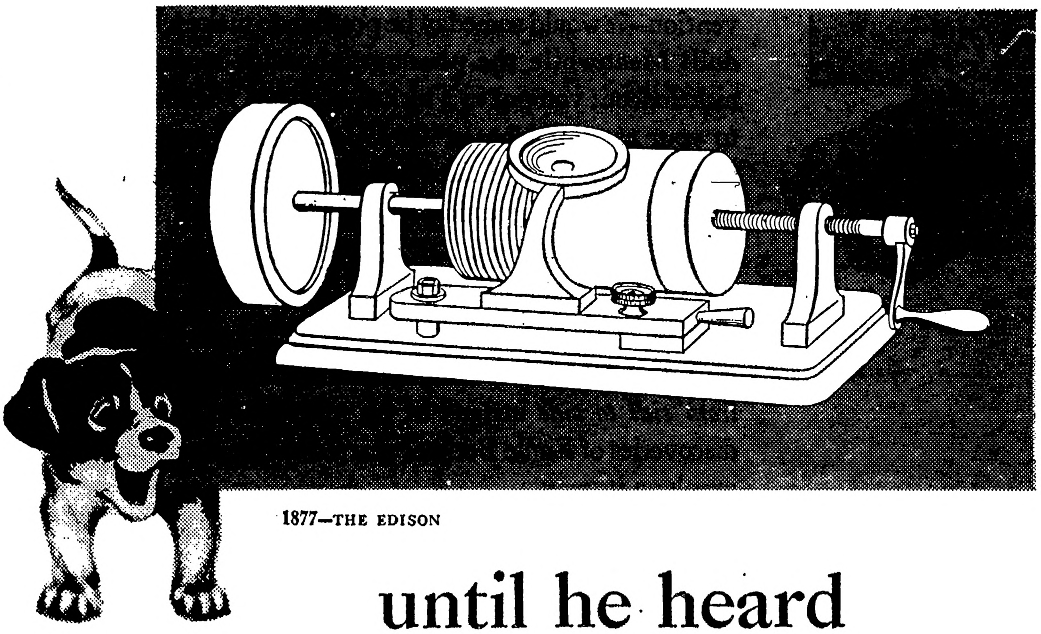
1951 **RCA Victor "Super Sets" with "Picture Power"** brought new clarity and brilliance to difficult reception areas, extended television to thousands more homes.

1952 **RCA Victor introduces "Extended Play 45's"** bringing more music for less money by doubling the playing time of popular and classical 45 rpm records.

1952 **New "Victrola" 3-speed players** to play *all* records at their finest, with all the advantages of "45"—the modern way to play records.

1952 **RCA Victor "Magic Monitor" Television Circuits.** Newest circuit system monitors picture quality *automatically* in RCA Victor—world's most wanted television.

# The talking machine was just a curiosity



1877—THE EDISON

# until he heard "His Master's Voice"

*"Mary had a little lamb,"* barely understandable, was the first sound of the phonograph seventy-five years ago. With its sound track crudely embossed on a metal-foil cylinder, Edison's invention remained a scientific novelty for ten years.

It then became a side-show novelty, when Chichester Bell and Charles S. Tainter thought of cutting grooves in a wax cylinder. This gave more lifelike sound, and visionaries saw big things ahead for the marvelous in-

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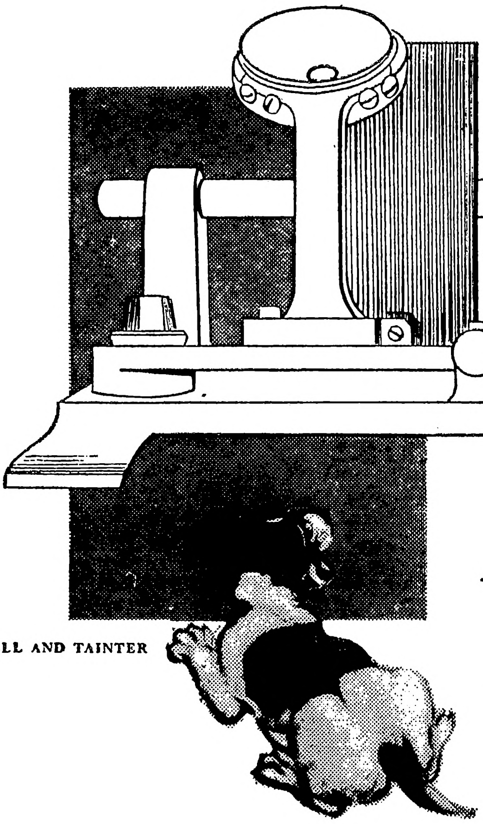
"HIS MASTER'S VOICE"



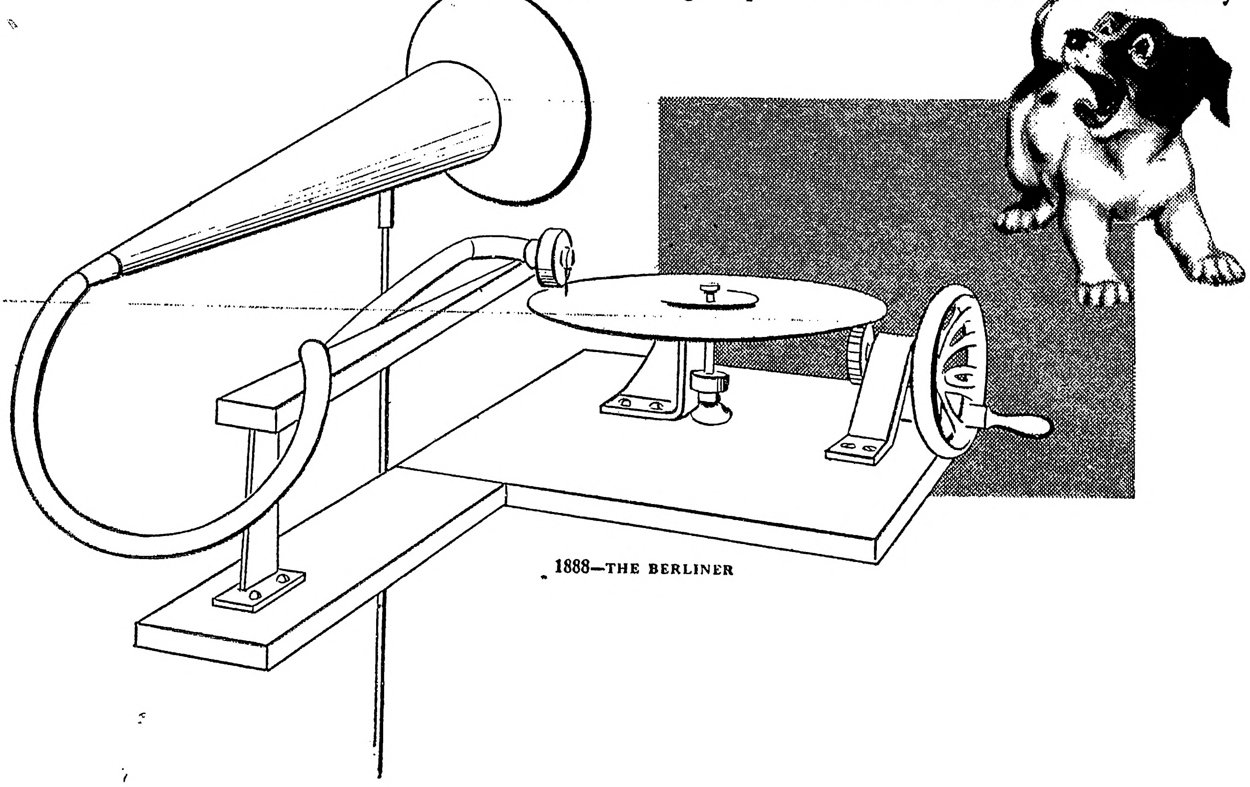
1881—THE BELL AND TAINTER

vention—it would someday be possible to make a talking doll! Meanwhile the phonograph made money as a nickelodeon: you put in a nickel, attached a stethoscope to your ears, and heard "My Celebrated Liver Cure" and "Down Went McGinty to the Bottom of the Sea." Your delighted expression was the advertising.

As the wax cylinder revolved, a mechanism pushed the needle along. But if the grooves spiralled *on a flat disc* the needle could track by itself, more accurately. Better and bigger sound, too, if the needle vibrated *from side to side* instead of up and down. These two discoveries of Emile Berliner started the modern phonograph on its way.

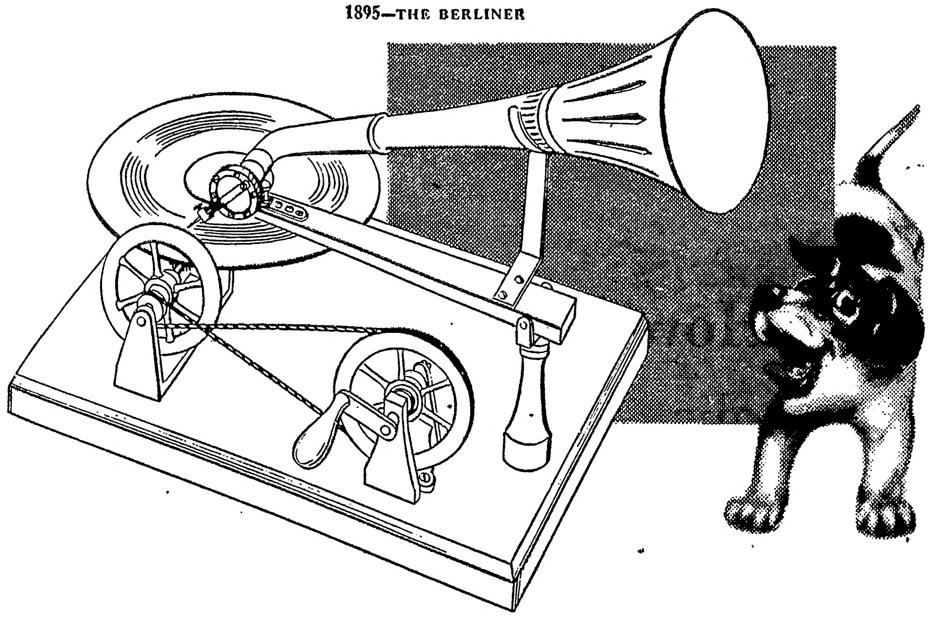
While prospective investors clamored for their talking doll, two big hurdles still faced the phonograph: a motor, and a way to duplicate records.

No artist of any standing would tolerate the hours and hours it took—making a few records at a time, bellowing his performance over and over into a battery



1888—THE BERLINER

1895—THE BERLINER

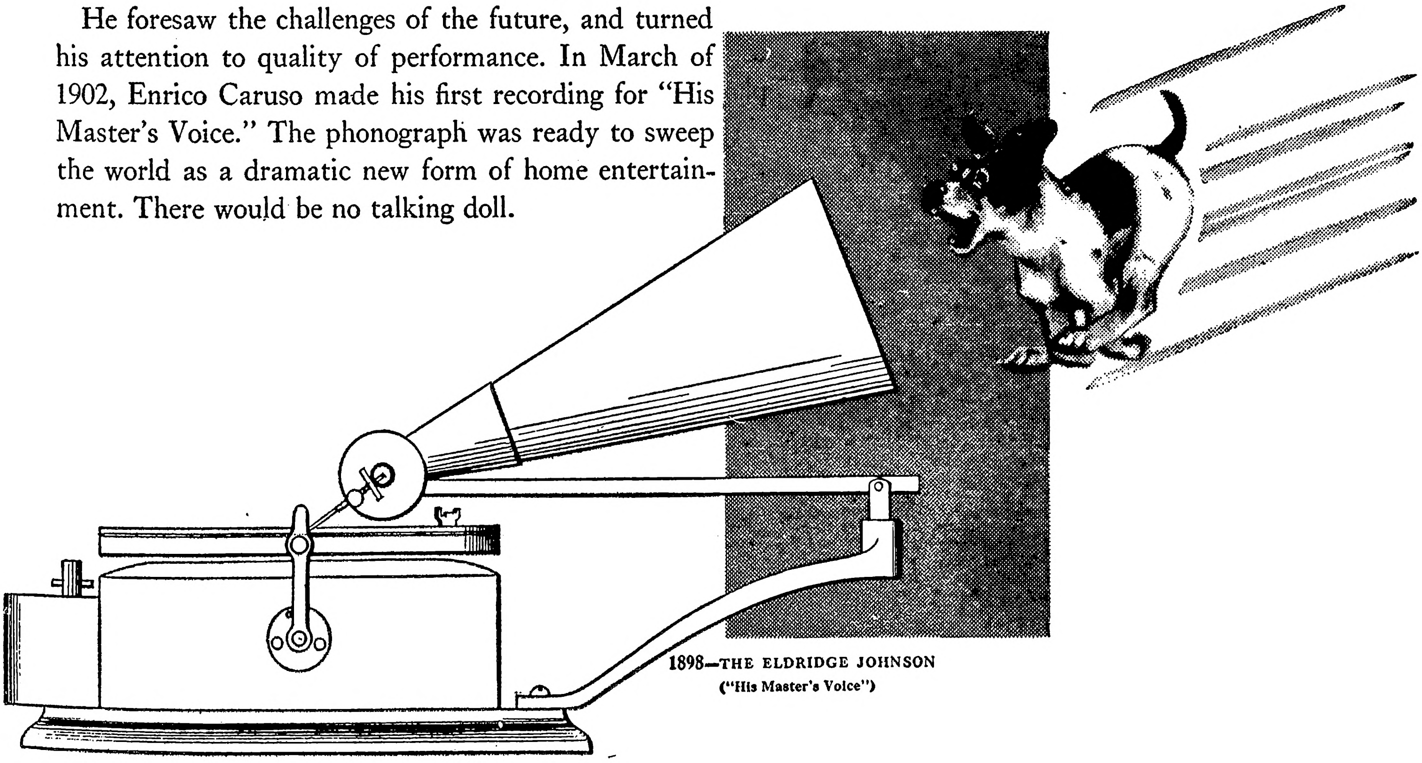


of horns. And the search for a really steady motor got nowhere until chance brought an intelligent young machinist from Camden, New Jersey, into the picture. Eldridge Johnson gave the phonograph its motor, and himself became the driving force that transformed the novelty machine into the familiar "Victrola."

To secure every possible improvement for his product, Johnson acquired the Berliner patent, and obtained rights to a process of cutting the original master in wax. This solved the duplicating problem by permitting copies to be stamped from the electroplated wax master record.

In 1900 Johnson formed his own company. A year later it became the Victor Talking Machine Company.

He foresaw the challenges of the future, and turned his attention to quality of performance. In March of 1902, Enrico Caruso made his first recording for "His Master's Voice." The phonograph was ready to sweep the world as a dramatic new form of home entertainment. There would be no talking doll.



1898—THE ELDRIDGE JOHNSON
("His Master's Voice")

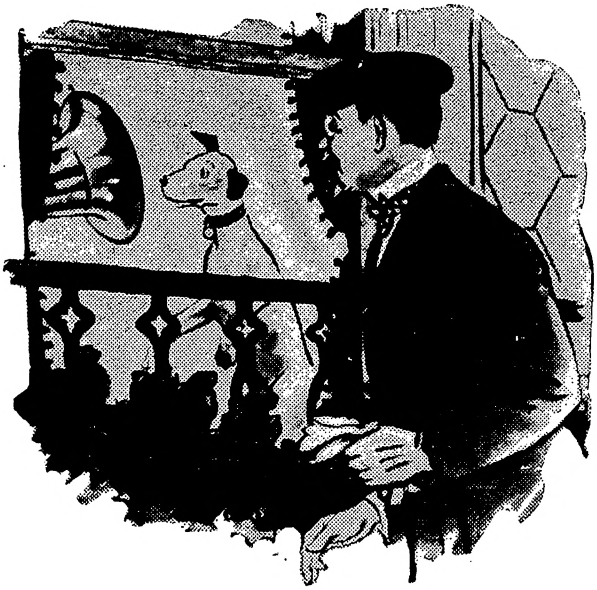
RCA VICTOR
World leader in radio
First in recorded music
First in television

TMKS ®

"HIS MASTER'S VOICE"

# How Nipper became the most famous dog in the world

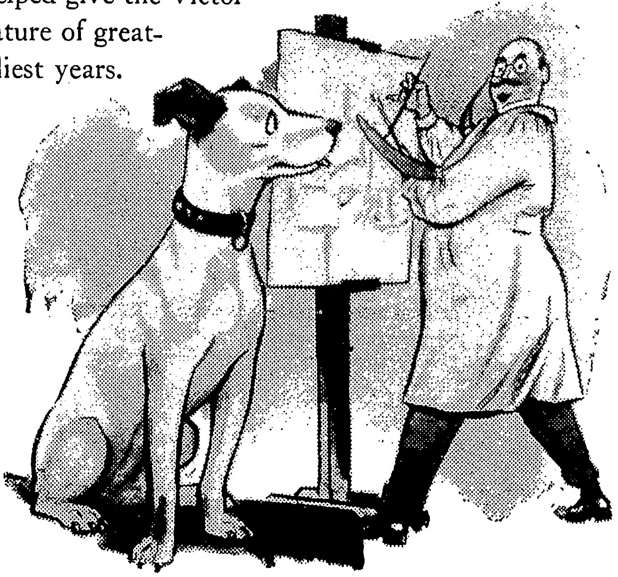
## *... symbol of the greatest music*
## *... mascot of the greatest artists*

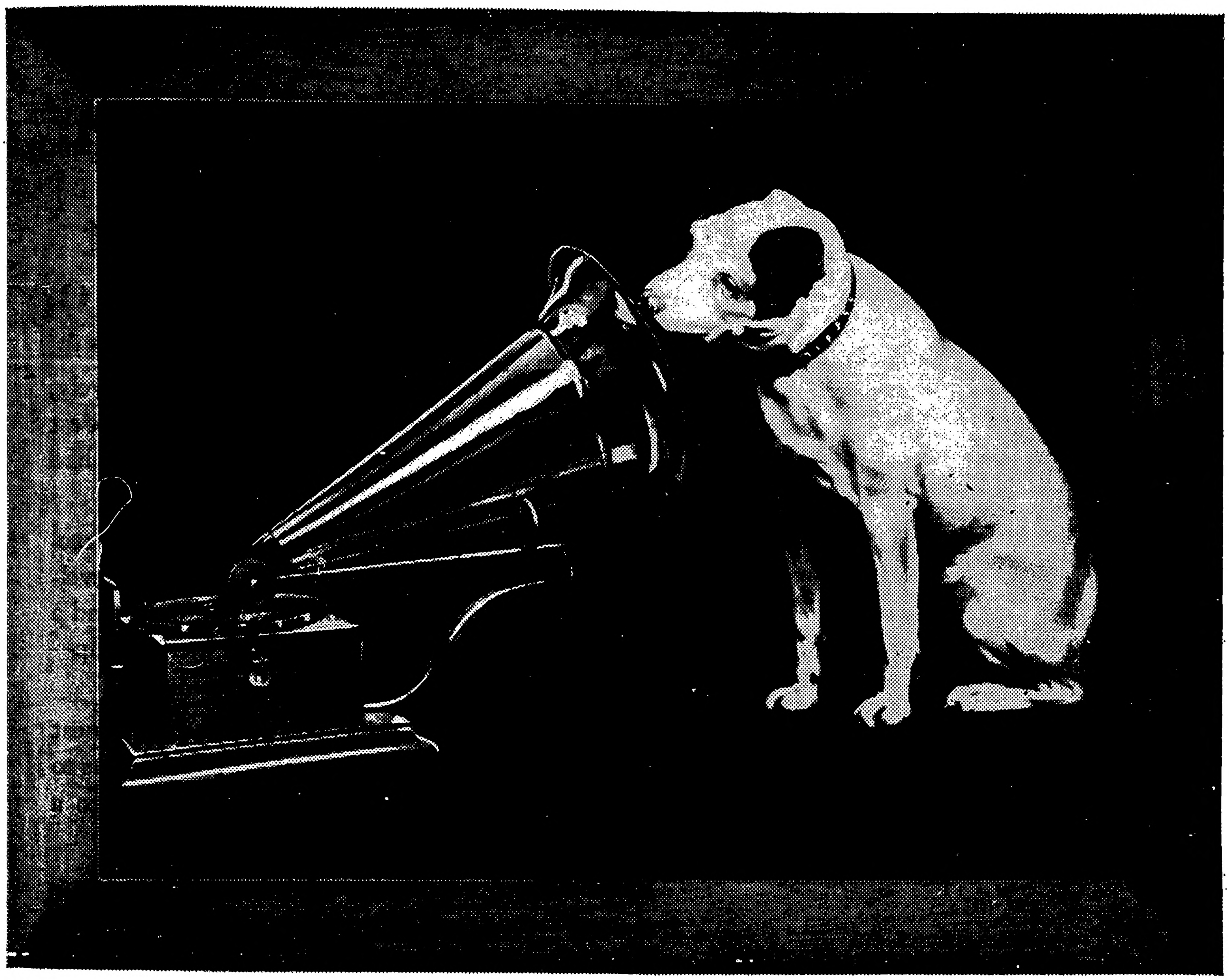


He was a real dog. His name was really Nipper. He belonged to a London artist named Francis Barraud. One day, Barraud caught sight of Nipper listening to a phonograph and was inspired to paint what he saw. He called the picture "His Master's Voice."

When the artist showed his painting to The Gramophone Company of England, whom Johnson supplied with motors and parts, they bought all rights and sent Mr. Barraud back to the studio to paint in the latest version of the machine. In America, Eldridge Johnson instantly recognized the value of the picture and the slogan. The following year, when he formed his own company, Johnson made arrangements with the Gramophone Company to use the trade mark for his products.

Coupled with the young company's vigorous advertising policy, "His Master's Voice" became known everywhere. It helped give the Victor Company the stature of greatness from its earliest years.





# “His Master’s Voice”

Nipper worked hard and faithfully for his new masters. Printed reproductions appeared everywhere. Demands for painted copies put Barraud to work for the rest of his life trying to satisfy them. For over fifty years “His Master’s Voice” has given instant identity to the Victor label and Victor instruments as a symbol of quality and leadership in the field of home entertainment.

It is doubtful if any trade mark in history has so successfully captured the imagination of so many people, or if any product has ever found so simple a device to say so much.

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FIRST IN TELEVISION

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“HIS MASTER’S VOICE”

# From Caruso's first recording in 1902

At the turn of the century, the forceful leadership of Eldridge Johnson transformed the infant phonograph industry almost overnight. Courageously, decisively, the new Victor Company moved ahead from its modest beginnings, accomplishing more in months than had been achieved in years.

The revolutionary process of stamping duplicate records from electroplated master-discs was further developed, record quality was dramatically improved, and a new repertoire of recorded performances was built up—all in an incredibly short space of time.

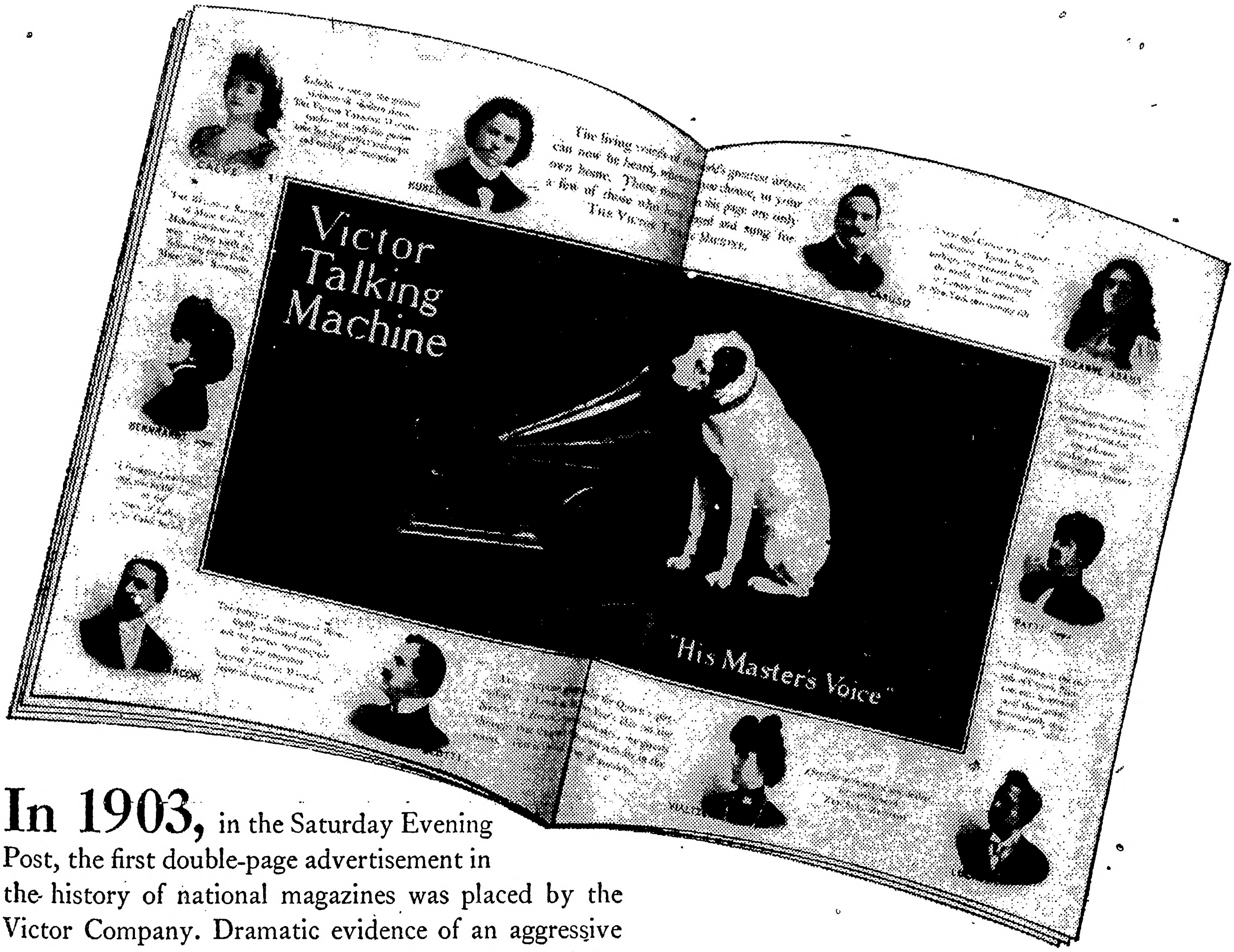
As early as March 1902 the stage was set for the most significant recording event of all—the event that was to transform the phonograph from an inspired toy to a musical instrument of commanding greatness.

Enrico Caruso was twenty-eight, his soaring reputation in its second year, when equipment was set up to make the first "His Master's Voice" recordings in Italy using the new Victor Master-Disc method. Excitement and congestion at La Scala Opera House were so great that the recording staff became involved in a challenge to a duel when they first tried to hear Caruso. Some days later the tenor breezed into the studio and recorded ten arias with "not one *stecca*, blemish or huskiness." All ten were processed without one failure. All ten were issued. When "E lucevan le stelle" was played for the directors of the Metropolitan Opera, they immediately cabled Caruso a contract. The association of Victor and the great artists was launched.

Just a year later the list was already impressive, including Calvé, Kubelik, Scotti, Plançon, Lucia, Sousa.

As the magic name of Caruso removed all barriers between the great artists and the recording studio, it became an added mark of distinction for every artist who became associated with the Victor label. And for thousands of musically minded Americans, the shadowy figures of the opera stage suddenly became a warm, living reality.

## the great names have been VICTOR names



**In 1903,** in the Saturday Evening Post, the first double-page advertisement in the history of national magazines was placed by the Victor Company. Dramatic evidence of an aggressive and confident young company striding ahead of the great business organizations of its day . . . and showing how soon and how rapidly the great artists flocked to the Victor label.

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"HIS MASTER'S VOICE"

Kreisler
Tetrazzini
Chaliapin
Paderewski
Rachmaninoff
Caruso

# The musical heritage —preserved foreve

## The World's Greatest Artists

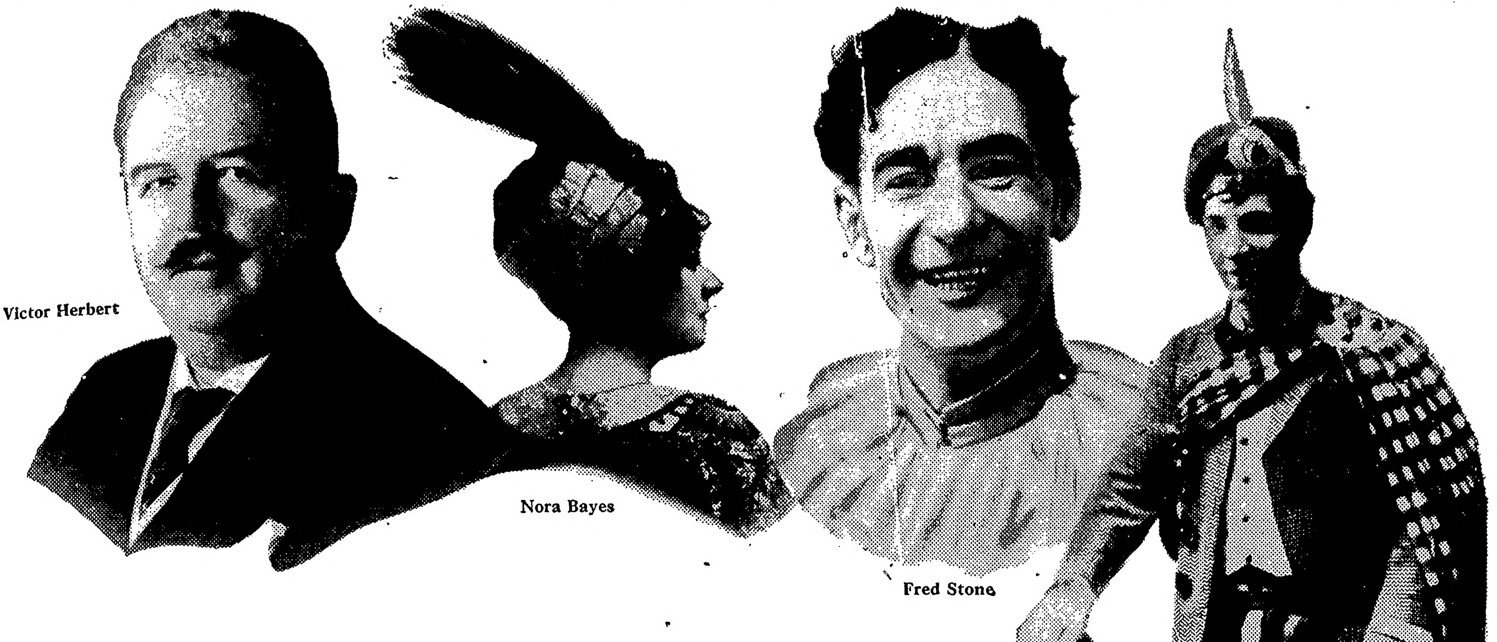
Bori
Farrar

The early years of the century were auspicious years for the new partnership of music and records. A Golden Age of opera was reaching its magnificent climax in the first decade of the century, when the phonograph record appeared like a magic carpet to spread encores throughout the world.

The glitter of the stars drew much of their luster from the enormous popularity of Victor recordings. Singers flocked to the Victor label, as a symbol of the highest artistic stature. In turn, their great reputations helped carry the Victor name to pre-eminence.

Today, they live again! From priceless master discs, RCA Victor has re-recorded an impressive collection of the early masterpieces, with new orchestral accompaniment and brilliant new quality of sound. Caruso, Tetrazzini, Schumann-Heink again sing their finest performances. Now, in company with other opera and instrumental virtuosos of their day, in RCA Victor's "Treasury of Immortal Performances" on the new speeds.

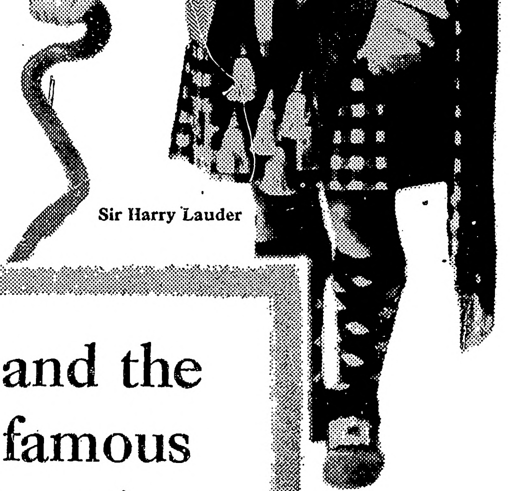
Scotti
Schumann-Heink
McCormack
Garden



Victor Herbert

Nora Bayes

Fred Stone



Sir Harry Lauder

# of our century on RCA VICTOR records

## ...and the famous entertainers

It was a far cry from the comic songs and recitations of the first phonographs to the avalanche of stars on the early Victor label. The great names of vaudeville and musical comedy soon became Victor names, and the infectious personality of Sir Harry Lauder made him a member of almost every American family before the First World War.

A few months after the word "Jazz" was invented in Chicago for the Original Dixieland Band, they made their famous first Victor Record of "Livery Stable Blues." Today, every style of popular music played by the jazz greats at their best enjoys undying popularity on RCA Victor's "Treasury" and other recent RCA Victor re-issues: Louis Armstrong, Bunny Berigan, Tommy Dorsey, Duke Ellington, Benny Goodman, Coleman Hawkins, Earl Hines, Glenn Miller, Jelly Roll Morton, Artie Shaw, Fats Waller, and many others including almost the entire Jazz Hall of Fame.

George M. Cohan

De Wolf Hopper

Elsie Janis

Al Jolson

RCA VICTOR

World Leader in Radio

First in Recorded Music

First in Television

TMKS®

"HIS MASTER'S VOICE"

To hear only the music of these two would be reason enough for owning a phonograph!

# A continuous half-century of recording for RCA VICTOR

**Toscanini** **Caruso**

To have been entrusted with the music which filled their hearts, to have been the means of presenting their priceless legacies to all who wished to hear, RCA Victor treasures among its highest privileges and achievements.

With the deepest sincerity and with every technical and artistic skill they possessed, RCA Victor recording engineers have for fifty years devoted themselves to the heroic challenge of reproducing the immortal performances of Caruso and Toscanini as faithfully as it has been humanly and scientifically possible to do.

This dedication of fifty years can be measured by a standard of excellence continuously pushed higher and higher, and reflected in every RCA Victor recording. It is readily discernible today in the "Triple Difference" which sets every RCA Victor recording apart: The world's greatest artists, the world's truest sound, the world's finest quality.

In 1921, the last year of Caruso's life, appeared Arturo Toscanini's first Victor recording. This year marks an

TOSCANINI'S FIRST RECORD IN 1921 COST $1.50. NOW FOUR TIMES unbroken half century of Victor recording by these towering giants of our time.

In more than thirty years of recording for Victor, Toscanini has immortalized nearly one hundred of his greatest and best-loved interpretations.

This month, for the first time on records,

# ...by the two whose names tower above all

comes a great Toscanini performance for which his preparation literally began fifty years ago when Caruso was recording his first arias.

This month, "after 50 years of studying and performing it," Toscanini's great recording of Beethoven's final symphony comes as a fitting marker for the first half century of great recording, and as a supreme showcase for another great RCA Victor achievement of this anniversary year: New Orthophonic Sound.

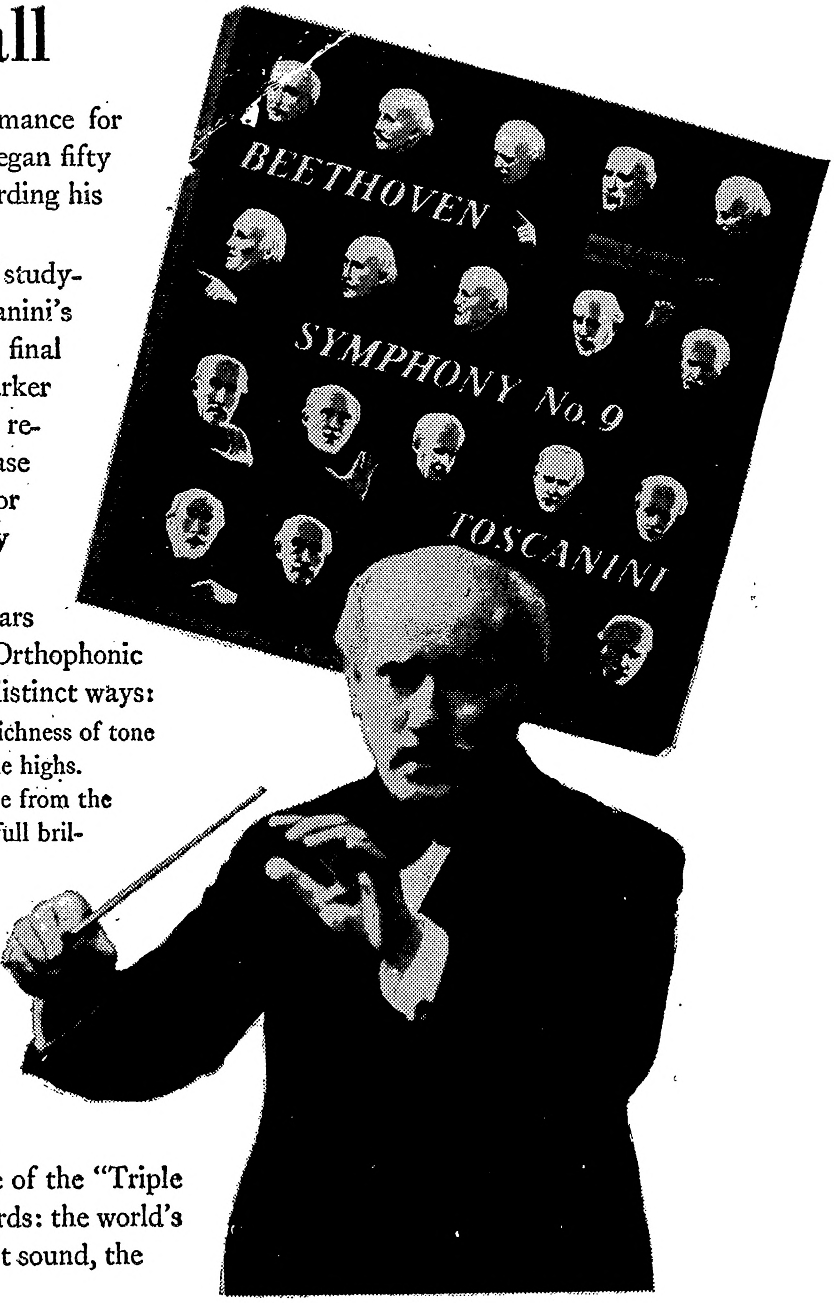
Culmination of seventy-five years of the history of recording, New Orthophonic Sound enriches listening in four distinct ways:

**1.** Complete frequency range—full richness of tone in both the extreme lows and extreme highs.

**2.** No loss of high frequency response from the outside to the inside of the record—full brilliance from beginning to end.

**3.** Ideal dynamic range suitable for home listening—lifelike and natural, without exaggerated effects. **4.** Improved quiet surface, assured by a new anti-static compound and 12 separate audio-visual inspections.

This great Toscanini performance stands as a superb example of the "Triple Difference" in RCA Victor Records: the world's greatest artists, the world's truest sound, the world's finest quality.



THE MUSIC ON ONE "EP" ONLY $1.50.

RCA

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WORLD LEADER IN RADIO
FIRST IN RECORDED MUSIC
FIRST IN TELEVISION

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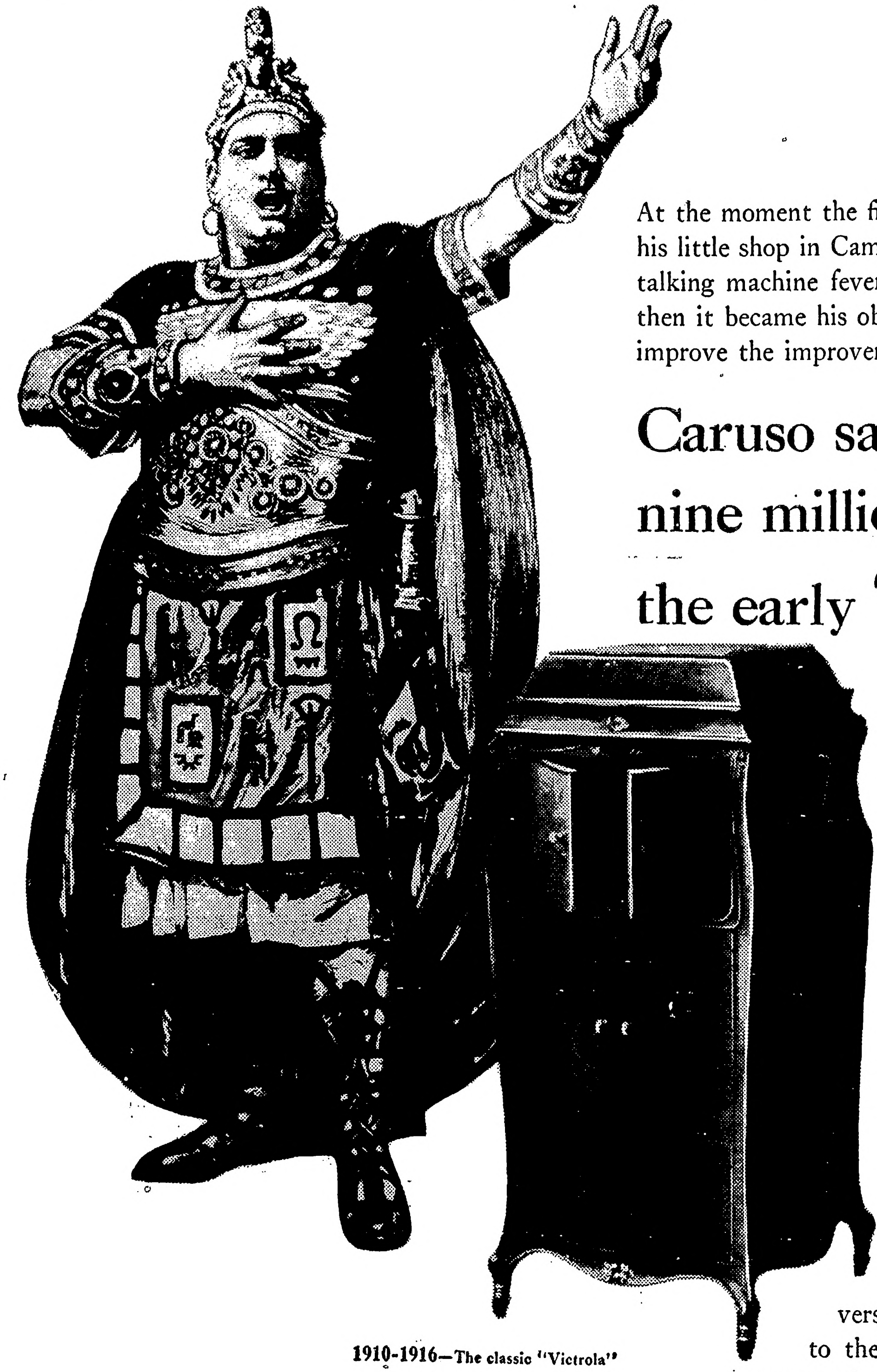
"HIS MASTER'S VOICE"

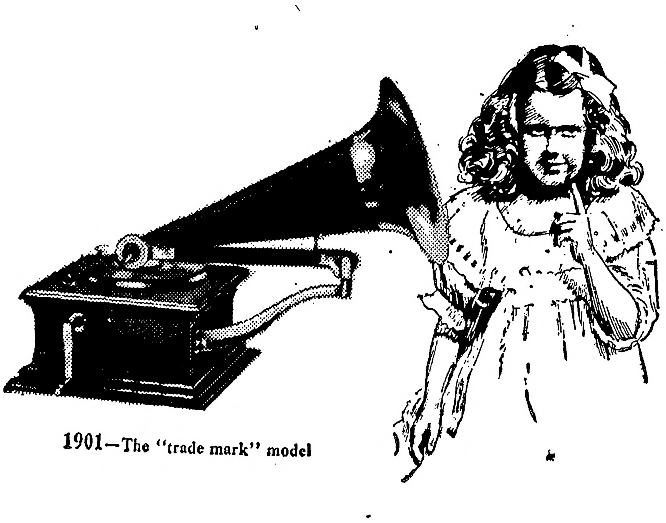
# Caruso sang over nine million encores for the early "VICTROLA"...

At the moment the first crude phonograph came into his little shop in Camden, Eldridge Johnson said "the talking machine fever broke out all over me." From then it became his obsession to improve, and then to improve the improvement. "Our greatest secret process," he said, "is this: we seek to improve everything we do every day." This is the theme which runs through the story of the "Victrola" phonograph, the history of recording, and on into the electronic fields of radio and television . . . culminating today in the great David Sarnoff Research Center of RCA at Princeton, N. J.

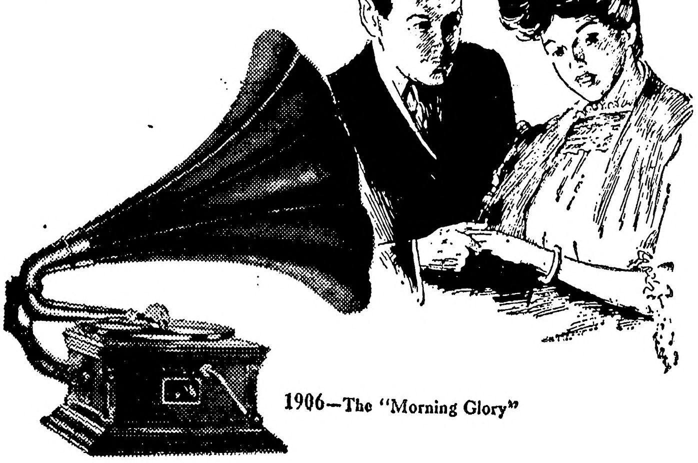
With his first model in the stores, Eldridge Johnson proceeded to make a better one. Soon the original "trade mark" model, with its horn proceeding directly from the needle, was outdated. In 1902 the horn reversed its direction and was attached to the end of a rigid tone arm. The goose neck and tapered tone arm, the following year, were among the most important developments in the company's history. While it wasn't known at the time, the horn's gradual taper



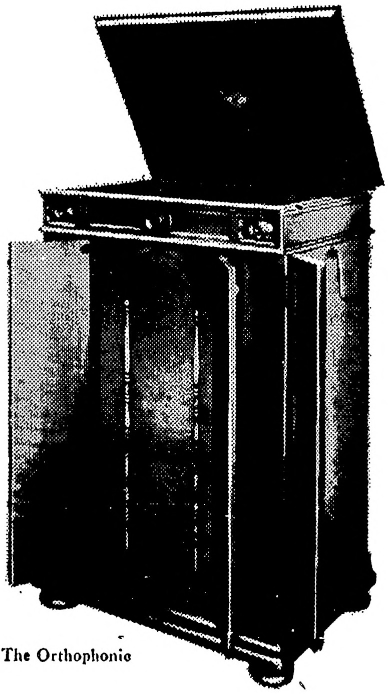
**1910-1916**—The classic "Victrola"



**1901**—The "trade mark" model



**1906**—The "Morning Glory"



1925—The Orthophonic

was a forerunner of the Orthophonic idea fully developed in 1925. With the "Morning Glory" shape in 1906, the horn type machine reached a level of performance miraculous in its day. The same year, the horn was first enclosed in a console, and from 1910 to 1926 the familiar "Victrola"—its simple, classic shape almost a trademark in itself—was the musical instrument of the world. Over a million of the famous Model XI were sold.

# . . . In the 'twenties, a new sound

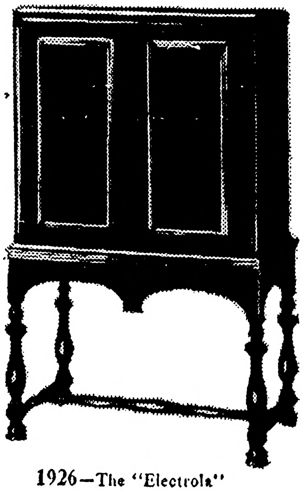
In the 'twenties came a new look and a new sound. "Orthophonic" became a magic word in 1925. An exponential horn produced sounds of a clarity, range and volume which made listening to the new electrically recorded discs an exciting experience. In the recording studio, microphones replaced the old acoustic horn. Drums and other bass instruments could now be heard clearly for the first time. Now, at last, the entire symphony could speak in its full voice.

The "Electrola" added a further dimension to the playing of the new records, bringing electrical amplification to the phonograph. In 1927, the first automatic record changer.

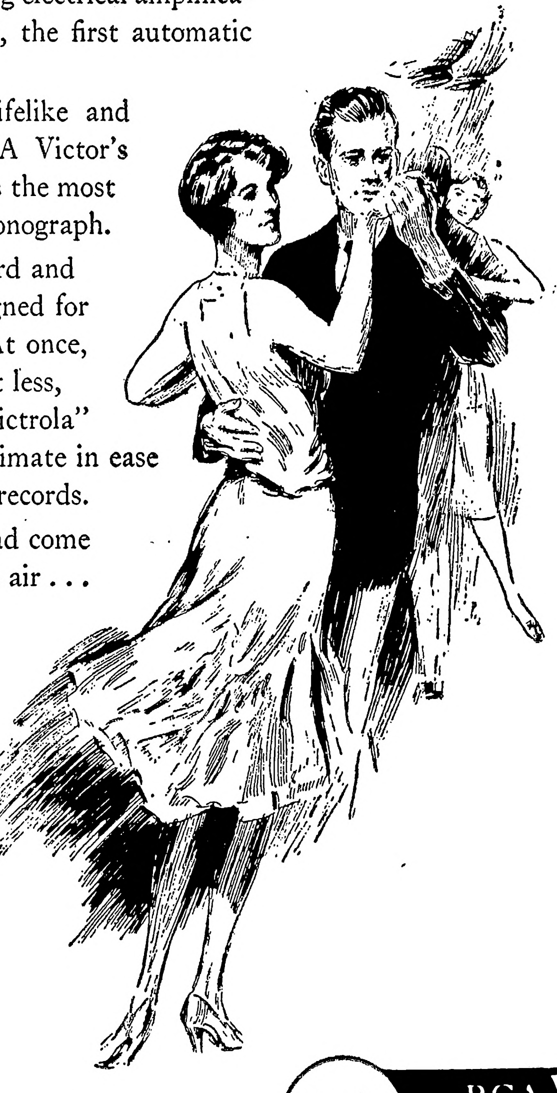
Recorded sound grew more lifelike and more dramatic, until today RCA Victor's "New Orthophonic Sound" brings the most lifelike music ever played on a phonograph.

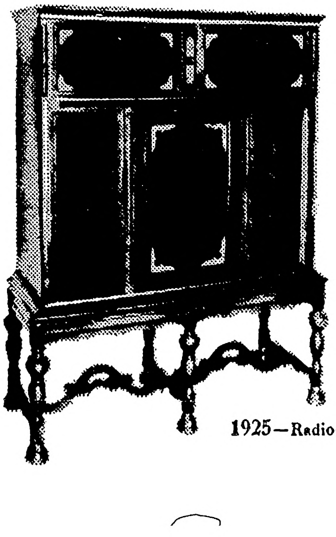
In 1949 appeared the first record and automatic changer basically designed for each other: the 45 rpm system. At once, record playing was more fun, cost less, sounded better. Today, a new "Victrola" 3-speed phonograph offers the ultimate in ease of operation and enjoyment of *all* records.

Meanwhile, in the 'twenties, had come the new marvel of music from the air . . .



1926—The "Electrola"



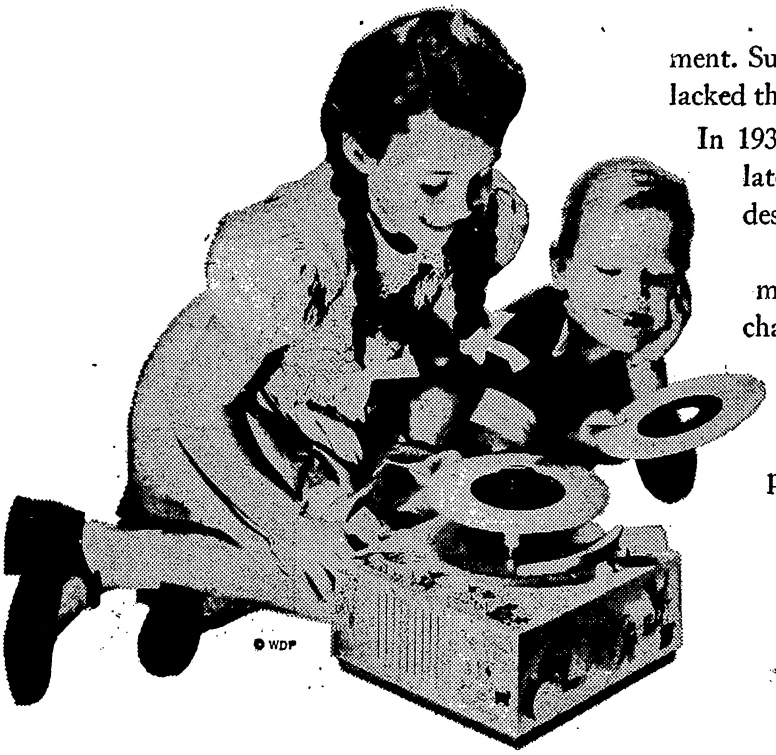


1925—Radio-Phonograph Combination

RCA VICTOR
WORLD LEADER IN RADIO
FIRST IN RECORDED MUSIC
FIRST IN TELEVISION
TMKS®
"HIS MASTER'S VOICE"

# With the new speeds...more fun, more value, and more people playing more records!

Automatic record changers were pioneered by RCA Victor in 1927. Early models were complicated and cumbersome, with posts and clamps often requiring adjustment. Subsequent designs were improvements, but still lacked the needed simplicity and reliability.



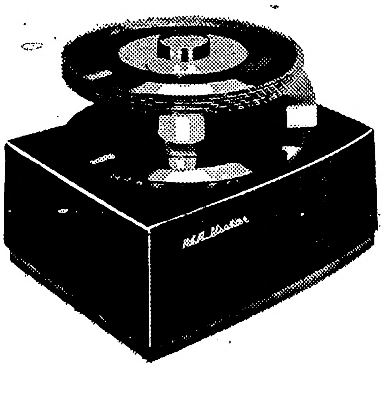
In 1939 came a fresh new start resulting, ten years later, in the first record and record changer ever designed for each other! So simple, with a big hole in the record and the entire changing mechanism inside the spindle. Now, automatic changing cost little or no more than a manual changer. And with the little "45" records, De Luxe vinyl plastic records cost no more than shellac "78's" . . . non-breakable, and providing up to ten times longer playing life.

# "VICTROLA" 45 RECORD PLAYER

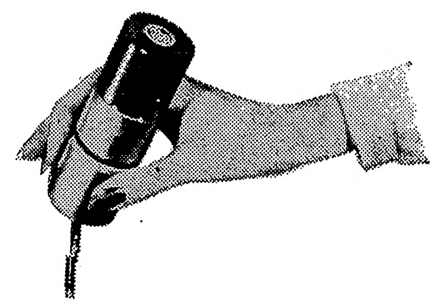
At last, needle noise was virtually eliminated, with play after play showing no sign of record wear.

It simplified record playing, made it so much more fun, that "45" records are now selling over five million a month. For many homes, "45" is the whole answer to recorded music in a compact nutshell.

Now, for enjoyment of *all* speeds, comes the miraculous new changer built around "45"! Time- and trouble-saving innovations to play *all* speeds



THE CENTER IS THE SECRET!



easier and features the *modern* way to play records with a simple, slip-on spindle. The center's the secret!

Now, on one compact unit any record on the shelf, any record in the store, can be played automatically ... the *easiest way.*

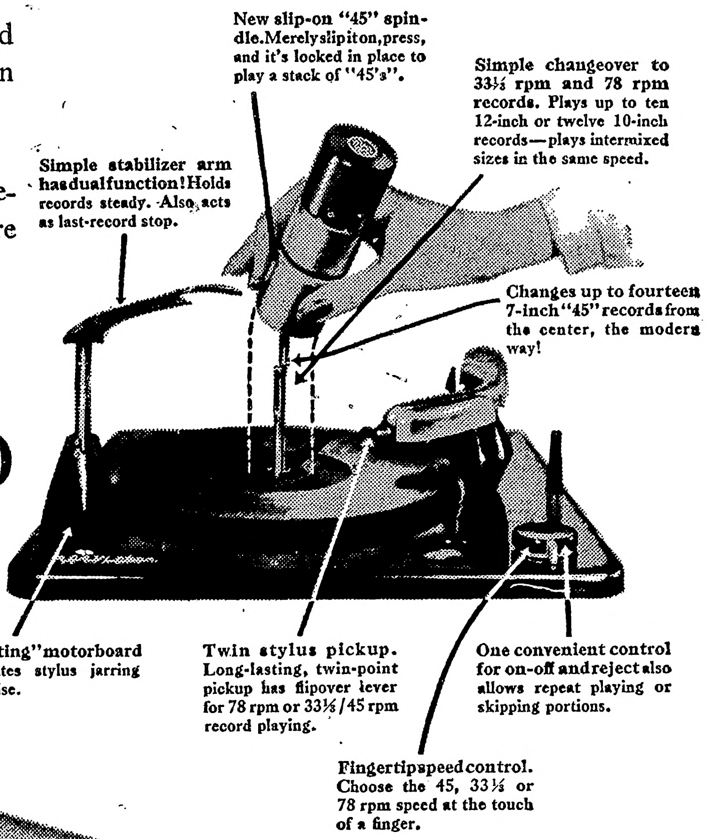
The new three-speed attachment can play through any radio, phonograph or television set. Also a compact,

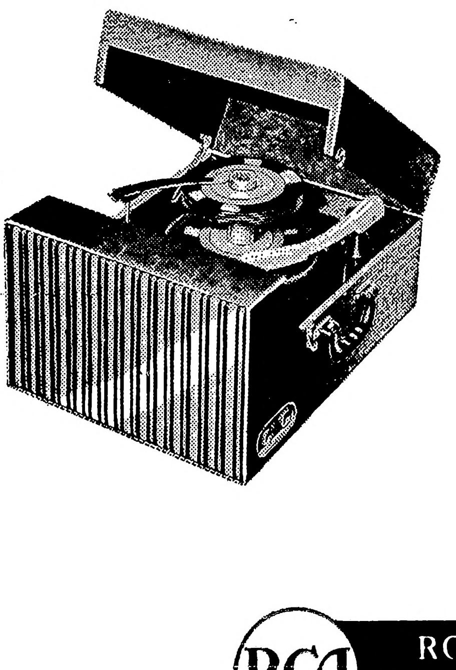
# First all-speed player to play all records automatically... at their best!

complete 3-speed phonograph in a table model and a portable ... and a wonderfully trim combination unit with AM radio.

Another great milestone of the phonograph's seventy-fifth year ... a great RCA Victor achievement to make record playing and record buying more attractive than ever.

# "VICTROLA" 3-SPEED RECORD PLAYER


New slip-on "45" spindle. Merely slip it on, press, and it's locked in place to play a stack of "45's".
Simple changeover to 33⅓ rpm and 78 rpm records. Plays up to ten 12-inch or twelve 10-inch records—plays intermixed sizes in the same speed.
Simple stabilizer arm has dual function! Holds records steady. Also acts as last-record stop.
Changes up to fourteen 7-inch "45" records from the center, the modern way!
"Floating" motorboard eliminates stylus jarring and noise.
Twin stylus pickup. Long-lasting, twin-point pickup has flipover lever for 78 rpm or 33⅓/45 rpm record playing.
One convenient control for on-off and reject also allows repeat playing or skipping portions.
Fingertip speed control. Choose the 45, 33⅓ or 78 rpm speed at the touch of a finger.



RCA VICTOR
WORLD LEADER IN RADIO
FIRST IN RECORDED MUSIC
FIRST IN TELEVISION

TMKS®

"HIS MASTER'S VOICE"

GILBERT
SULLIVAN
RCA VICTOR
KREUTZER SONATA
HEIFETZ
MOISEIWITSCH
ANDERSON
CHOPIN
BEETHOVEN
SYMPHONIES Nos. 1 and 9
TOSCANINI
HOROWITZ
REINER
MOZART
concerto
no. 10
AMPARO AND
JOSE ITURBI
concerto
no. 20
BOSTON
SYMPHONY
ORCHESTRA
CHARLES MUNCH
Water Music Suite
OVERTURE TO MARRIAGE OF FIGARO
OVERTURE TO GENOVEVA
RCA Victor
Ballet
Bizet

*Great new performances . . .*

*Soon to be released . . .*

Licia Albanese

First Piano Quartet

Nathan Milstein

Ezio Pinza

Gladys Swarthout

Marian Anderson

Jussi Bjoerling

Alexander Brailowsky

Ania Dorfmann

Mischa Elman

Arthur Fiedler

Kirsten Flagstad

Heifetz

Vladimir Horowitz

José Iturbi

William Kapell

Wanda Landowska

# Today, as for the past fifty years, the world's greatest artists are on RCA VICTOR records

Mario Lanza

Yehudi Menuhin

Robert Merrill

Zinka Milanov

Pierre Monteux

Charles Munch

Patrice Munsel

Paganini Quartet

Jan Peerce

Gregor Piatigorsky

Fritz Reiner

Artur Rubinstein

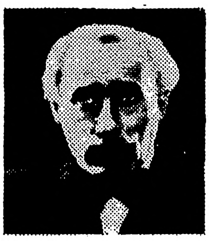
Robert Shaw

Risë Stevens

Leopold Stokowski

Set Svanholm

Ferruccio Tagliavini


Arturo Toscanini

Helen Traubel

Margaret Truman

Leonard Warren

Whittemore & Lowe

ON ONE "EP" ONLY $1.50.

RCA

RCA VICTOR

TMKS®

"HIS MASTER'S VOICE"

Country Classics
Eddy ARNOLD

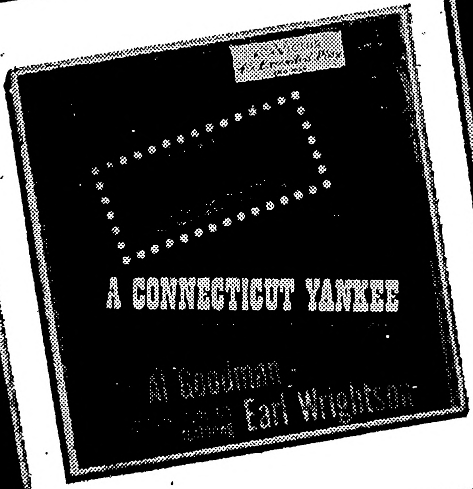
FRANKIE CARLE
HONKY TONK

VICTOR RECORD

*From "Floradora" of 1901*

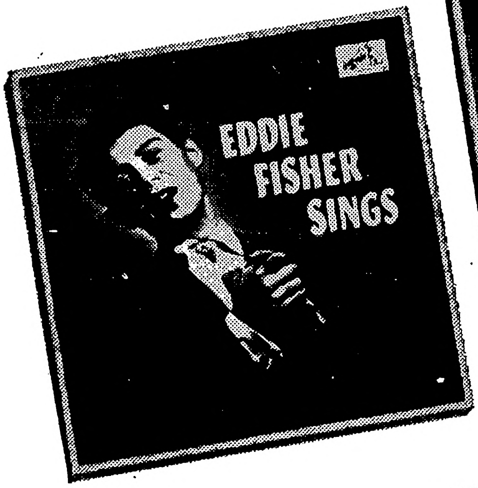
Perry Como
TV Favorites

# *The Stars who make the hits*


A CONNECTICUT YANKEE
Al Goodman
Earl Wrightson

GLENN MILLER CONCERT
Vol. 1
THE TREASURY OF IMMORTAL PERFORMANCES

Ralph Flanagan


EDDIE FISHER SINGS

Betty Hutton

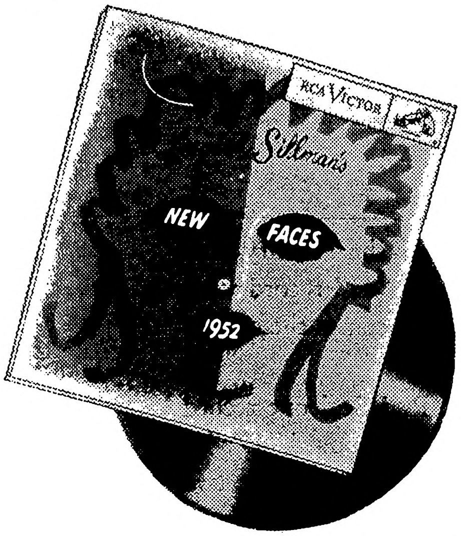
RCA Victor
Wish You Were Here
ORIGINAL CAST
Arthur Kober — Joshua Logan
Harold Rome
45

Tony Martin

the story of a piano
Andre Previn
at the Piano, conducting the RCA Victor Orchestra

George Beverly Shea

WITH THE BIG "45 EP" NEWS THIS MONTH, POP ALBUMS NOW ONLY



Rosalie Allen

Eddy Arnold

Tony Bavaar

Bell Sisters

Elton Britt

Frankie Carle

Savannah Churchill

Perry Como

# —to *"New Faces of 1952"*

# *are on RCA VICTOR records*

Dennis Day

Eddie Fisher

Fontane Sisters

Steve Gibson

Al Goodman

John Greer

Phil Harris

Homer & Jethro

Johnny & Jack

Spike Jones

Jordanaires

Pee Wee King

Lisa Kirk

Freddy Martin

Vaughn Monroe

Buddy Morrow

Jane Pickins

André Previn

Henri Rene

Roy Rogers

Dinah Shore

Hank Snow

Tampa Red

The Three Suns

June Valli

Hugo Winterhalter

**$2.80 FOR 8 TUNES, $1.40 FOR 4.**

RCA
RCA VICTOR
WORLD LEADER IN RADIO
FIRST IN RECORDED MUSIC
FIRST IN TELEVISION
TMKS®
"HIS MASTER'S VOICE"

Still another new step forward, on the seventy-fifth birthday of the phonograph! A new "45" record with double the playing time! Down again comes the cost of great music by the greatest artists.

The new "Extended Play 45" Red Seal one-record album—same size and same speed as standard "45's"—sells for $1.50, plays four standard selections or two longer selections . . . up to 8 minutes a side, up to 16

# Now, great RCA VICTOR performances at a new low cost . . . on the new "Extended Play 45" records!

minutes a record. Just about half the price of the same music on "78". And with it, the wonderful convenience and compactness of the "45" record . . . the luxury of the simplest, easiest system ever devised for automatic record changing! Plus the wonderful tone and brilliance of the "45" record on non-breakable De Luxe vinyl plastic which gives so many more plays without a sign of record wear.

BECAUSE YOU'RE MINE

Divide the price of the record by four . . . and just imagine buying a great aria by a great artist for only 38¢! In the early Victor days, the equivalent aria cost a dollar, a dollar and a half, or even five dollars. Today, everyone can afford to own and enjoy great music at home.

No need to be content with any but the finest performance . . . the finest artist. How much more pleasure in a Chopin Nocturne when played by Brailowsky or Horowitz or Rubinstein . . . in Schubert's Ave Maria when sung by Marian Anderson!

This month's first listing of classical selections on "Extended Play 45" contains fifty records with well over a hundred titles. . . all by artists everyone knows and loves. A superb selection to choose

STEVENS
RCA VICTOR
REINER
MERRILL
PEERCE

from, featuring great names in music which read like music's "Hall of Fame": Albanese, Anderson, Brailowsky, Di Stefano, Elman, Fiedler, First Piano Quartet, Heifetz, Horowitz, Iturbi, Koussevitzky, Melton, Merrill, Milstein, Monteux, Munsel, Peerce, Pinza, Reiner, Romberg, Rubinstein, Shaw Chorale, Stevens, Stokowski, Swarthout, Traubel, Toscanini, Warren, Whittemore and Lowe.

# CARMEN Habanera and Seguidilla, Entr'acte and Toreador Song–all for $1.50

Here, at an exciting new low price, is music in a class by itself, set apart by RCA Victor's Triple Difference: the world's greatest artists, the world's truest sound, the world's finest quality.

With the new RCA Victor 3-speed player, music lovers can enjoy the convenience of playing *all* records at their best, and enjoy their new "Extended Play 45" records as they were designed to be played.

RCA VICTOR
WORLD LEADER IN RADIO
FIRST IN RECORDED MUSIC
FIRST IN TELEVISION

TMKS®

"HIS MASTER'S VOICE"

More reason than ever for owning a "45"!

A tantalizing batch of new "buys" no pop fan could resist . . . at a new low price so appetizing the new platters will really sizzle.

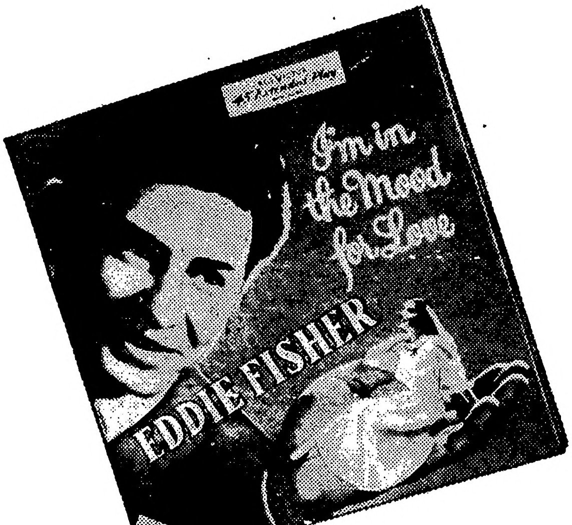
## . . . and up pops the Pop Album on "45 EP"!

The new "Extended Play 45" one-record albums, give double the music . . . play two standard selections on a side. You can pile up a concert of 28 tunes to play at one touch of a button without changing a record!

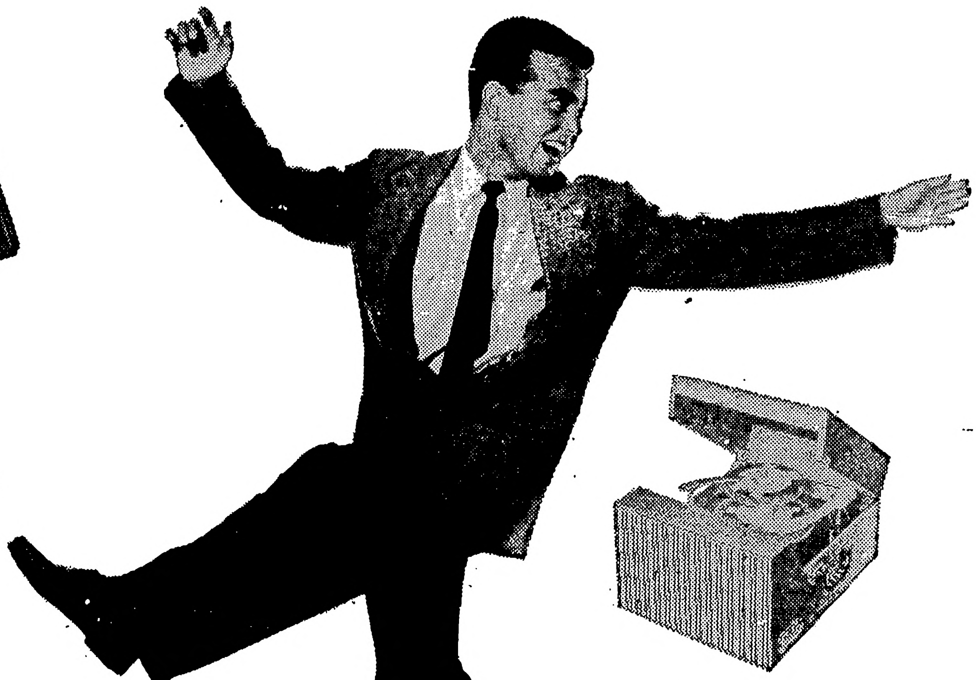
And look at the new low prices! $2.80 for eight tunes, $1.40 for four.

Here's just a sample of what's coming up: Great new albums like Eddie Fisher's "I'm in the Mood for Love" . . . Frankie Carle's "For Me and My Gal" . . . Spike Jones' "Bottoms Up" . . . "Caravan" by Vaughn Monroe, "Story of a Piano" with Andre Previn and Al Goodman's "Rio-Rita and Connecticut Yankee." Each with 8 tunes on 2 records for $2.80.

And another great package of hits of all time, in the new 8-tune albums: a new Glenn Miller Concert (Volume III), a whole series of 60 greatest hits of the past twenty years in albums called "This is Artie Shaw,"



OLD OX ROAD
RALPH
Flanagan



"This is Benny Goodman," "This is Tommy Dorsey." Hal Kemp, Duke Ellington, Ray Noble, Oscar Peterson are also in the line-up, bringing their best.

## 8 full selections on just 2 records only $2.80

On the sensational new 4-tune single come 100 great hits to start off the series. For example: "Theme Songs" of Shaw, Goodman, Ellington and Barnett played by the masters, "Dance Band Hits" played by Dorsey, Clinton, Miller, Weems, "Naughty Marietta" with 4 selections under Al Goodman.

A terrific menu to place before those healthy, growing "45" appetites!

## 4 full selections on just 1 record only $1.40

Announcement of the exciting, new one-record and two-record pop albums on "45 Extended Play" adds still another big landmark to celebrate on the 75th birthday of the phonograph. The hits in a handy new form at a dandy new cost to make popular records more popular than ever! From now on, all new RCA Victor hit albums will be on money-saving "45 EP"! And by early '53, all pop albums in the "Music America Loves Best" catalog will also be available on "45 EP"!

Somebody Loves Me
Betty Hutton
For Me and My Gal
Vaughn Monroe
There! I've Said It Again
Ballerina
Riders in the Sky
Sound Off
bottoms
Songs of Good Cheer
Spike Jones
Let's Dance Tonight

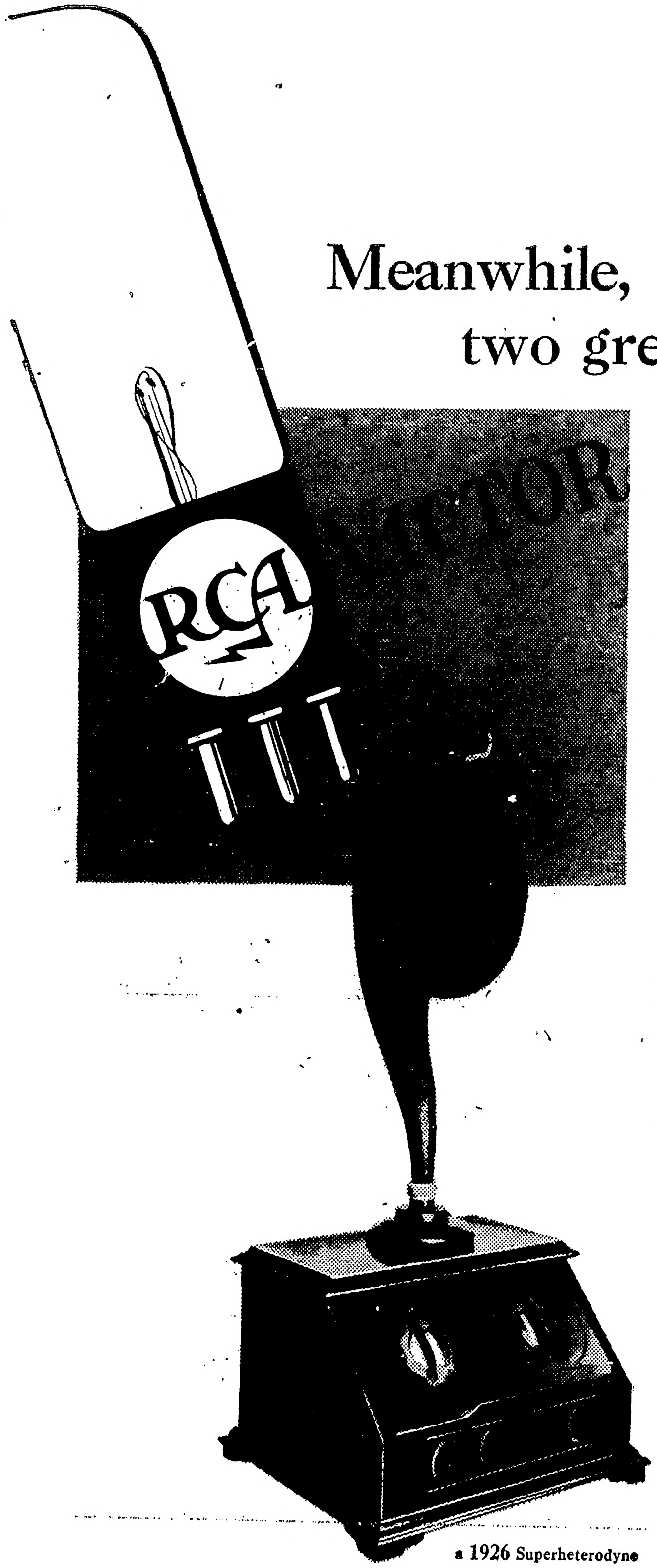
RCA VICTOR

TMKS®

"HIS MASTER'S VOICE"

In 1916, David Sarnoff, then Asst. Traffic Manager of the Marconi Wireless Telegraph Co. of America, outlined a plan . . . "I have in mind a plan which would make radio a household utility in the same sense as a piano or phonograph. The receiver can be designed in the form of a simple radio music box and arranged for several different wave lengths, changeable with the throwing of a single switch or pressing a single button..."

# Meanwhile, two great companies became one



a 1926 Superheterodyne

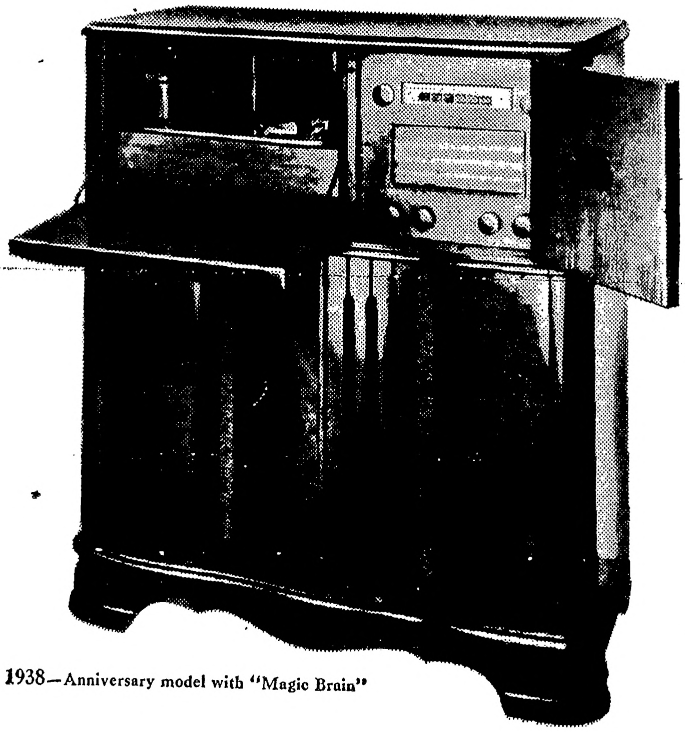
The plan did materialize! The Radio Corporation of America, created in 1919 to provide an all-American communications company, spearheaded the rapid realization of that plan.

To the world of home entertainment opened the miraculous new possibilities of electronics, when the Radio Corporation of America and the Victor Company joined.

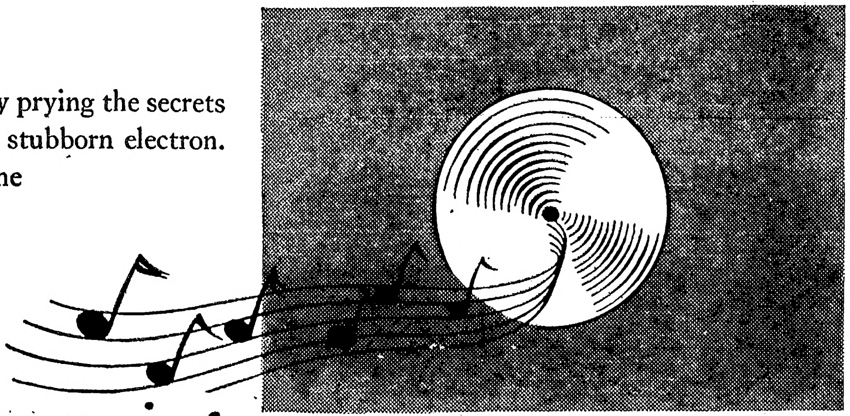
The stars that America had welcomed into their homes on records were greeted as old friends on radio . . . first heard through earphones on the old crystal set or the complicated battery sets that almost required a home engineer to operate.

In 1924 the first superheterodyne models and in 1926 the all-electric radio utilizing the light socket as a source of current brought General Sarnoff's vision of a radio operated by a single switch or button, much closer to reality.

But the dials on the Bakelite panel were still formidable. The voice of the horn speaker was still strident, punctuated with squeals of static. The men in the RCA



1938—Anniversary model with "Magic Brain"



laboratories explored deeper, steadily prying the secrets of better communications from the stubborn electron. With the cone speaker, sound became smoother. One by one the maze of controls disappeared behind the panel. Year by year, sets cost less . . . worked far better.

## and made electrons sing

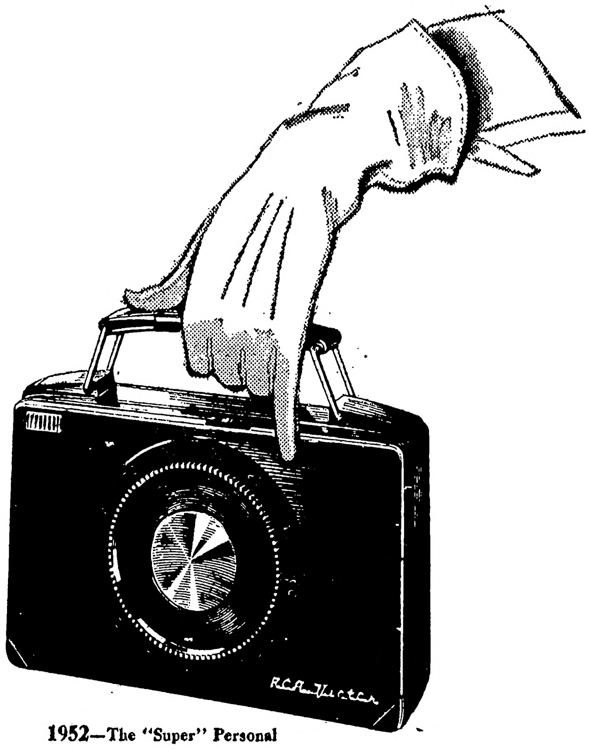
In 1935 the finest radio-phonograph cost $600.00. By 1940, enjoyment and value redoubled . . . in the popular Anniversary model for $195.00. It had the "Magic Brain" reception, a roll-out record changer, six pushbuttons, a built-in antenna.

In '46 came the magnificent Crestwood combination with the "Golden Throat" tone system—finest in the industry.

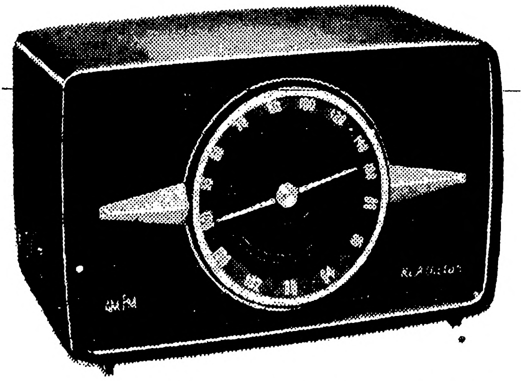
By 1950, the consumer trend was toward compact, mobile sets that could be carried from room to room. One of RCA Victor's leaders in that trend was the powerful Livingston AM/FM receiver with unsurpassed performance compactly designed.

Today RCA Victor miracles continue . . . new sets turn on to wake you up, shut off after lulling you to sleep, even start your morning coffee. Today's remarkable Super "Personal" portable radio plays *ten* times longer than any previous portables of its size—without changing batteries.

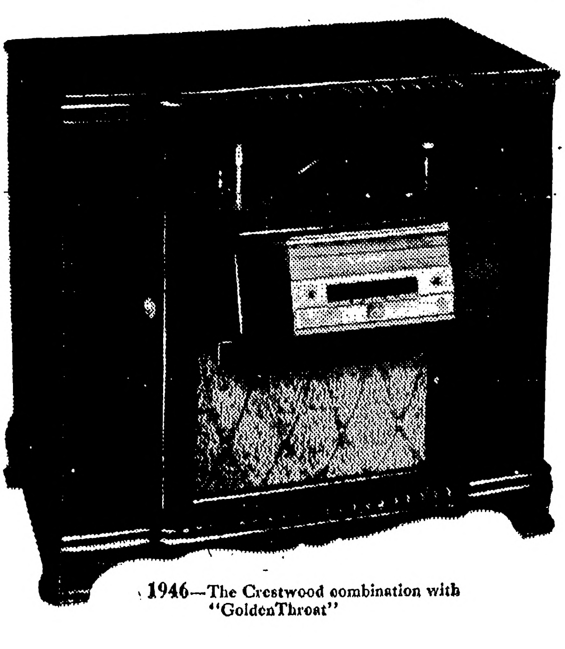
Meanwhile, the outstanding success of one dream had merged with the challenge of another...as sight blended with sound in the modern miracle of television.



**1952**—The "Super" Personal



**1951**—The Livingston AM/FM table model



**1946**—The Crestwood combination with "GoldenThroat"

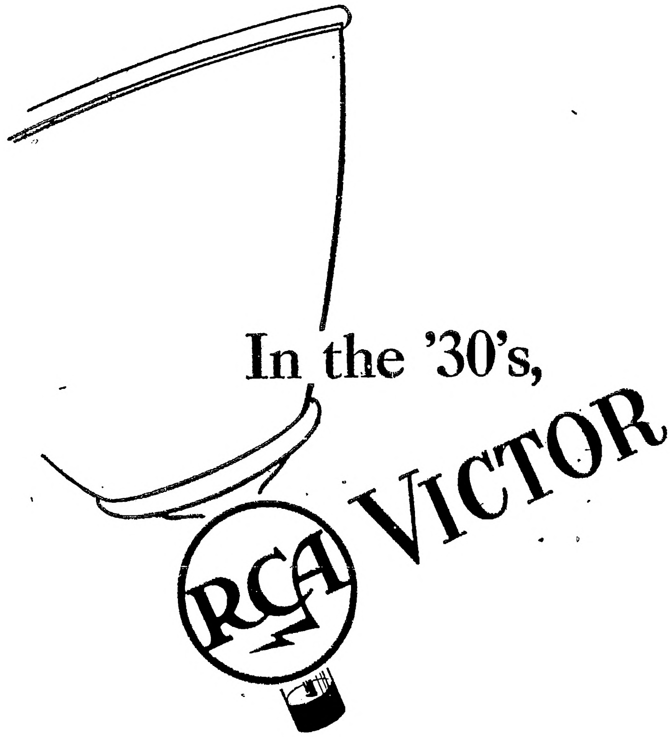
RCA

RCA VICTOR

World Leader in Radio
First in Recorded Music
First in Television

TMKS®

"HIS MASTER'S VOICE"



# In the '30's, RCA Victor perfected the kinescope

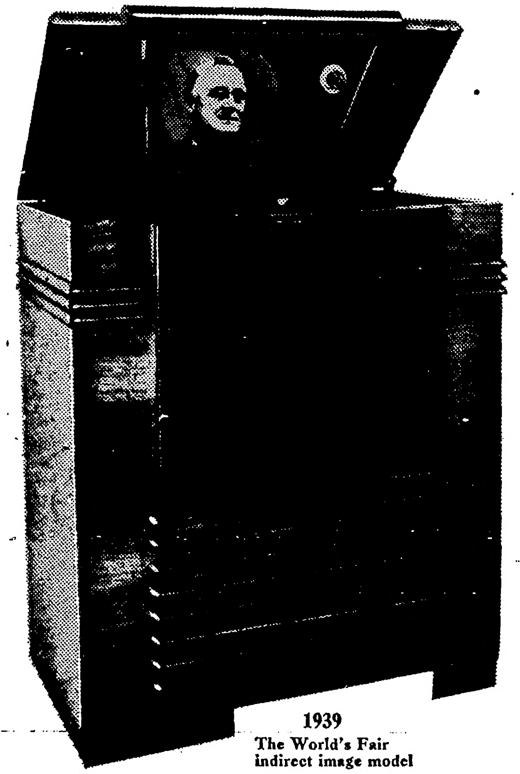
Early RCA activities in radio communications opened many new doors. Among the most intriguing was the one marked "Television."

Into the creation of the kind of television now enjoyed by millions of Americans went perhaps the greatest concentration of scientific effort that the world has ever seen expended on a single idea—and it was the destiny of RCA to lead in that effort.

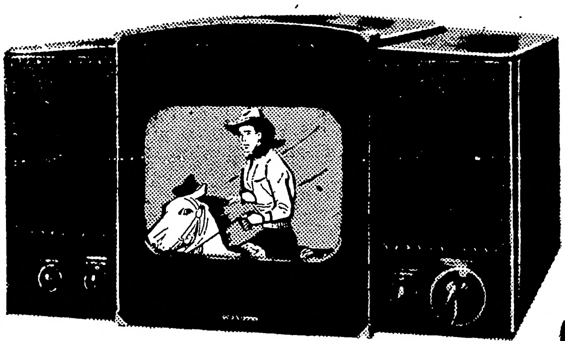
As early as 1923, Brig. General David Sarnoff, now Chairman of the Board of RCA, recognized the possibilities: "I believe that television, which is the technical name for seeing as well as hearing by radio, will come to pass in due course.... It may be that every broadcast receiver in the future will also be equipped with a television adjunct by which the instrument will make it possible at home to see what is going on at the broadcast station."

In 1928, television station W2XBS was licensed to RCA. Several years before, Dr. V. K. Zworykin, now Vice President and Technical Director of RCA Laboratories Division, had filed his original patent application for the iconoscope, "eye" of the TV camera. In 1929 he demonstrated the kinescope, or receiver picture-tube. Both were developed in the thirties, and for the first time the skittish electron was made to perform effectively in the new visual medium. With mechanical scanning eliminated, all-electronic television became a practical possibility.

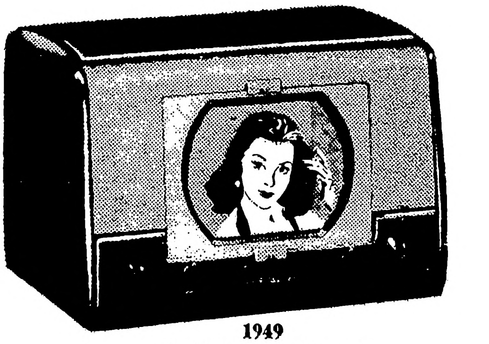
By 1939 television was ready for public inspection. At the New York World's Fair in that year RCA Victor showed a set featuring a mirror-reflected picture, and a few thousand of this series were sold. The war years held up television for the consumer, but RCA's television research continued to advance, directed to the latest electronic equipment for the military.



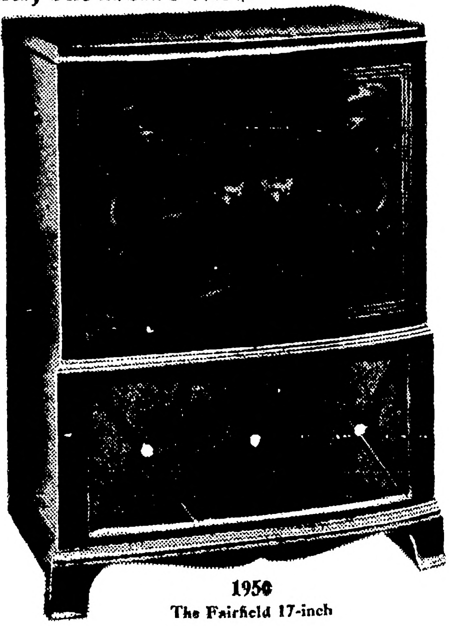
**1939**
**The World's Fair indirect image model**



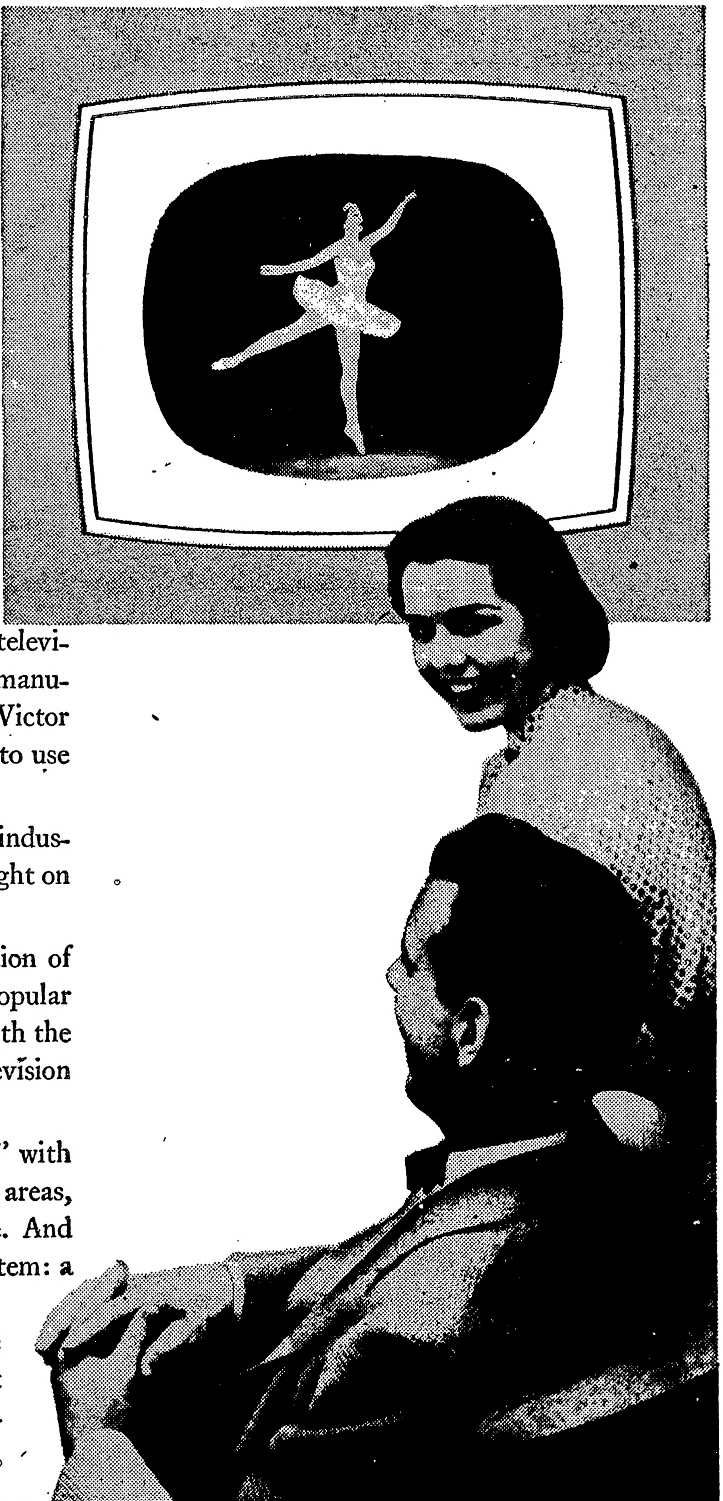
**1946**
**First mass-produced TV set**



**1949**
**The "Eye Witness" model**



**1950**
**The Fairfield 17-inch**



In 1946, immediately after releasing the first mass-produced TV set, RCA Victor made a bold move. Frank M. Folsom, now president of RCA, realized that the television indus-

# —and made electrons dance

try as a whole would benefit from an equal start in the competitive race. He invited RCA Victor's competitors to a meeting and turned over to them complete blueprints of the television receivers RCA was building. The visiting manufacturers were given an extensive tour of the RCA Victor television factories and told they were at liberty to use the information in any way they wished.

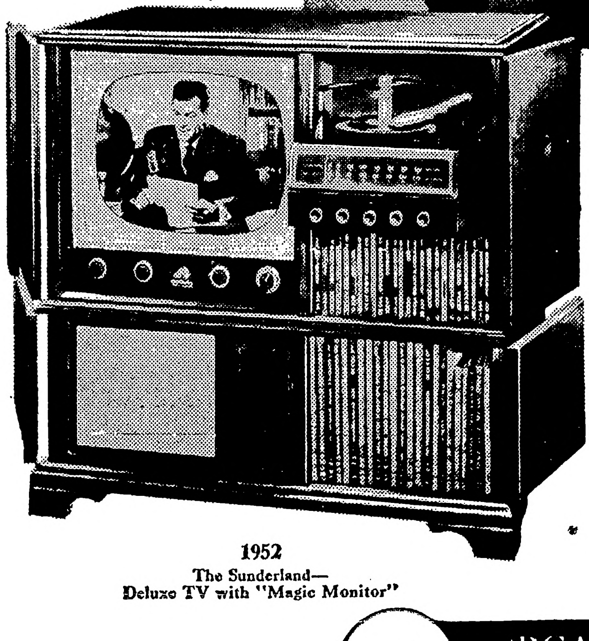
That television today is a healthy, vigorous industry can be credited in great part to RCA's foresight on that occasion in 1946.

By 1949, RCA pioneering in mass production of kinescopes and receivers had produced the popular "Eye Witness" model selling just under $200. With the millionth set, the following year, RCA Victor television was "million-proof."

In 1951 came the RCA Victor "Super Set," with "Picture Power." Even in television's fringe areas, "Picture Power" brought a sharp, clear image. And finally in 1952, the "Magic Monitor" circuit system: a complex new circuit of uncanny ability which performs like a monitoring engineer right inside the set. This wonder-working circuit system is at the heart of today's new Sunderland—a superb 3-way instrument with 21-inch television Deluxe, with "Victrola" 3-speed record changer, and with powerful AM/FM radio . . . a fitting RCA Victor culmination in all fields of phonograph, radio, and television.

RCA Victor Television

**A new concept of service.** Never before had a television manufacturer undertaken such an extensive responsibility to its customers. The RCA Service Company set up the only nation-wide factory service organization . . . to bring the maintenance skill of *factory-trained* experts within the reach of every RCA Victor television owner. Another "first" by the Radio Corporation of America.



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*starting Oct. 3*

*the* **NEW**
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*starring*
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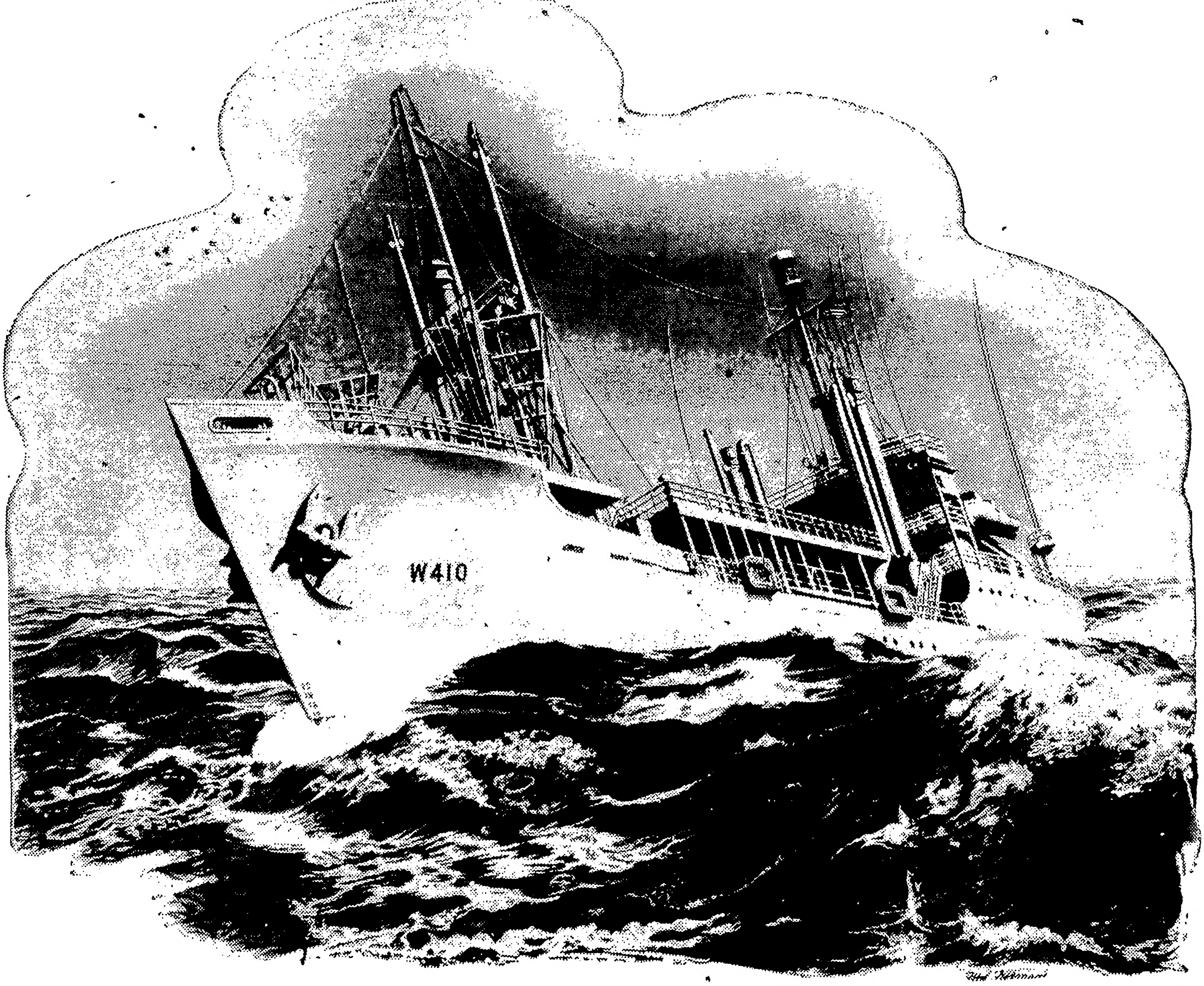

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# Disclick Fastest Route to Boffo B. O.

Continued from page 1

whom were battling for the secondary bookings until their disk impact turned them into much-sought-for names for the top nitery and theatre showcases here and abroad. Another case in point is June Valli, the $35 a week Bronx bookkeeper who capitalized on her chance on "Stop The Music" with an attendant RCA Victor pact.

## It Started Crosby

These b.o. values interpret themselves through every strata of show biz. It's not merely the personals. A disclick creates Hollywood and TV stars. Nor is this a new phenomenon either. That's how Hollywood first heard of Bing Crosby. Also Rudy Vallee and later Frank Sinatra. Paul Whiteman went from Victor records to a Universal film starring him as "The King of Jazz." Dorothy Lamour was a band singer. So was Betty Hutton who bounced from Vincent Lopez's orchestra into Paramount celluloid. By coincidence, sort of completing the cycle, Rosemary Clooney ("Come On-A My House," "Botcha-Me," "Half As Much") is now being spoken of as the Par contractee who will take up the void now that Miss Hutton has gone indie.

Frankie Laine has already made a couple of films for Columbia and Don Cornell is set for a series of Universal musical shorts. (That stems, of course, from the new Decca-Universal tieup).

Video also has been latching onto the disk vocalists. Aside from Dinah Shore and Perry Como, both of whom have been regular radio-TV fare for the past couple of years, Patti Page has been given an NBC-TV slot while Georgia Gibbs, following her "Kiss of Fire" smash last spring, has been making the guest star circuit along with Peggy Lee who surged once again to the fore via her "Lover" etching for Decca.

Curious aspect of the disk impact on other show biz media is that there's no discernible reciprocal action on platter sales. While personals in cafes and theatres, and shots on radio and TV have beneficial effect on the artist's wax sales, nobody knows how much, if at all, unless it's supported by a click disk. But there's been no question about how record hits boom an artist's b.o. Disk hits bring out those customers unmistakably and instantaneously.

## Longer Route for Danny Kaye

It took Danny Kaye three pictures and a phenomenal personal impact at the London Palladium, for example, to really give his films, past, current and future, the stature they deserved. It was no secret that RKO's foreign sales executives could sell any "Tarzan" easier than Kaye. This was no reflection on the star who, with time, now has achieved truly important international stature.

On the other hand Val Parnell books a couple of disk names and he's forced into extra matinees at the same Palladium, in itself somewhat of a show biz Ripley for London. This happened with Frankie Laine and Guy Mitchell for the simple reason that a phonograph biscuit—an international message in canned music which requires no interpreter, merchandizer, script rewriter or big ballyhoo campaign—is so well understood on the local level, i.e., the average customer. And that goes for the non-Anglais boys and girls who, in some respects, are more hep to the American jive than the squares at home.

Music is an international language but somehow in recent years the pop phonograph recording magic has spoken beaucoup pounds, francs, lires, marks and kronen around the world with the same boffo b.o. impact as in the native Yankee dollars.

A disk bestseller goes into the millions. It touches on millions of personalities. Even if they're not buyers, the public is widely exposed to the new hit song, hit pop artists, new "sound," or whatever the gimmick that catapults a platter into stratospheric sales. It may be an echo chamber, an off-beat approach, the "cry" technique that makes for a freak hit like Johnnie Ray, the driving, dynamic songalogy of a Frankie Laine, the Balkan beat of a William Saroyan song, "Come On-A My House" (Rosemary Clooney), the sweet balladeering of "Tennessee Waltz" (Patti Page), the weird ballad that is "Nature Boy" (and its Nat 'King' Cole interpretation)—it may be any of a score of different factors, singly and in combination, and when it happens—timber! It's the jackpot. The deejays plug it; the jukes reprise it; becomes a trademark of inestimable value.

Sometimes it's an ephemeral fame—in fact most often, as witness Bonnie Baker's boudoir version of "Oh Johnny Oh," or Eileen Barton's "Bake a Cake" (who's currently on the wax again with "I Like"); Teresa Brewer's "Music Music Music" or the zitherist Anton Karas' "Third Man Theme," but almost always it's a lifetime identification. It is a label as indelible as a Tiffany hallmark. Just a few f'rinstances: look at what "Bei Mir Bist Du Schoen" (for which they got a hot 50 bucks from Decca) did for the Andrews Sisters. Or "If I Didn't Care" for the Ink Spots. "Valentina" and Maurice Chevalier. "Ida" and Eddie Cantor. "Mammy" and "Sonny Boy" and Al Jolson. "Begin the Beguine" and Artie Shaw. "Some of These Days" and Sophie Tucker. "Your Time is My Time" and Sophie Tucker. "Rhapsody in Blue" and Paul Whiteman.

From the "B" Columbia label, Okeh, came a newcomer last winter with three concurrent disk sellers, all in the same lachrymose mood, "Cry," "Little White Cloud That Cried" and "Please, Mr. Sun." A star was born. Bing Crosby has his "Blue of the Night" and Rudy Vallee had his "Your Time Is My Time," Russ Columbo had his "Sweet 'n' Lovely"—and today's Frankie Laine does it with "Mule Train," "That's My Desire," "Lucky Old Sun," "Jezebel," "Shine" and "Jalousie" Guy Mitchell does it with "My Truly Fair," "The Roving Kind," "Sparrow In the Treetop," Eddie Fisher with "Wish You Were Here," Tony Bennett does it with "Because Of You," "Cold Cold Heart," Vaughn Monroe does it with "Riders In the Sky" and "Ballerina." Perry Como does it with the classic Chopin theme, "Till The End of Time," "Prisoner of Love," "Ave Maria" and "Dreamer's Holiday." Patti Page parlays "All My Love" with "Tennessee Waltz," Peggy Lee dittoes with "Manana" and "Lover," Les Paul and Mary Ford account for 6,000,000 gross disk sales with "How High the Moon," "Tiger Rag," "Mockin' Bird Hill," "Whispering," "Tennessee Waltz" (on which they took second money to Miss Page.)

Billy Eckstine went to the top with "Caravan" and ditto for Vic Damone with "You're Breaking My Heart," and Gordon MacRae with "Body and Soul." Doris Day stepped out on "Sentimental Journey," when she was still with the Les Brown band and then clinched it with "It's Magic." Jo Stafford went the same route via her cornball takeoff of "Temptation" with the Red Ingle orch. Sarah Vaughan made the grade with "It Might As Well Be Spring" and Ella Fitzgerald, of course, with "A-Tisket A-Tasket."

The international pitch works in reverse, too, as witness Chevalier's gamut from "Valentina" to "Louise"; Carl Brisson's "Beer Barrel Polka," "Cocktails for Two" and "I Kiss Your Hand Madame," Jacqueline Francois's sultry French ballads, Edith Piaf's "Trois Cloches" and, of course, "La Vie en Rose"; Charles Trenet and "La Mer," among his other self-written ballads. All these have had their impact in the U. S. talent market.

## Back to 'Music Goes 'Round and 'Round'

In the madcap 52d Street days when the nation was first discovering swing, Farley & Riley made their nonsense tune, "The Music Goes 'Round and 'Round (And Comes Out Here)" almost a national anthem.

From nowhere comes a Frank Sinatra with "All Or Nothing At All" and "I'll Never Smile Again," and he almost winds up with Tommy Dorsey working for him instead of being one of TD's Pied Pipers. Dorsey, in turn, whams over "I'm Getting Sentimental Over You" into a personal trademark and rides the crest with "Boogie-Woogie."

But the golden age of the disclick appears to be now, in this highly developed electronic era where microphones all over the land project the current pops and tops. The record is indeed king not only of Tin Pan Alley but of a large segment of show biz. A good filmusical or Broadway legit musical score means a flock of platters which become automatic advance agents for the attraction—a continuously replenishing cuffo commercial, as it were, for the show.

Songs have often made 'em into hits. Hollywood knows that and constantly strives for a good title song. It dates back to "Charmaine," "Diane," "Jeanine, I Dream of Lilac Time" (that was the only way to drag "Lilac Time" into the film title) and "Ramona" in the pioneer days of the Hollywood gold rush. When it reached the stage that they were writing theme songs titled "My Dynamite Man, I Love You" and "Woman Disputed, I Love You" that was the end—for a time anyway.

On the amorous song title, an old Harry Archer-Harlan ballad, "I Love You," carried an early 1920s Broadway musical, "Little Jessie James," into pay dirt. The current "Wish You Were Here" impact, from the Leland Hayward-Joshua Logan-Arthur Kober-Harold Rome Broadway legituner of the same name, is largely credited for carrying that Broadway musical over the hump after a set of very bad notices.

The public was never as record-minded as now. The battle of the speeds dramatized the fullest values of perfected sound reproduction. Result has been that the existing 16,000,000 conventional phonograph players (78 rpm) have been augmented by almost 6,000,000 new players which accommodate either the new 45 rpm (which RCA Victor pioneered) or all three speeds, including the 33 rpm (LP, which Columbia pioneered for its albums).

The 2,000 disk jockeys (which includes the straight platter spinners as well as the 100 to 200 "personality" gabbers) across the land thrive on records. Their chatter would be nil sans the platters. These deejays have terrific local impact, and their part in exploitation of this or that song or artist is undeniably important. The more than 500,000 jukeboxes bring recorded music into intimate contact in taverns, soda fountains, eateries, niteries and factories.

It is no wonder that over night the artist becomes a household word. Compare any of the above with the table herewith and note how long and arduous was the task for song identification by some of these names. True, the longer route mayhaps has created a more enduring impact on the annals, but by the same token the new generation may be hard put to identify just what "Redhead" had to do with Irene Franklin or even "I Love a Lassie" with Sir Harry Lauder. But a relative newcomer like Don Cornell and "It Isn't Fair" or "I Walk Alone," or Al Martino's identification with "Here In My Heart," requires no script. That's the boffo b.o. magic of the present-day hot pop platter.

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# Early Phono Era Cutups

Performers who recorded for Columbia in the '90s were a pretty harum-scarum lot. The boys got their checks on Friday afternoons; then several of them usually sat in on a poker game that sometimes lasted to Monday morning.

Late one Sunday night, Len Spencer, the leading phono comedian of the time, had played so long, with only occasional pauses for refreshment, that he was exhausted. He sank back in his chair and went to sleep just as it was his turn to play. The cards dropped from his hands and his cronies saw with sincere horror that he held a perfect hand that would take the big pot then on the table.

Something had to be done, and it was. George Gaskin, "The Irish Thrush," carefully redistributed the cards. He then shook Spencer, saying: "Wake up, Len! You're holding up the game!"

Spencer rubbed his eyes and looked unhappily around. "Gee, boys," he said, "I just had the most wonderful dream! I dreamed I had a perfect hand—but of course anything like that is too good to ever happen to me!"

Spencer had trouble with his eyes and for a time feared he was going blind. One night, while another game was in progress, Gaskin, by prearrangement with his confederates, snapped off the light. They then pretended to play as if they could still see their cards. A little while later they were urging Spencer to "quit stalling" and to "come on and play!"

The comic's worst fears were confirmed. He was certain he had been suddenly stricken blind, and it wasn't until the lights were turned on that he realized he had been made the victim of another heartless joke.

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# Trademark Songs and Their Singers

*(Often these songs marked a turning point in their professional careers, or became indelible trademarks for the artist.)*

Andrews Sisters—"Bei Mir Bist Du Schoen."
Belle Baker—"My Kid."
Bonnie Baker—"Oh Johnny Oh."
Eileen Barton—"Bake a Cake."
James Barton—"Annabelle Lee."
Nora Bayes—"Shine On Harvest Moon."
Ben Bernie—"Pleasant Dreams."
Jules Bledsoe—"Ol Man River."
Irene Bordoni—"The Birds Do It, the Bees Do It."
Emile Boreo—"Parade of Wooden Soldiers."
Lucienne Boyer—"Parlez-Moi d'Amour."
Fannie Brice—"Rose of Washington Square."
Carl Brisson—"Cocktails for Two."
Cab Calloway—"Minnie the Moocher."
Eddie Cantor—"Ida."
Maurice Chevalier—"Valentina," "Louise."
Maggie Cline—"Throw Him Down McCloskey."
George M. Cohan—"Give My Regards to Broadway."
Russ Columbo—"Sweet 'n' Lovely."
Noel Coward—"I'll See You Again."
Bing Crosby—"When the Blue of the Night."
Bessie McCoy Davis—"Yama-Yama Man."
Tommy Dorsey—"I'm Getting Sentimental Over You."
Morton Downey—"Carolina Moon."
Jimmy Durante—"Inka Dinka Do."
Nelson Eddy—"Shortnin' Bread."
Benny Fields—"Broadway Rhythm."
Irene Franklin—"Redhead."
Glen Grey—"Smoke Rings."
Anna Held—"Why Do You Wanna Make Those Eyes at Me For?"
Hildegarde—"Darling, Je Vous Aime Beaucoup."
Libby Holman—"Moanin' Low."
Bob Hope—"Thanks for the Memory."
Joe E. Howard—"I Wonder Who's Kissing Her Now."
Ink Spots—"If I Didn't Care."
Harry James—"You Made Me Love You."
George Jessel—"My Mother's Eyes."
Al Jolson—"Mammy," "Sonny Boy."
Mario Lanza—"Be My Love."
Harry Lauder—"I Love a Lassie."
Gertrude Lawrence—"Limehouse Blues."
Eddie Leonard—"Roly Boly Eyes."
Ted Lewis—"When My Baby Smiles at Me."
Vincent Lopez—"Nola."
Tommy Lyman—"Melancholy Baby."
Freddy Martin—"Tschaikowsky's Piano Concerto."
Tony Martin—"There's No Tomorrow."
John McCormack—"Mother Machree."
Raquel Meller—"Who'll Buy My Violets?"
Ethel Merman—"I Got Rhythm."
Glenn Miller—"In the Mood."
Mills Bros.—"Paper Doll."
Florence Mills—"I'm Just Wild About Harry."
Vaughn Monroe—"Ballerina."
Helen Morgan—"My Bill."
Jack Norworth—"Take Me Out to the Ball Game."
Chauncey Olcott—"My Wild Irish Rose."
Ann Pennington—"Black Bottom," "Charleston."
Edith Piaf—"La Vie en Rose."
Harry Richman—"Puttin' on the Ritz."
Blanche Ring—"Rings on My Fingers."
Jean Sablon—"Le Fiacre," "J'Attendrai."
Fritzi Scheff—"Kiss Me Again."
Blossom Seeley—"Doing the Todelo."
Artie Shaw—"Begin the Beguine."
Dinah Shore—"Yes, My Darling Daughter."
Ethel Shutta—"I Found a Million Dollar Baby in a Five and Ten-Cent Store."
Frank Sinatra—"All or Nothing at All."
Kate Smith—"When the Moon Comes Over the Mountain," "God Bless America."
Tamara—"Smoke Gets in Your Eyes."
Eva Tanguay—"I Don't Care."
Lawrence Tibbett—"Without a Song."
Charles Trenet—"La Mer."
Sophie Tucker—"Some of These Days."
Rudy Vallee—"Your Time Is My Time."
Ethel Waters—"Stormy Weather."
Paul Whiteman—"Rhapsody in Blue."
Bert Williams—"I Ain't Got Nobody."
Hannah Williams—"Cheerful Little Earful."

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# Biggest Selling Victor Record

Biggest selling Victor record—at least of pre-electric epoch—was No. 19427, Vernon Dalhart's coupling of "The Wreck of the Old 97" and "The Prisoner's Song." Estimates of sale have run between 6,000,000 and 7,000,000 copies, and electric re-recording by Dalhart is still in print. (Dalhart's real name was Marion Try Slaughter. He was a Texan who took his stage name from two towns, Vernon and Dalhart, near which he grew up. He died in 1948.)

Not only was this a record-breaking record, it also probably caused more litigation than any other ever issued. Since no composer was listed for the "Wreck" side, dozens of persons, mostly Virginia mountaineers, arose to say they wrote the ditty and were entitled to royalties. Most persistent claimant was late David Graves George, who was declared the composer by a Federal court only to have his claim overturned later, after Victor appealed to U. S. Supreme Court. Present-day "Wreck" sheet music lists authors as Henry Whitter, Charles W. Noell and Fred J. Lewey. There was never any doubt as to where tune came from. It was lifted from "Ship That Never Returned," mournful ballad of Civil War period by Henry C. Work, who also wrote "Marching Through Georgia" and "Grandfather's Clock."

As for "Prisoner," Dalhart said on occasion it was written by his cousin, Guy Massey. (Dalhart used couple of dozen names as recording artist and "Guy Massey" was one of them.) Other times, he said he wrote it himself. But Nat Shilkret, then musical director at RCA Victor, seems to have as good a claim as anybody to composer recognition.

# '100 DEEJAYS CONTROL MUSIC BIZ'

## Deejays Never Had It So Good

By **MORT NUSBAUM**
*(WHAM and WHAM-TV)*

Rochester, N. Y.

In appraising the growth of an industry, one points to the changes that have taken place. The deejay, however, can't refer to the "good old days." Back in 1936, for example, when I first started spinning platters, a guy could never be quite sure whether the next mail would bring a thank-you note from an artist or a summons from a record company for playing their record on the air without permission (which they wouldn't give!). Getting a "free record" was almost unheard of.

Well, we've all come a long way since then. The diskeries have found they need the deejays, and the jocks know what hey knew all along—we sure need the records! And in spite of the occasional hassles, it's been a mighty happy marriage!

To say we've come a long way is really putting it mildly. Remember when records used to be so noisy (with surface scratch) that sometimes one out of every two records had to be discarded? What a difference between then and the quality now. And the people themselves! I think I was spinning records for years before I knew that an a&r man was a human person; and a music publisher was something whose name you saw on the leadsheet of a song—when you bought it!

Those sure *weren't* the "good old days." But I wonder how many jocks are still around who remember them? Nowadays all these things are taken for granted. Jocks have come to expect the steady flow of wax, the long-distance calls from a&r men, publishers, and artists, and the countless promotional gimmicks that go to make up the business. Maybe we don't take the time to say this very often, but we sure know that without you guys at the other end of the line there just wouldn't be any of us guys spinning them at this end. Maybe we don't like to admit it publicly, but most of us must admit that our shows are as good or as bad the music we play. And in spite of all the gimmicks, contests and what-have-yous that are constantly employed by platter-spinners,—the one thing more than all else that commands, —and keeps, a good Hooper is the music!

It's been a good association, this one between the deejays and the record industry, but that 100 years from now VARIETY will print a rumor that "a certain jockey (they'll still have them) is suspected of having accepted a space-trip to Jupiter as payola." Mind you, no one will yet have been able to *prove* it—but the stories will still be there.

I have been protesting for years that alleged payolas were overexaggerated. But maybe I'm wrong. Maybe there *are* guys who won't plug a tune unless they collect for it. If that's true, let me ask this question: are those guys who are on the take so important that they can't be left out? No one guy can be *that* important. Why don't the payers of payola start ignoring such a guy--don't send him releases, exclusives, and interviews. How long do you think he could continue to be important in his community under those circumstances? There are too many places where records can be spun because the jock things the song is good and knows his public will like it. There are too many stations (like mine) and too many jocks (like me) where the only "payola" we understand is a good recording.

### Hosp Fund's 20th Anni

The Musicians Emergency Fund, which brings live concerts into veterans hospitals around the country, will mark the 20th anni of its Hospitalized Veterans Music Service with a dinner and cavalcade production at the Hotel Waldorf-Astoria, N. Y., Oct. 31.

Fritz Kreisler is chairman of the fund.

### Doesn't Happen Today

Most show biz personalities have been willing to make records, but have sought the highest possible fee for their efforts.

But Joseph Jefferson, creator of the stage part of "Rip Van Winkle," was different. In 1903, a couple of years before his death, Columbia asked the venerable Jefferson to record a couple of scenes from the famous play. So he waxed "A Scene in the Mountains" and "Rip Returns Home After 20 Years Absence."

When he was asked, after making the records, what he thought he should be paid, he replied:

"Nothing — nothing at all, my boy! Glad to oblige you!"

And he wouldn't take any money.

## Pioneer Efforts For More Volume

Problem of how to get more volume out of pre-electric records was one that early phono firms tackled in different ways.

Cylinder makers came through in '90s with the big concert-size cylinder, five inches in diameter—about the size of the calf of the average man's leg—and also known as "sewer pipes" because of their resemblance to those utilitarian articles. Big rollers didn't play any longer than small two-minute size, but grooves were so large and so far apart the volume of sound was greatly increased. This was particularly true when the "Polyphone" attachment, embodying two reproducers and two horns, were used. Cylinders sounded fine for that day when the two reproducers tracked in unison—which they hardly ever did.

Around 1905, an English inventor, Chauncey Parsons, invented the "Auxetophone," a device for increasing the volume of a disk machine by applying compressed air. Several concerts were given in London (a few also by Victor in this country) in which enough sound was generated to fill a large hall, but the device was clumsy, expensive and hard to handle, so it rated only novelty interest.

In 1906, Columbia introduced the "20th Century Sound Magnifying Graphophone," at first known as the Highamphone because it was invented by Daniel Higham of Boston. Thing played six-inch cylinders and used pressure from an amber flywheel to increase volume. They were popular attractions in front of early movie shows, and some veterans still recall hearing "The Preacher and the Bear" coming clearly through the air a mile or a mile and a half from where the machine was stationed. It likewise was complicated and troublesome and its vogue soon passed.

From then on, those who wanted gobs of volume from their recorded music just stuck in an extra loud-tone steel needle.

## ELLINGTON FETE MARKS HIS 25TH BIGTIME ANNI

Marking his entry into the bigtime via his booking at the old Cotton Club in Harlem in 1927, Duke Ellington will be recipent of a Silver Jubilee promotion when he goes into the N. Y. Paramount Oct. 22.

Mills Music, which publishes most of the Ellington standards, is setting the promotion on radio and TV. About 20 shows are slated to program the Ellington tunes during the composer-bandleader's stand at the Paramount. Art Ford, WNEW, N. Y., disk jockey, will devote a full night to the Ellington numbers during that period.

Sidney Mills, Mills' professional manager, went on the road Sunday (28) to line up out-of-town jockeys for the drive.

## HENCE THEY HAVE BIG OBLIGATION

By **BILL RANDLE**
*(WERE Disk Jockey)*

Cleveland.

A new kind of show business has developed in the past 10 years that has thoroughly revolutionized the music business. The people who have created this new kind of show business are not talents in the usual sense. They are not usually well known outside their regional or local area; yet, individually and collectively they earn as much as major performers in the entertainment fields and have an impact on show business that is tremendous.

There are really no more than 100 real disk jockeys in the country today; people who are employed on a contract or fee basis for doing specific record shows with continuous time segments in the major or semi-major markets. This in no way negates the performers who are on their way up; or who work on small stations in different parts of the country and who in many ways, are more alert and aggressive than the so-called big time disk jockey. They (the best of them) will work up into the circles of high paid performers in due time. But, at this point, 100 more or less top performers control the popular music business in a very real sense.

Without the concerted action of

(Continued on page 92)

## First 'Original Cast' Record

Nowadays it's a commonplace to have the entire score of a smash hit—and some that aren't smash hits—plattered by the original cast.

But that's a development of comparatively recent years. Perhaps the first excerpt from a stage show to be recorded wholly by members of the original cast was a 1904 Victor of the "Swanee River" scene from "When Johnny Comes Marching Home," sung by the stars of the original production, "Miss Quinn and Mr. Thompson." Disk depicts a scene in which Miss Quinn, "a proud Southern beauty," sings "Old Folks at Home" inside her boudoir, while Thompson, supposed to be standing beneath her window, gives with a harmoniously blending serenade.

Also isn't generally known that 1902 Columbia record of "Tell Me, Pretty Maiden" was made by Joe Belmont, Byron Harlan and Frank C. Stanley with the help of three of the original Floradora Girls—which three isn't clear. Platter was so popular Columbia seriously considered laying off production of all other disks for several weeks in order to turn out nothing but "Pretty Maidens." Extreme step, however, wasn't taken.

## 'Fabulous' Prices For George M. Cohan Records

VARIETY contributor recently was asked by a woman in Vermont if he would like to buy her copy of George M. Cohan's Victor waxing of "Life's a Funny Proposition, After All." Lady said her town librarian had told her Cohan records are so scarce this 1910 platter was worth more than $1,000. What she particularly wanted to know was, how much more?

False rumors about rarity and value of Cohan records are one of oddities of the disk biz. Stories have gone around that master records were unknown when Cohan recorded, that he had to sing each of his platters separately, and only 200 copies were made of each. Truth is—VARIETY mugg told lady —that "Life's a Funny Proposition" was big seller, and markings on one of his own copies show more than 150,000 pressings had been turned out at time it was made. Record is worth $1 or so.

## A KID CALLED FISHER

### Origin of 'Victrola'

In a letter, June 9, 1905, from Eldridge R. Johnson to his attorney, "The word 'Victrola' is similar to nothing that I have ever heard of and seems to me to have a sound suggestive of music, and would in all probability be the best word to use." The name was applied to his cabinet-type talking machine which featured the horn concealed within the cabinet.

Emile Berliner apparently coined "gramophone" because other names such as "Graphophone were already being used by other companies.

## Artists With Own Record Companies

There's nothing new about movie stars deciding they can do more justice to their artistic endeavors—and make more money—by setting up their own producing company. Often the effort is a flop.

Same thing was true of some of the early recording artists. Growing peevish at making cylinders for Columbia, Edison or United States at 75c or $1 a "round," they decided they'd set up in business for themselves. Businesses didn't last long and were probably more hard work than fun.

John W. Myers figured his baritone renditions of pop songs and operatic excerpts would bring him a better income if he not only waxed but distributed them himself. He did, for a year or so before the turn of the century.

Like sentiment was entertained by a tinny tenor, George J. Gaskin, "The Irish Thrush," said to have relieved the monotony of recording by ejecting plug tobacco juice into the horn as he sang. Gaskin was in a hurry to make money—so much so that penny arcade exhibitors complained he didn't give value received and should lengthen his records by singing another chorus. (Nowadays the jukebox fraternity considers anything much over two minutes too long!)

Another tenor, Roger Harding, struck out on his own, specializing in recording nursery rhymes for children. He died in 1901.

Russell Hunting's "Casey" monologs were the most popular comic cylinders of the Gay 90s. For a time Hunting's services were exclusive to Hunting. He complained bitterly that other characters who lacked his savvy were making "Casey" records for competing companies.

The historic Hayden Quartet (name originally was Haydn, but John Citizen wouldn't say High-d'n, so they obligingly changed it to Hayden) had the American Record Co., with members of the quartet as officials. Foursome consisted of John Bieling, first tenor; Harry Macdonough, lead; S. H. Dudley, baritone, and Bill Hooley, bass. You could pick out any song you liked and the quartet would record it for you on special order.

Only woman owner of a diskery appears to have been Estella Louise Mann, soprano of the Original Lyric Trio, who founded her own Lyric Record Co. in 1898. Born in Nashville in 1870, Miss Mann was then just 28. She also would sing any number in the soprano repertoire to special order. Business lasted year or so. After some stage experience, Miss Mann retired, dying at the Evansville, Ind., home of her brother, W. J. Mann, in 1946.

And in the early 1920s, Homer Rodeheaver, the baritone soloist at Billy Sunday's revivals, founded the Rainbow Record Co., featuring his "sacred solos," and did well for several years. But, like Burr, Rody kept singing for the other fellows.

By **EDDIE CANTOR**, Dee Jay

Hollywood.

My granddaughter, Judy McHugh, is 13, looks like 16, and talks like mad. But she knows records. She should. Every now and them when Ida is not looking, I slip Judy a couple of bucks and I invariably ask, "What are you going to do with the money, Honey?" Her answer never varies. "I'm going to buy records." What I say now shouldn't come to you as a terrific shock, and is probably as obvious as Jessel's line of conversation when lunching with a girl, but a good part of the record business depends on teen-agers like my Judy.

Eddie Cantor

Doing a half-hour radio show once a week called "Eddie Cantor—Show Business," I have been sort of a glorified disk jockey and have had a lot of fun doing it. 1. It keeps me up on what records people are buying. 2. I have learned about all of the record collectors in all of the 48 states.

But for a good heart-to-heart about platters, let me talk with a youngster who has made this a world of her own.

The other night I drove my granddaughter home and we got on our usual topic. "Tell me, Judy," I said, "who do you and your friends like best of all the people making records right now." Judy didn't have to think about it. She knew. Rosemary Clooney, Eddie Fisher, and I didn't hear the rest of her list because my thoughts never got past this kid, Fisher.

I got a sort of a paternal glow thinking of the luncheon at the St. Regis Hotel, in N.Y., a couple of years ago when I introduced him to the head of Victor's recording. After the meeting, we called Milton Blackstone who has guided him in a nice, straight path—the path that leads to nice newspaper clippings, big applause and that pretty green stuff. In a little while Eddie Fisher was recording for Victor and getting ready for that "big one."

While waiting, Eddie was traveling with me across the country. We had been making personal appearances in Baltimore, Chicago, Omaha, Lafayette (Ind.), San Francisco and other cities. The audiences went for this fresh-looking kid with a smile that made every woman want to jump up and mother him. The teen-agers wanted to smother him. In Chicago I had to beat them away with a stick.

All the time, in between shows, Eddie kept talking records. I can remember telling him, "Think of it, kid. If the right one comes along, you may sell as many as 1,000,000 records. How would you like that? You'll be in more than 1,000,000 homes." He became frightened at that. "Mr. Cantor," he asked, "what if this record is no good?" "In that case," I told him, "you don't have to worry. It won't be in anybody's home but your own." The "big one" came a little after our tour. It was "Bring Back the Thrill." It began selling by the hundreds, by the thousands. Eddie called Milton Blackstone. Blackstone called me. I called Fisher. Fisher called his mother. Victor was making money, but the telephone company was cleaning up.

## Kenton, Vaughan, Cole Gross 16G in Columbus

Columbus, Sept. 30.

"Biggest Show of '52" picked up a sock $15,800 in two shows Wednesday (24) at Memorial Hall here.

The Stan Kenton, Sarah Vaughan, Nat Cole troupe was brought in by Ben Cowall, local promoter. Top was $3.50.

# Presidents on Wax—and Legends About Disk Stand-Ins

By BOB WALTON

This being the age of radio and video, Ike Eisenhower and Ad Stevenson probably won't make phonograph platters discussing and debating the issues of the 1952 presidential campaign. But there was a time when records—whether flat disks or cylindrical "rollers"—played an important part in drives for votes. As matter of fact, U. S. Presidents have been making records almost since Edison's invention of the tinfoil phono apparatus in 1877.

It's a reasonable guess that Rutherford Birchard Hayes was the first American chief executive to have his voice recorded, although the sound doesn't seem to have been preserved. But Thomas Alva Edison gave a demonstration of his new tinfoil phonograph gadget at the White House in April, 1878—and who can doubt that he invited the Olympian bearded President Hayes to stammer a few thoughtfully chosen phrases into the mouthpiece and that Hayes accepted?

Benjamin Harrison seems to have been the first President to be listed in a catalog as a recording artist. The Bettini Co., one of the pioneer makers of wax cylinders, put out a record catalog in the 1890s, and Harrison was named as one of the celebrities whose voice the company had recorded. What he talked about wasn't revealed.

Grover Cleveland and William McKinley will be discussed a bit later. In 1904, neither Theodore Roosevelt, Republican nominee, nod Alton B. Parker, Democrat, made records, but, probably for the first time, a couple of now forgotten campaign songs were recorded. Billy Murray, then coming into his own as the most popular of the pioneer phono artists, proved his versatility by espousing both the Democratic and G. O. P. causes. On Columbia Record No. 1863, he sang "the official Democratic campaign song," written by John W. Bratton, titled "Goodbye, Teddy, You Must March, March, March." No. 1864 was Murray's version of a Republican anthem by Gus Edwards, "We Want You, Teddy, for Four Years More." In 1907 Murray recorded another Vincent Bryan-Gus Edwards paen of Republican praise, "GOP."

There was something doing in 1908 when William Howard Taft, Republican, ran against William Jennings Bryan, who was having his third try for the Democrats. Both Bryan and Taft made records for Victor and Edison. They discussed the trusts, the tariff, the labor question and other assorted issues of the time. Taft also veered from politics into a defense of foreign missions and an analysis of Irish humor, while Bryan obliged with an excerpt from his "Immortality" speech. Both later made a few records for Columbia. Bryan made his own preliminary announcements in an unctuous baritone voice on the cylinders, finishing with the regulation "Edison reck-cord!" Taft won the election, but the Edison Co. said that Bryan's records were the most popular series they had ever issued up to that time.

## Taft, Wilson, Roosevelt

Perhaps the phonograph's crowning achievement as a disseminator of political propaganda was reached in 1912. This time the candidates confined themselves to Victor records. For President Taft's convenience, the company set up special recording equipment at Hot Springs, Va., and the burly, good-natured president made several platters there. Woodrow Wilson, running for the Democrats, and Theodore Roosevelt for the Progressives, also spoke into the horn, as did Champ Clark, Wilson's unsuccessful rival for the Democratic nomination. Probably most listeners to the old records would consider Taft the most accomplished speaker of the three. He had a warm, mellow voice and a tone of sincerity. Wilson, on the records, was dry and rasping and sounded like a peevish professor. Roosevelt had a high effeminate voice, with a spiteful, hysterical pitch.

In 1916 Wilson and Hughes passed up the phonograph, and the issues were not debated on wax by Harding and Cox four years later, although both, in common with many other notables of the period, spoke on a special series of "Nation's Forum" records marketed by Columbia.

After 1920, radio took over, but the voices of Coolidge, Hoover, F. D. Roosevelt and Truman all of course have been recorded. "Silent Cal" on a "Nation's Forum" record speaks at a mile-a-minute clip, apparently intending, with Vermont frugality, to get in every possible word during his four minutes allotted time. Harding recorded a moving address for world peace in 1921 when the bodies of several thousand American service men were returned from France for burial. Hoover is best heard on a Victor record in which he argues with overwhelming earnestness and sincerity against the U. S. entering World War II. Roosevelt's most widely distributed record is his speech, taken off the air, asking Congress for a declaration of war.

Going back to the turn of the century, among the popular records in the slot-machine parlors of those days were excerpts from the speeches of famous men. By dropping in a penny you could hear Gladstone's remarks on thrift or part of Bryan's "Cross of Gold" speech. But the records were not made by Gladstone and Bryan, although the latter, a few years before his death, recorded the "Cross of Gold" oration for Gennett. Other artists occasionally had a voice in turning out these imitations, but most were made by a genius of varied skills, Len Spencer, who was the first world-famed recording artist.

Thousands of collectors have found disks or cylinders bearing titles such as "President McKinley's Speech at the Pan-American Exposition" and most of them still treasure the platters, or rollers, in belief that they were made by McKinley himself. They weren't.

McKinley went to Buffalo to attend the Exposition and spoke there on Sept. 5, 1901. He had no opportunity to make a recording of his address, for he was shot the next day by an anarchist, Leon Czolgosz, and died on Sept. 14. There were no recording booths at the exposition.

However, McKinley was a popular president and in view of his martyrdom the record makers decided disks or cylinders purporting to contain his last address would sell well. In November, 1901, Edison issued a two-minute cylinder of "President McKinley's Last Speech, Delivered at Buffalo, Sept. 5, 1901," but frankly stated in the listing that it was made by Frank C. Stanley, a distinguished bass singer who died in 1910 and is best remembered today as the founder of the Peerless Quartet. Later, Spencer remade the record, but his name was omitted.

Columbia also issued Spencer's version, omitting his name, on the theory, as one of their veteran officials years later explained, that the platter would sell better if the public were given the imprssion, without saying it in so many words, that it had been made by McKinley himself. The industrious Len also recited the piece for Victor, but his name appeared on the label. To this day, hundreds—probably thousands—of platter fanciers cherish the Edison or Columbia records and flatly refuse to believe the truth that William McKinley had nothing to do with making them. It is doubtful also that Grover Cleveland ever recorded, although he may have made a talk congratulating Edison on inventing the phonograph, as many other celebrities did.

The Columbia title of the McKinley record is certainly misleading: "Address by the Late President McKinley at the Pan-American Exposition." But the old Columbia catalogs also contain a Len Spencer version of "Lincoln's Speech at Gettysburg." As yet nobody has arisen to claim that the record was actually made by A. Lincoln himself. But, since Spencer's name doesn't appear on it, somebody probably will!

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# RCA Custom Record Setup A Boon to 'Little Guy'

By JAMES P. DAVIS

*(Manager, RCA Victor Custom Record Division)*

Then there was the man who asked: "Why own a cow when milk costs so little?"

The man had the right idea, and his theory as applied to the record business justifies the existence of RCA Victor's Custom Record Division. For, through the availability of the complete recording and manufacturing facilities of an established and reputable organization, the little guy has attained an important position in the commercial phonograph record industry.

James P. Davis

No longer is the person with the million dollar recording idea and the thousand dollar budget stymied because he can't afford to operate a studio and plant. Now, he knows there's no need to worry about factory management and overhead when an experienced record manufacturer is set up to handle his production efficiently and at a relatively low cost to him. He also realizes that it takes years of research and production know-how to turn out the top-quality product to meet and beat his competition.

In short, RCA's custom record operation makes it possible for the independent to go into business on a large or small scale. We offer a complete service—including recording, re-recording, processing and pressing—under the supervision of the same world-famous engineers who have developed RCA Victor's own commercial label. And, in our studios and plants, conveniently located across the country, every custom-order gets the full treatment, based on RCA's unparalleled sound reproduction, technical experience and research.

Today, we press commercial-type phonograph records for more than 100 independent companies. Some of these buy only part of our services. Others go all the way, from the initial recording right down to collating, album packing and shipping in quantity to multiple destinations. While we're producing his pressings and absorbing the attendant headaches, the customer can concentrate on merchandising and sales.

Aside from its role in the commercial phonograph record field, the RCA Custom Record Division handles many other categories of highly specialized work. We make any type of recording in all sizes and speeds for every kind of individual and organization imaginable. We do a tremendous business in electrical transcriptions with advertising agencies and radio stations. RCA custom-made premium and promotion records are widely used by a variety of business firms, schools and church groups. Quite a few of our orders are out of the ordinary and seem impossible sometimes, but in most cases we're able to manage them.

## Electronic Watchdog

There would surely be a lot of tomcats unfriendly toward RCA Victor if they only knew that the barking dog who constantly scares them off a certain movie actress' Hollywood estate is merely a custom-made specialty record. And, when one of our engineers, equipped with microphone among other things, enters a telephone booth, he isn't planning to make a call or tap a wire. Chances are he's recording the sound of Japanese beetles munching on leaves. This was a job for a large corporation interested in using the results during an entomology lecture.

The specialty recording field is broad in scope and usually presents a fascinating challenge. Among our assignments have been such odd sounds as silk worms in action, duck calls for use by hunters, aircraft engines for the U. S. Air Force, heartbeats for use in medical studies, church bells, animal mating calls and a hoot owl to frighten pesky starlings. We've also filled orders for records to teach the blind to play musical instruments, to help cure deafness, to teach parakeets how to talk, and a multitude of other purposes.

RCA's Custom Record Division is the leading manufacturer of slidefilm recordings today. Slidefilm producers have come to depend upon our advanced electronic techniques in the development of new methods of dramatizing their film stories through sound. They find our extensive slidefilm music library an effective tool for setting moods and backgrounds.

This year, we've begun to sell RCA Victor's "45" System as a supplement to slidefilms, lectures and brochures in the sales training field.

Boil it down, and you've got a pretty much unlimited custom service in the recording, processing and pressing of the gamut of records and transcriptions. Every day, with the peculiar requirements of each new order, we learn additional means by which our function can be more valuable to customers. RCA Victor's Custom Record Division is the kind of business whose future is guaranteed by the man with the big idea and the small budget. That same man who won't own a cow while milk costs so little.

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# Ghost Voices—or Sounds That Shouldn't Have Been Recorded

By RONNIE JAMES

Whether the ghost will walk—that is, whether the troupe will be paid—is a question that has harried many a thesp. But in elder days of record making "ghost voices" were also an important topic.

A "ghost voice" is any sound that gets into a record but doesn't belong there. Apparently no special effort was made to keep them out in the 1890s and early 1900s, for they frequently turn up in old records and are sometimes highly diverting. Even today, anyone who lets a platter run until the last groove is reached may occasionally be rewarded with an unrehearsed sound worth hearing.

Take, for instance, the 1927 record of "Oh, How She Could Shake Her Tambourine," which Irving Kaufman made under one of his numerous noms-de-disque—George Beaver. In the very last groove, someone, not Kaufman, exclaims "Gosh durn it!" in a tone of heartfelt agony. The unbilled speaker's grief is obviously so strong it's a wonder he didn't say something more warming. Probably the sound emerged from a harassed soul in the control room.

Records containing profanity don't get on the market, but back in 1939 Brunswick put out an Eddy Duchin version of "Old Man Mose" in which the band thrush, Patricia Norman, exclaimed something that sounded almost unbelievable. Maybe *that* wasn't what Patty said, but it sure sounded like it! And at least one New York collector is said to have a rare aggregation of discarded pressings, in which the boys and girls express themselves with untrammeled verve when something goes wrong.

Going back into the comparative Dark Ages, one funny platter is a 7-inch Berliner on which a basso, George Broderick, sings "Rocked in the Cradle of the Deep." The record was supposed to have a preliminary announcement, and Broderick does give out the song title and his own name. Then, after the piano starts jangling, he remembers he hasn't identified the brand name and hastily exclaims, "Berliner Reck-ud!" instead of pronouncing it "reck-cord," as announcers were supposed to do in those days.

Seemingly, singers whose names started with George were particularly inclined to have trouble with announcements. George Alexander made a cylinder of "Mighty Lak' a Rose" for Columbia. But he was mixed up for the moment about what company he was singing for, and announced it as: "Edi-Columbia record."

## Epileptic Thrush

At the very beginning of a 1914 Victor of "Where Can I See You Tonight?" by Ada Jones and Billy Murray, there is a faint giggle by Ada. Although the most popular woman record maker of the acoustic period, the portly Ada suffered from epilepsy, and occasionally one of her recording engagements would be ended by a seizure. Murray says that more than once when they were recording a duet he would "hear a plop, look around and find poor Ada unconscious on the floor.")

Outstanding among sounds that shouldn't be there but are is one at the beginning of an Edison Cylinder, "Pickings from 'Puck,'" by Felix Haley, of the original 'Way Down East' company." Before Mr. Haley begins his unbelievably corny monolog, he asserts in a loud, firm voice: "I hollered!" Apparently the recording director had complained that he wasn't speaking loudly enough in making records by the round and had exclaimed: "Say, you! Holler louder next time!" To which Mr. Haley indignantly retorted: "I hollered!"

Myers also made a Globe cylinder of a forgotten ditty entitled "The Man in the Moon is a Lady." Just after he finishes the chorus with that assertion, somebody in the background yells distinctly: "You're a liar!"

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# Not So Many Releases Yesteryear

"Too many releases!" Thats the plaint which has been going up from record dealers for years.

It was also being heard 30 or 40 years ago, but there was less justification then than now. Take the Victor supplement for October, 1920, as typical.

There are single-faced Red Seal releases by Alfred Cortot, Emilio De Gogorza, Giuseppe De Luca, Geraldine Farrar, Flonzaley Quartet, Mabel Garrison, Jascha Heifetz, Louise Homer and her daughter, Louise Homer Stires, John McCormack, the Philadelphia Orchestra, Titta Ruffo and Reinald Werrenrath—who by that time had worked himself up from the lower-priced black and blue labels into a "celebrity" status. Quite a lineup of bigtimers, but nothing suggesting an overflow.

Only two dance records were listed—a double-sided coupling by Joseph C. Smith's Orchestra, and a Hawaiian guitar performance that could be used for terping if you liked.

In the pop vocal field—the late Walter C. Kelly made his first appearance as "The Virginian Judge." "Wee Willie" Robyn, later one of the standbys of Roxy's Gang, sang two ballads, "I'm in Heaven When I'm in My Mother's Arms" and Ernie Ball's hit, "Down the Trail to Home Sweet Home." Billy Murray and Ed Smalle teamed up in "Dardanella Blues," a sequal to the phenomenally successful "Dardanella." On the other side the Peerless Quartet gave George Gershwin a break by caroling his first big hit, "Swanee." John Steel sang two Irving Berlin numbers from the Ziegfeld Follies of 1920, "Tell Me, Little Gypsy" and "The Girls of My Dreams," and a young lady named Sally Hamlin catered to the younger set with recitations of "The Three Little Pigs" and Eugene Field's poem, "The Drum."

And that was the October, 1920, Victor list.

Incidentally, while many more records are sold now than in the pre-electric days, and platter distribution of 1,000,000 copies or more is quite frequently reported, it's doubtful that the average pop number sells as well now as in the days before the mike pushed the horn out of the way. There are almost innumerable small companies today, whose individual sales are not large but go to swell the overall total. Back yonder, when the number of platter-makers was small by comparison and monthly releases were a trickle compared to today's flood, there was a better chance to concentrate on big sales of just a few issues.

With such titles as "Down the Trail," "Swanee" and "Tell Me, Little Gypsy," Victor's pop sales for the month under consideration should have been hefty, even though there were only a few disks to choose from.

# DINAH

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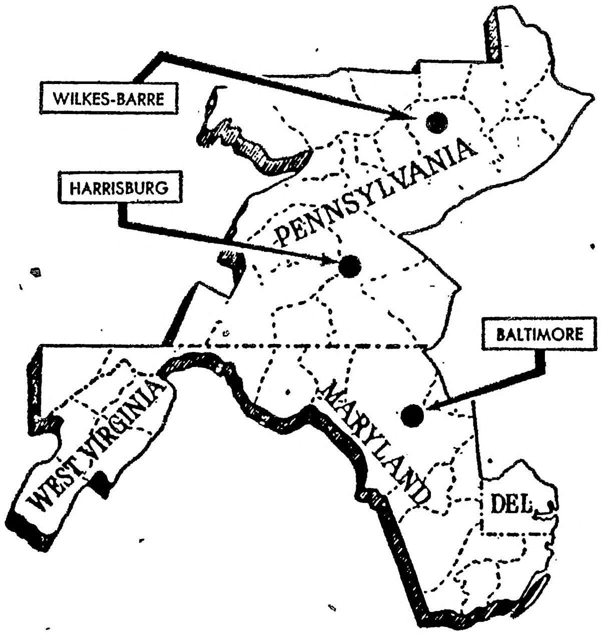

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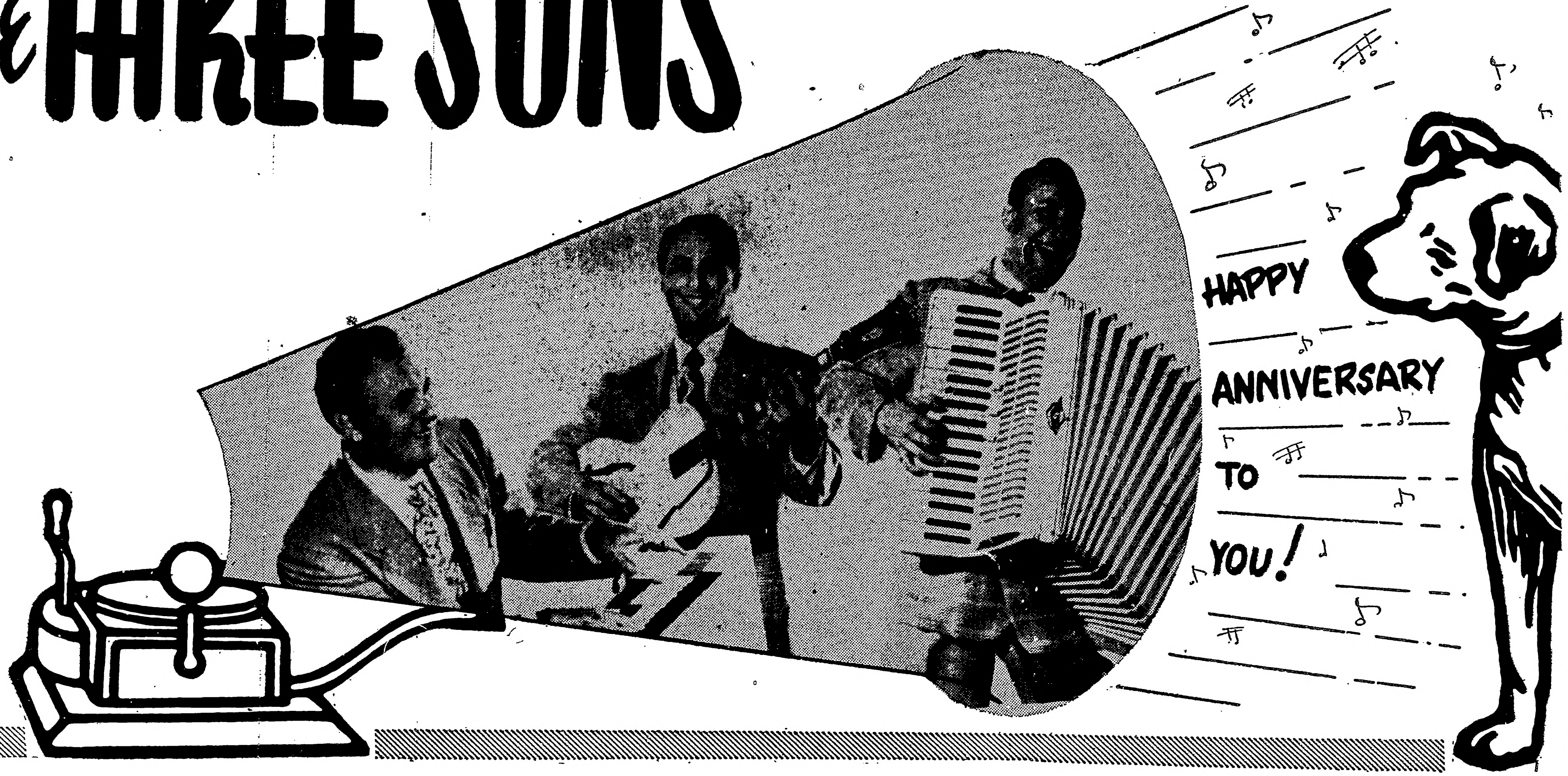
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# MARIA MY OWN

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by

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with
**Hugo Winterhalter's Orchestra**

*Congratulations* on past achievements and on this crowning one!

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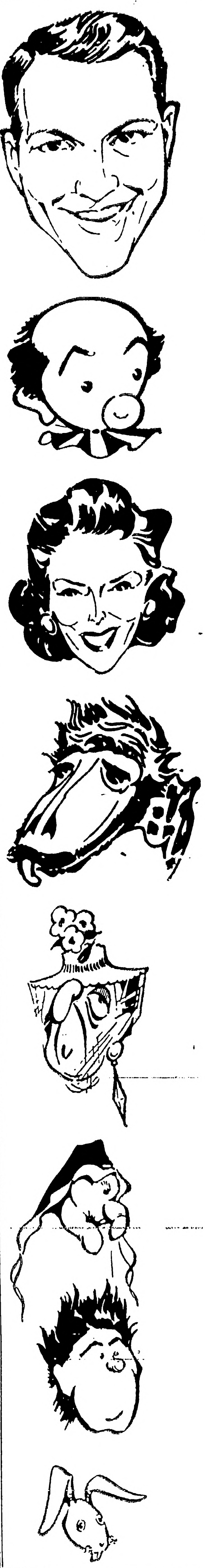

# ON RECORDS IT'S RCA VICTOR

"HAPPY MOTHER GOOSE"
"SONGS BY KUKLA, FRAN and OLLIE"
"TOOIE TALK" and "THE CUCKOO"
"KUKLA, FRAN and OLLIE AT THE COUNTY FAIR"
"KUKLA, FRAN and OLLIE AND THE WISHING WELL"

and

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On Its

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AMERICAN ACADEMY OF MUSIC, INC.

*to*

RCA VICTOR RECORDS

*on the Occasion of its*

GOLDEN ANNIVERSARY

*and the*

DIAMOND JUBILEE

*of the Invention*

*of the Phonograph Machine*

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**FATHER TIME**

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**YOU COULD MAKE ME SMILE AGAIN**
**and TOSSIN' and TURNIN'**

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My Love and
Devotion to
a wonderful
bunch of guys
on their 50th
anniversary.

Sincerely
Perry Como

# Congratulations RCA VICTOR
# On Your Golden Jubilee

WALT DISNEY
MUSIC COMPANY

**NEW YORK** **HOLLYWOOD** **LONDON** **PARIS**

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# VIVA!
# RCA VICTOR RECORDS
## —AND MANY THANKS—

For hundreds of great recordings through the years . . . including these recent releases:

**GRANADA (Mario Lanza)**
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**Etc. . . . Etc. . . . Etc. . . .**

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Thru
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*Mario Lanza*

SALUTES

RCA VICTOR

ON ITS

50th ANNIVERSARY

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**THE MOUNTAIN BALLADEER**

# ELTON BRITT

*Exclusively*

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**BREGMAN, VOCCO and CONN, Inc.**

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TRUE DETECTIVE MYSTERIES

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*Appearing* and Broadcasting Nightly Via NBC and the Mutual Networks

FROM HIS

**Penthouse Club**

30 Central Park South, New York

**RCA VICTOR**

**RECORDING ARTIST**

# *Congratulations* To RCA VICTOR On Its 50th Year

## *Thanks for the fourteen happy years with you and these many happy recordings*

*My First* "SLEEPY TIME GAL"

●

"INTERMEZZO"
"CONCERTO IN B FLAT MINOR"
by Tschaikowsky
"HUTSUT SONG"
"WARSAW CONCERTO"
"BUMBLE BOOGIE"
"SYMPHONY"
"CUMANA"
"COME TO THE MARDI GRAS"
"MANAGUA NICARAGUA"
"I'VE GOT A LOVELY BUNCH OF COCOANUTS"

●

*My Latest* "YOU BELONG TO ME"
"AIN'T IT GRAND TO BE BLOOMIN' WELL DEAD"

●

"SINNER OR SAINT"
"A GOOD USED HEART"

# FREDDY MARTIN

**Currently at**

The *Cocoanut Grove*

**Ambassador Hotel, Los Angeles**

# 100 Disk Jocks Control Music Biz

Continued from page 73

these 100 deejays, no song can be a major song, no artist can remain a major artist, and no new performer can become a new name. If this 100 can create a Johnnie Ray overnight, by the same token they can destroy a star overnight.

If these 100 disk jockeys plug a new performer who is a real talent, they speed up his acceptance by the public to a terrific degree. If they drop an established name (whether the reason be grapevine hearsay, or bad taste on the part of the artist in his public behavior), then slowly but surely that artist's days are numbered.

Of course, it has to be accepted that these 100 major performers do not consciously act in unison, but it also has to be accepted that somehow, whether because of trade papers, music men, record distributors, or, as is probably true, a combination of these factors, over a period of time they seem to react to the same toward tunes, artists etc.

Such power so concentrated means that certain evils are present in the disk jockey business that are harmful to the individual, and to the group of performers. Much is written and mentioned about payola—the gratuities performers receive for doing certain favors for performers, record companies, record distributors, publishers, song writers, etc. That payola is very real and very present, is, of course, obvious. That it is possible to buy a hit or make an artist by payola. is, by the same token, ridiculous. The performer has too much at stake to risk it by plugging a dog, whether it be artist, song, or product. This self interest is natural, and keeps the music business, and show business in general, relatively honest.

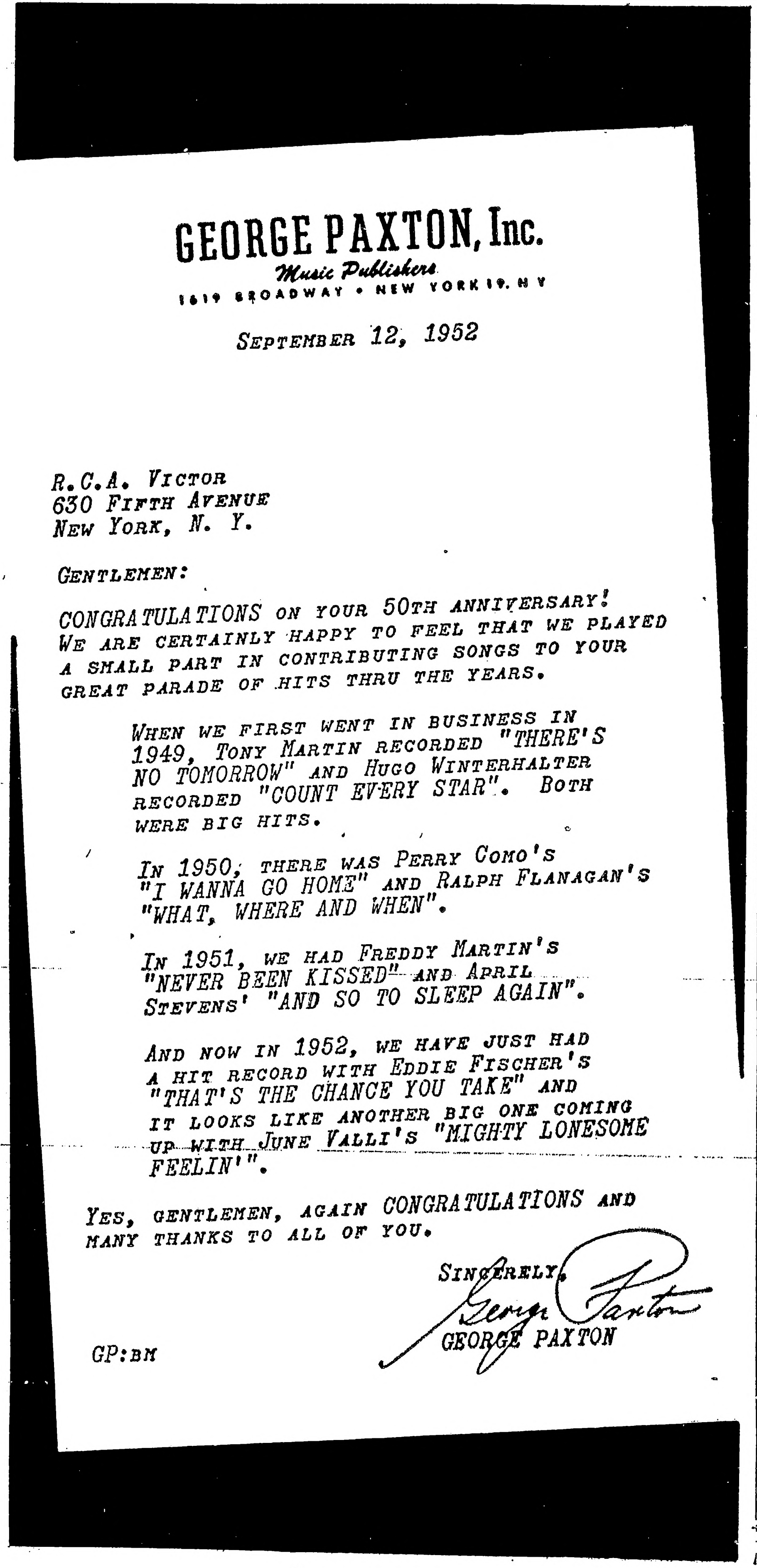
The real discrimination to be practiced by the name jock, or the semi-name performer, is: when a gift or gratuity is extended in return for specified favors and activities, that gift is not acceptable. When, because you are a performer and many people want to use you as a natural means of exploitation for their product; then the dinners, the Xmas gifts, the presents for the kids, etc., are a natural part of doing business, of establishing contacts, and of building relationships. They are no more reprehensible in the music business than in the steel business or the garment business, and no one in their right mind can condemn this activity. It is simply normal business behavior.

The self interest that a disk jockey must have is also obvious. His responsibility is first to the audience. His importance in the music business is directly proportionate to the amount of audience, and total influence he has. His national reputation is based on his ability to do certain things in a highly concentrated market. Let this audience wane, and the contacts, the favors, and the importance wane proportionately. This is an obvious, inescapable fact. Everyone goes with a winner. This doesn't mean that you cannot make friends and keep them, regardless of your importance or influence. It does mean that everything that you do as a performer must be based on self interest to maintain yourself as a top pereformer.

### Professional Integrity

.For example, Tony Bennett is one of my closest friends. Intellectually, musically, socially, we're friends. When Al Martino's record of "Here in My Heart" was released, it was an immediate smash in Cleveland. Then Bennett's record came out. Now, to plug his record simply because he and Mitch Miller and Percy Faith are my friends would have injured me, I felt, as a performer in this area. Logically, I played Martino's record. This had no influence on my relationships with any of the above people, because it was based on something apart from the music business. I am still good friends with all of them, and I am relatively unacquainted with Martino. You have to go with a winner.

People talk about good songs and bad songs, good singers and bad singers, good groups and bad groups; there is no such thing in the music business. There is success or no success. There are varying degrees of quality in the music business, but these are not to be confused with commercial acceptability. A great song qualitatively may not sell; hence, for the music business as a commodity, it is not good. The fact that a great song or artist will command a public of its own and will have meaning in the society is highly important to American culture, but has nothing to do with the music business.



GEORGE PAXTON, Inc.
*Music Publishers*
1619 BROADWAY • NEW YORK 19, N Y

SEPTEMBER 12, 1952

R.C.A. VICTOR
630 FIFTH AVENUE
NEW YORK, N. Y.

GENTLEMEN:

CONGRATULATIONS ON YOUR 50TH ANNIVERSARY! WE ARE CERTAINLY HAPPY TO FEEL THAT WE PLAYED A SMALL PART IN CONTRIBUTING SONGS TO YOUR GREAT PARADE OF HITS THRU THE YEARS.

WHEN WE FIRST WENT IN BUSINESS IN 1949, TONY MARTIN RECORDED "THERE'S NO TOMORROW" AND HUGO WINTERHALTER RECORDED "COUNT EVERY STAR". BOTH WERE BIG HITS.

IN 1950, THERE WAS PERRY COMO'S "I WANNA GO HOME" AND RALPH FLANAGAN'S "WHAT, WHERE AND WHEN".

IN 1951, WE HAD FREDDY MARTIN'S "NEVER BEEN KISSED" AND APRIL STEVENS' "AND SO TO SLEEP AGAIN".

AND NOW IN 1952, WE HAVE JUST HAD A HIT RECORD WITH EDDIE FISCHER'S "THAT'S THE CHANCE YOU TAKE" AND IT LOOKS LIKE ANOTHER BIG ONE COMING UP WITH JUNE VALLI'S "MIGHTY LONESOME FEELIN'".

YES, GENTLEMEN, AGAIN CONGRATULATIONS AND MANY THANKS TO ALL OF YOU.

SINCERELY,
George Paxton
GEORGE PAXTON

GP:BM

## AN EGG THAT STARTED A RECORDING TEAM

Thirty-odd years ago Al Bernard and Ernest Hare were one of the most popular comedy teams on wax. The partnership got off to an odd start—all because Hare, who lived in a downstairs apartment, yelled up a dumbwaiter shaft to his upstairs neighbor, Bernard, to lend him an egg.

Looking down, it struck Bernard that Hare looked something like a returned soldier standing beneath a window and mooning up at his girl friend. That inspired Al to write a blackface comedy sketch, "I Want to Hold You in My Arms," which he and Hare recorded for Edison. Platter was such a hit the pair made others in a similar vein for most of the record companies of period. Boys always blacked up for recording dates and frequently were so funny with their patter that orchestras couldn't play for laughing.

Hare teamed up in 1921 with Billy Jones as "The Happiness Boys," most popular singing duo of early radio days. He died in 1939. Bernard passed 10 years later, after having devoted his entire career to blackface humor.

### Irwin Scott's New Orch

San Antonio, Sept. 30.

Irwin Scott, who had played trumpet in the old pit orchestra at the Texas Theatre, has organized a new dance band here.

It's made up of local musicians.

## Tenor Took Cash Over Victor Stock

Although Enrico Caruso's Victor Red Seal records gave the greatest impulse to popularizing "classical" platters, he was not the first well known tenor to perpetuate his voice in wax.

That distinction, from a commercial standpoint, probably should go to Feruccio Giannini, who died in 1948, aged 79. In Victor's early days, Giannini, father of Metop thrush Dusolina Giannini, was asked to make a record. As payment he could take either a block of stock in fledgling company or $100 real money. Like some other well-known artists, Giannini decided the phonograph might be a passing novelty. So he took cash.

Giannini had previously recorded in 1896 for Berliner's 7-inch platters, forerunner of Victor. He also made more for Victor as well as some Columbia disks. Among Victors is a curiosity: a "Miserere" from "Trovatore," with Giannini singing the tenor role of Manrico, and Leonora's soprano responses by a cornet! Accompaniment is by the "Royal Marine Band." Another "Miserere" version had the soprano part sung by "Miss Merilees," but still with Marine Band backing.

## Aussie's Peter Dawson All-Time Disk Champ

To find the all-time most consistently popular recording artist you have to go overseas. There's little question that the honor belongs to Peter Dawson.

This Australian-born bass-baritone came to England in 1904 at the age of 20. Almost at once he began to make records—at first for nearly every company but after a few years exclusively for Gramophone (better known today as H. M. V.). And Dawson has been making records ever since. He has never had a big following in the U.S., but throughout the British Empire his popularity has never flagged.

Today the irrepressible Pete Dawson, whose practical jokes used to drive his fellow artists almost beserk, is one of the world's champion commuters. He spends part of his time in England and part in Australia, where he helps run a canning factory inherited from his father. When he is about to leave for his home country he makes enough records to provide for regular releases until he returns. But if anything should happen to keep him in Australia longer than he expects, he can always do some recording at H.M.V.'s Australian branch. The Empire must have its Dawson ditties!

Congratulations on Your 50th ANNIVERSARY
I'm happy to be a part of the RCA-VICTOR Family

GEORGE BEVERLY SHEA
Hour of Decision
Radio and TV ABC Sundays
Soloist
BILLY GRAHAM CRUSADES
Press Relations
ROBERTS & BRADBURY
6335 Yucca St., Hollywood 28, Calif.

# A FANFARE and a SALUTE

*TO*

# RCA VICTOR

*ON ITS*

# GOLDEN JUBILEE

*FROM*

# PAUL LAVALLE

**AND THE**

# CITIES SERVICE BAND OF AMERICA

**RCA VICTOR**
**RECORDING**
**ARTISTS**

# Electronic Engineers Work Years Ahead of Present Standards; Result Is an Ever-Improving Phono System

In the research laboratories of the RCA Victor Division, Radio Corporation of America, phonograph engineers and sound specialists work years ahead of market needs, perfecting better products for tomorrow.

From these laboratories and those of the Victor Talking Machine Co., predecessors of the present organization, has come a rich flow of new developments and improvements which have contributed significantly to the refining of the recording art.

And yet, although the new 45 rpm and 33⅓ rpm records represent the high-water mark of progress in the art, the research program in the laboratory has not slackened. This endless quest for something better is a heritage from Eldridge R. Johnson, founder of Victor, who, decades ago, wrote:

"The Victor Co. is now in possession of many patents and secret processes, but our greatest secret process is this: 'we seek to improve everything we do every day.' Just as soon as a certain improvement is secured, the experts in the organization are set to the task of making something new that is better than the last improvement."

So successful was Johnson in taking the "bugs" and kinks out of Emile Berliner's gramophone that he was given a contract to produce the machines for the Berliner Gramophone Co.

### Firsts

However, Johnson continued with his own experiments. He developed the first spring motor for a disk-type talking machine. The motor assured a constant turntable speed, could be regulated, was quiet in operation, and was easy to make and use. Above all, he developed a new disk-type record which was superior to any record then on the market.

Among the most important of Johnson's early contributions to the recording art was his development of a new recording process. This process pointed the way to the mass production of top-quality copies from a "master" record. Under the Johnson process, the recording was "cut" in a wax disk. The platter, in turn, was developed into a metal plate by a delicate electroplating process. Records produced by this means had a performance quality far superior to any other records on the market.

### Another Milestone

The year 1925 was a milestone in the art of sound recording and reproduction—bringing both electrical recording and the Orthophonic Victrola phonograph. With electrical recording, the microphone replaced the recording horn. The recording stylus was actuated by electrical impulses, not soundwaves. High and low frequencies never before heard on records were successfully recorded. A new era of recorded sound had begun.

One year later, however, sound engineers developed electrical reproduction, which sounded the knell for mechanical-reproduction instruments. The chain of recording and reproduction was now all-electrical.

Changes continued in the recording art. Needles gave way to more efficient jewel pickups. In 1927, Victor nationally marketed the first instrument capable of playing more than one record without manual change. The age of automatic changers had arrived.

The 45 rpm system represents the latest of many significant advances in the recording art. It offers the first phonograph record and changer literally made for each other; the first record made in a single size for all classifications of music; a changer that is half the size of conventional models and requires approximately 25% fewer parts; a new high in operating efficiency.

In Princeton, N. J., at RCA's David Sarnoff Research Center, scientists continue experiments with sound instruments. Many of these experiments are conducted in what is said to be the "quietest room in the world," a laboratory so completely devoid of sound that a person in the room can hear his blood coursing through his veins.

From this room and other laboratories of the Radio Corp. of America and its RCA Victor Division will continue to come the sound products of the future. Such progress has marked the history of the phonograph and record industry ever since Edison waxed "Mary had a Little Lamb" in 1877.

## GRACE SPENCER FIRST FEMME CHIRP ON DISKS

Three-line obit in the Aug. 20, 1952, VARIETY said: "Mrs. Grace Spencer Doolittle, 80, former singer, died Aug. 13 in New York."

Item is of special interest to those who know early platter history. Grace Spencer was first woman to be personally recorded by Thomas A. Edison for his brown wax cylinders and believed herself first to record for Victor. Shortly before her death she recalled.

"I know I was the first woman singer to sing for Mr. Edison. After father and I lunched with him and his wife, he took us all over to his recording room, where under his supervision I made a solo—the first female record there. That, I find, from my journal of events, was the fall of 1897. After that, Mr. Child of the Victor Co. sent for me."

Miss Spencer, who retired after marrying Dr. Willard Foster Doolittle, sang for several years in the Lyric Trio with Harry Macdonough, tenor, and William F. Hooley.

## First 'Victrola Corner' In White House—Pres. Taft

President William H. Taft was the first American President to go in for "canned music" in a big way. In 1910, Mr. Taft installed a "Victrola corner" in a room of the White House, and the Victor Co. made considerable use of the fact in its advertising.

Taft's Democratic rival in the 1908 campaign, William Jennings Bryan, also loved phono music but became an Edison Diamond Disk enthusiast. His daughter, Ruth Bryan Owen, later ambassador to Denmark, acquired her father's love of reproduced sounds and during her travels with a Chautauqua in the 1920s made a practice of visiting music stores along the way and listening to the music of the Orthophonic Victrola, the Columbia Viva-Tonal and the Brunswick Panatrope.

## Vogue for Name Bands As Big Disk Sellers Kicked Off by 'Pops'

The name band biz, as a big-selling record feature, is usually conceded to have started with Paul Whiteman's first Victor platters in the 1920s.

During the decade preceding, dancing at home to talking machine music had been a popular indoor sport, but most records were played by phono company house bands. Nearly all Victor dance platters from 1912 to 1917 were by the Victory Military Band (a convenient disguise for Sousa, Pryor and Conway bands). Then outside groups such as the Original Dixieland Jazz Band, Ted Lewis Jazz Band, Lopez & Hamilton's Kings of Harmony, Earl Fuller's Jazz Band and Joseph C. Smith's Orchestra began to be waxed.

But Whiteman really kicked off the big band biz boom when Victor a.&r. man, late Eddie King, heard his troupe play at Atlantic City. It took almost a whole day for the boys to make their first platter—a 12-incher of "Avalon" and "Dance of the Hours" from "Gioconda." Not being used to recording, their nerves were on edge and every time anything went wrong, somebody exclaimed "damn!"—thus ruining the record.

Once initial nervousness was over, "Pops" and the boys got recording techniques down pat, and seldom took more than two hours for a session.

The late great diva Nellie Melba used to relate a similar incident. The soprano said that, stepping back from recording horn to take a high note, she exclaimed "damn!" and the horn drank in this unseemly speech with all the clarity of a recording angel. Melba's mood wasn't angelic when she had to make record over.

## SOUR NOTE THAT MADE HANS VON BULOW FAINT

Musical celebrities of the '90s used to visit Edison's laboratory and make experimental records just to get an idea of what they sounded like.

Amusing story is told of visit of German pianist, Hans von Bulow. The great man condescended to make a cylinder of his pianistic virtuosity. Result didn't sound much like a piano, which came out on wax in those days like a cross between a banjo and a zither, but it was good enough to show he had played a wrong note.

When the recording director, Theodore Wangemann, told von Bulow he had made a slip, the virtuoso refused to believe it. He was peevish about even a suggestion of such an impossible thing. But when the roller was played, and artist himself heard the wrong note, he fainted!

Wangemann, incidentally, toured Europe for Edison and made many recordings for the inventor's private collection. Several piano solos which he recorded by Johannes Brahms turned up in Germany a few years ago. Wangemann was killed when struck by a Long Island train in 1906.

### Mooney Back, With Glaser

Art Mooney has returned to Joe Glaser's Associated Booking Corp. after a term with Music Corp. of America.

Mooney signed with ABC for a five-year period.

Congratulations
RCA VICTOR Records
on your GOLDEN JUBILEE

and your current SENSATIONAL
EDDIE FISHER
Recording of
LADY of SPAIN
with HUGO WINTERHALTER
and His Orchestra

SAM FOX PUBLISHING COMPANY
RCA Building - Radio City - New York 20, N. Y.
CHICAGO • HOLLYWOOD

Greetings from

AL GOODMAN

Recording Exclusively for RCA VICTOR

*It's been wonderful being associated with you in making so many ageless albums of show and movie scores.*

# Rachmaninoff in the Middle; Edison's 'Cute' Ads Vs. Victor

The story is probably apocryphal, but there's a legend that when Sergei Rachmaninoff had his first recording engagement for Edison Diamond Disks he played the opening bars of Liszt's Second Hungarian Rhapsody in so subdued a fashion that they didn't "take." The recording engineer wanted the great man instructed to play a little louder, but everybody stood in so much awe of "Rocky" that no one wanted to approach him. Finally, a hard-boiled gent volunteered for the assignment. He walked into the recording studio, tapped the celebrated composer-pianist on the shoulder, and—according to the story—said something at which Rachmaninoff grinned broadly and began giving with more volume.

After a successful record had been achieved, the imperturbable citizen was asked what tactful approach he had used to make the virtuoso hammer harder. He replied: "Oh, I just sez, 'Say, you damn Roosian, play louder'!"

As related elsewhere, platter companies have a notorious objection to giving plugs to the opposition. Conspicuous exception is recent action of makers of Remington long-players "welcoming" Victor's new lower-priced Bluebirds to the LP field as a move toward bringing price of the 33's down to a "more reasonable level."

Edison did the same thing, but from a different motive, after Rachmaninoff, who had been exclusive to Edison, signed up with Victor. Magazines carried full-page ads showing pianist at his Steinway, playing in direct comparison with New Edison to prove there was "no difference" between Edison recorded music and the artist's own playing. Ad contained a gimmick to this effect:

"We are glad to announce that Rachmaninoff has also made records for one of the standard talking machines. We invite comparison. Hear Rachmaninoff at any Edison dealer."

This, of course, was an implication that the Edison piano recording was better than Victor and it brought a rejoinder from Victor that Rachmaninoff signed an exclusive Victor pact only after an extensive test of "other reproducing mediums."

Another stunt Edison used to disguise its chagrin at losing its greatest pianist was to advertise an open letter from Thomas A. Edison to Rachmaninoff, recalling that R.'s Edison contract provided the company would not pay royalties on the sale of his Edison disks if he afterwards recorded the same selections for any other firm.

However, Mr. Edison generously said, in effect, he was so pleased that the public would have an opportunity to compare his recording processes with those of the "talking machines" that he would waive the contract stipulation and pay those royalties, anyway. He urged Rachmaninoff to play for Victor the same numbers he had made for Edison, "so the public may decide for itself."

# Servicing the Record Dealer

By **WILLIAM I. ALEXANDER**

*Advertising and Sales Promotion Manager*

The record business probably is the most consistently fast-moving business that exists today.

The rapidly changing tastes of the music-buying public can make a new tune a smash hit overnight, and then can let it die just as quickly. If record companies do not have their merchandise shipments and promotion material geared to coincide with that brief period of public demand, then they're out of luck in the sales department.

There is no other business known to me wherein the keenness of competition places such demands of immediacy and thoroughness on the manufacturer in getting dealer stores serviced nationally.

We believe we maintain one of the most complete servicing organizations for dealers with respect to advertising and sales promotion. Annual polls of dealer opinion seem to back that belief.

Our broad national advertising program uses radio, television and magazines. Radio programs are scheduled regularly, including a number of well-received syndicated features covering more than 600 programs.

Record commercials are also included on "Kukla, Fran & Ollie" and the Dennis Day show on the NBC television network, and on the Phil Harris-Alice Faye show on NBC's radio network.

Probably the most important single promotion in the field of radio is the Disk Jockey Service. Large lists of DJ's receive Pop, Red Seal, Western, and Blues & Rhythm releases regularly. Timing of these shipments with the release of merchandise and growth in popularity of the tunes is a job in itself.

Placement of space ads includes the show business publications, music trade papers, large circulation consumer magazines, music books, and concert programs.

### Beaucoup Tieups

Individually and through distributors, dealer stores regularly receive a wide variety of advertising and promotion material. Window display service guarantees each dealer nine major displays a year, with eight or nine bonuses usually thrown in. Counter merchandisers, monthly pop and Red Seal hangers, and weekly pop streamers are part of the dealer service, in addition to weekly bulletins.

Each dealer builds up a cooperative advertising fund through sale of RCA Victor merchandise. He can use this money for mailings or other promotions, or he can make use of newspaper mats provided through our distributors, with RCA Victor footing part of the bill. We also provide TV commercial and radio spots for dealer use.

Personal appearances by artists are usually planned in connection with concert tours by the artists, and in each case result in tremendous sales of the particular artist's records.

More than 2,000 dealers receive each month RCA Victor numerical catalog listings. Unique in the business is our "Music America Loves Best" catalog, 5,000,000 copies of which are provided for consumers through dealer stores. Such an all-encompassing program naturally presents difficulties, but not because of the size of the undertaking. The chief cause of the problems that arise is the very nature of the business—the fact that it is so fast-moving and must be "played by ear."

But that is also the chief reason it's so interesting.

# Some Real Museum Pieces

Until after it was taken over by RCA, the old Victor Talking Machine Co. retained the masters and matrices of every record. Even after a number had been cut out of the catalog for many years you could get a special white label pressing at a price depending on the platter's original classification. For instance, a single-faced pressing of a pop song or comic sketch in the black label series cost only 60c in the early 1920s. Later it was decided the special pressing biz was too much time and trouble and the price was gradually hiked to $8. When materials became scarce during World War II, special pressings were discontinued. By that time nearly all the masters of old pop numbers and many of the classical Red Seals had been scrapped.

However, a search through the storage vaults of any long established company probably would bring some surprise discoveries. Just out of curiosity, an employee of the Columbia plant at Bridgeport recently went through some apparent rubbish in a dark corner and made some finds. They included the master of Bert Williams singing "I've Such a Funny Feeling When I Look at You." The comedian recorded the number on Sept. 29, 1906, but the master apparently had been stored out of place and missing for more than 40 years.

The researcher also found unissued disk dubbings of two cylinders made by Pope Leo XIII in the Vatican on Feb. 5, 1903, and an unpublished "Address by Admiral Robert E. Peary Before Leaving for the North Pole," recorded in New York July 13, 1906. (Incidentally, one of the rarest Victors is a talk on his "discovery" of the Pole, made by Dr. Frederick Cook late in 1909 and yanked from the catalog a few months later after Cook was denounced as a faker.)

It isn't generally known that Bert Williams and George Walker made several Victor platters in 1901. Copies are almost impossible to find now. The Victor record catalog of the period said Williams and Walker were engaged at "the highest figure in the history of the talking machine business." But it didn't say how much!

# RCA's Fort Knox of Old Masters, The Disk Kind, That Is

Camden, N. J.

Sheltered behind 18-inch brick walls and guarded by uniformed patrolmen, a priceless treasure of master recordings of the world's greatest musical performances—those of Caruso, Galli-Curci, Ruffo, Chaliapin, Paderewski, Rachmaninoff, and others—is preserved for present and future generations of music lovers.

Here, also, are to be found the original masters of some wonderful old records that have nothing to do with music, like Will Rogers' famous "Talks to Bankers" and "First Political Speech."

The custodian—and owner—of this irreplaceable treasure is the RCA Victor Division of the Radio Corp. of America, successor to the Victor Talking Machine Co., which made the records. The repository of the collection is quite aptly called the "Treasure Vault."

Out of this vault, RCA Victor has drawn a varied selection of the most representative recordings of music's "Golden Age," the first quarter of this century, and re-recorded them for the company's "Treasury of Immortal Performances" series.

Behind heavy doors the vault is divided into two adjoining rooms, each 30 by 90 feet Each room is filled by long rows of shelves, loaded with large brown envelopes standing on edge. Inside the brown envelopes are flannel envelopes protecting the master recordings.

Frank Scull, librarian, and his two assistants maintain a constant check on the library with a detailed card index system. There is no room for mistakes in the Treasure Vault, because these original masters are more than just the property of RCA Victor. They are an important part of the cultural heritage of America.

The oldest recording bears the date Dec. 31, 1897, and the name R. G. Ingersoll. It is a reading by the famous Philadelphia lawyer of one of his famed essays.

Probably the most famous star of yesterday whose recorded voice is preserved in the Treasure Vault is Enrico Caruso. Among the 235 Caruso masters in the vault are some which have never been heard by the public. The oldest is "Celeste Aida," from Verdi's opera, transcribed in 1903.

About 70,000 masters are kept in the vault. Several are recordings of the same music. Galli-Curci, for example, recorded Rigoletto's "Dearest Name" 21 times before she was satisfied with the result. Counting the working masters and the No. 2 masters, in addition to the originals, the library contains 278,000 recordings.

Scull, who has been taking care of the masters for almost 30 years, enjoys memories of the days when he ran to fetch sandwiches, milk and coffee for McCormack, Schumann-Heink and Kreisler, and wondered why that pianist, Paderewski, let his hair grow so long.

# Famous Victor Advertising

From 30 to 40 years ago one of most famous advertising slogans was Victor Talking Machine Co.'s "Will There Be a Victrola in Your Home This Christmas?" Appearing in leading magazines several weeks before the holiday season, the ad made Victrolas move out of dealers' stock at a pleasantly profitable rate.

Wording of ad, however, apparently was an afterthought. In one of the first 1906 issues of the Saturday Evening Post, a back page ad queried: "Did you get a Victor for Christmas?" Company must have got hep to fact that post-Yuletide publicizing was poor tactics, so made the switch to the more protable inquiry.

Through the years, Victor advertising was consistently more effective than that of most competitors. (It was also much more extensive.) One of its most unusual ads in Ladies Home Journal for December, 1908, showed two Victors of old-fashioned horn variety. Both were filled with photos of famous recording artists. One machine contained the Red Seal galaxy (Caruso was so important he was shown twice), and the other had popular singers, monologists, etc.

# First Recordings Of Jazz, Spelled 'Jass'

By **JAMES L. SHAW**

Jazz, destined to revolutionize pop music for better or worse, according to point of view, made probably its first appearance in any record list in Victor's May, 1917, supplement. Plattner No. 18255 combined "Dixieland Jass (that was the way it was spelled at first) One-Step," with a foxtrot, "Livery Stable Blues," both played by the "Original Dixieland 'Jass' Band." Catalog Editor James E. Richardson commented: "The Jass Band is the very latest thing in the development of music. It has sufficient power and penetration to inject new life into a mummy, and will keep ordinary human dancers on their feet till breakfast time."

Columbia's first jazz mentions occurred in July supplement—two months after Victor. A vocal record, "Hong Kong," by Elizabeth Brice and Charles King, was described as "a round trip ticket to lantern-lit Chinese gardens and the beauties of 'Jazz' land." The word was spelled "jass" in the dance list, which began by asking: "Has any greater dance record ever been offered than the two 'Jass' song sensations, 'Hawaiian Butterfly' and 'Hong Kong,' as arranged and played by Prince's Band?" But this coupling, played by the Columbia house band directed by Charles A. Prince was not a jazz record by present standards.

Same Columbia list contained "It's a Long, Long Time Since I've Been Home" and "Just the Kind of a Girl (You'd Love to Make Your Wife)" by an obscure group called Borbee's "Jass" Orchestra. Combo consisted of two banjoists, violinist, drummer and pianist, and the thin, lady-like sounds it produced had no kinship with authentic jazz.

Victor's second jazz platter, "Slippery Hank" and "Yah-de-Dah," was played by Earl Fuller's Famous Jazz Band (it must have got famous within a few months!), and there was a catalog reference to a top-hatted gent who is still right up there among the dance bandleaders. Said the annotator: "The sounds as of a dog in his dying anguish are from Ted Lewis' clarinet."

Showing how rapidly jass/jazz was gaining popularity, there was also a vocal record by Arthur Collins and Byron G. Harlan of "Everybody's Jazzin' It." "Everybody Loves a Jazz Band" was another pop song of the time.

### Genesis of 'Ragtime'

It's hard to tell when word "ragtime" first entered record catalogs. Edison cylinder list for 1899 has a "Rag Time Medley," consisting of "Mr. Johnson, Turn Me Loose" and "Oh, Mr. Johnson," played by the banjoist, Ruby Brooks, of the vaude team of Brooks & Ginter, who died in 1906. Ragtime song listings are "Ragtime Liz," "Rastus Thompson's Ragtime Cakewalk," "The Ragtime Brigade Is Off to War" (the Spanish-American War, of course; the first World War inspired "The Ragtime Volunteers Are Off to War" in 1917); as well as "You've Been a Good Old Wagon but You've Done Broke Down," generally considered one of the first songs to show a definite ragtime influence.

First noted ragtime pianist to record was Mike Bernard, often termed the greatest exponent of the "white ragtime" school. Bernard played for Columbia from 1912 to 1918. One of his best was "The Battle of San Juan Hill," in which he imitates bugle calls, cannon fire and assorted battle noises by means of his keyboard virtuosity. Felix Arndt came along for Victor in 1914. A few brown wax cylinders exist of "An Assortment of Rags" apparently played in the late '90s by one Robert Hockett, who finishes with a flourish and a laugh. In recent years player piano rolls by Scott Joplin, James Scott and other Negro ragtime masters have been recorded and issued by Circle Records.

Perhaps most outlandish ragtime stunt ever achieved by a platter pianist was done by Melville Ellis on a 1912 Columbia. He combined "Alexander's Ragtime Band" with snatches of the "Fire Music" from Wagner's "Walkure."

# Victor's 'Coney Island Crowd'

In pre-electric era, Victor recording artists agreed that they fell into three fairly well-defined groups.

Those making black label records of current hits and dance tunes often referred to themselves as "The Coney Island Crowd." The term was suggested by a talk made at a meeting of Victor distributors and artists by the late Calvin Child, then head of the company's Red Seal activities. Child urged distribs to concentrate on selling highbrow platters "and try to get the public away from the Coney Island stuff." Pop artists' ruffled feelings were somewhat soothed when prexy E. R. Johnson arose to say he felt the crack about Coney was uncalled for. He pointed out that if it were not for the profits Victor made from pops it couldn't afford to absorb losses on many of its Red Seal contracts. Pop crowd then adopted generic title of "Coney Island Crowd."

Next in line up the ladder were the performers who appeared on the single-faced purple or double-faced blue label disks, sold at a slightly higher price than the black pops. They specialized in "standard" recital and concert numbers, but also appeared, under disguised names, on the black labels. These performers, of whom Elsie Baker, Olive Kline, Lucy Isabelle Marsh and Lambert Murphy were typical, had got much of their training by singing in church choirs. Tenor John Young and baritone Frederick Wheeler also recorded duets of gospel hymns for all the companies under the aliases of Harry Anthony and James F. Harrison. Young, aged 81, still lives in New York, but Wheeler died a couple of years ago.

The third, topflight group was the Red Seal contingent, often referred to as "the Red Sealers" or "the Real Singers." Mostly foreign-born, in contrast to the other two groups, they were headed by Caruso as operatic tenor and John McCormack as balladeer.

Although the line of demarcation was clear, there was a fraternal feeling, and the three "classes" mingled indiscriminately at the Victor lunch room in Camden, where a standout comic was likely to be seen telling the great Enrico how he'd always had a secret longing to sing "Otello," while Caruso confessed he'd give a lot to be able to warble comic songs as well as his table mate.

# Record Industry's 75th Anni

Continued from page 1

ly pursued this philosophy in his advertising campaigns. Net result of his enterprise was to lift the instrument out of the nickelodeon stage and make it the great new medium of show business that it is today. Edison, who much later became known as the "Wizard of Menlo Park," and was probably most famous man in world when he died aged 84, in 1931, was only 30 when the idea of recording and reproducing sound first occurred to him in 1877. Previously, unknown to him, other men had played with the idea. Leon Scott, a Frenchman, made a device in 1857 which he called a phonoautograph. It looked a lot like Edison's first try at making a phonograph. You spoke into its "funnel" and a pig's bristle scratched wavy lines on a cylinder coated with lampblack. Twenty years later, another Frenchman, Charles Cros, wrote an article theorizing on how it might be possible to make the "phonoautograph" reproduce sounds. But Edison had never heard of Cros' ideas when he hit on the reproducing notion, and neither Scott nor Cros ever took practical steps toward making their Gallic contraptions "talk."

The home-entertainment possibilities of Edison's cylinder-type machines were not immediately recognized. Chief role was as slot-machine amusement in barrooms, nickelodeons and penny arcades. It remained for Emile Berliners disk machine and its devlopment by Johnson and Victor to realize its potentialities as a musical instrument.

Edison got the idea that he might obtain a playback of reproduced sound while experimenting on a device for automatically recording telegraph messages. With a disk of paper laid on a revolving platen, signals were embossed on paper and repeated at high speed. The sounds had an eerie, almost human quality and Edison decided that if he could record the movement of the diaphragm he could record and reproduce the voice and other sounds.

"Professor Edison," as newspapers then called him, drew a crude sketch of what he had in mind and told one of his aides, Swiss-born John Kruesi, to make it, at a price between $18 and $30. Kruesi didn't figure it would work, and Edison didn't expect to make a go of the first try. His machine consisted of a grooved cylinder around which tinfoil stiffened with antimony was to be wrapped; a holder with a sharp metal needle; a crank; a mouthpiece to speak into; and another mouthpiece, or "funnel," through which the reproduced sound should emerge.

### Unsung Heroes

Kruesi worked for 30 hours without rest and with almost no food—he was almost as much a "sleepless wonder" as Edison—and on Wed., Aug. 15, 1877, the first phonograph was ready. Kruesi stood by, as did Charles Carman, foreman of Edison's machine shop, who had bet the inventor a box of cigars the machine wouldn't work. Edison wrapped tinfoil around the cylinder, set the needle at the beginning, and shouted "Mary Had a Little Lamb" into the mouthpiece. He reset the needle at the beginning, resumed his cranking, and the thing squeakily repeated the saga of Mary and her pet. In somewhat more human voices Kruesi exclaimed, "Mein Gott im Himmel!" and Carman snorted, in assumed disgust, "Well, I guess I've lost!"

Sound of the original tinfoil phonograph, and others that followed, was frequently compared to that of ventriloquist's dummy. Johnson's first description of the sound of these early machines was that it resembled a "parrot with a bad cold in its head." In fact, it sounded so dummy-like that early exhibitors were accused of producing recorded sounds by voice-throwing. But, as bad as the recording was, the human voice for the first time in history had been repeated by a machine.

Although Edison was already a famous inventor, he and his associates were hard up in 1877. One of them, Edward H. Johnson, decided to try to raise some money by lecturing in Northern and Central New York on Edison's inventions. One night in Buffalo he mentioned that Edison was working on a device to record sounds, and the next morning a paper came out with a headline that Edison had invented a "talking machine." Thus was born the term, "talking machine," which Edison at first approved but later disliked and disowned. He always insisted that his Diamond Disk phonograph was no "talking machine" but "an instrumentality for the re-creation of sound."

When news got around that Edison had made a machine that would talk, thousands of sightseers came to Menlo Park to get an eyeful and earful, and the Pennsylvania RR ran special trains to haul the crowds. In December, 1877, Edison took the machine to the offices of the Scientific American. He had prepared a piece of foil containing the words, "Good morning. How do you do? How do you like the phonograph?" Such a crowd formed that the floor was in danger of collapsing.

Soon afterwards, Edison temporarily switched from the cylinder to a disk machine and maintained its reproduction was "perfect." His first patents, issued in January, 1878, covered both disk and cylinder recording by the hill-and-dale (vertical-cut) method.

### Emile Berliner's Entry

In 1888 another inventor entered the field—Emile Berliner, naturalized American citizen of German birth, who had had a hand in perfecting the telephone. He pioneered a machine he called the gramophone, differing sharply from the Edison wax cylinder-type in that it used flat disks. He did not obtain a U. S. patent until about 1895, and two years later, brought one of his machines to Johnson's Camden machine shop for repairs. Johnson was so fascinated with the gramophone that an immediate association was made with Berliner, laying the foundations for the Victor Talking Machine Co. and, eventually the RCA Victor organization.

The word "Victor" did not appear in the company until 1901 when, according to one story, Johnson felt that he had mastered the problems of the Berliner contrivance, and was happy and proud of his "victory." In 1902 what was to become the Victor dog was painted by Francis Barraud who eventually sold the trademark to the British Gramophone Co., Victor's English affiliate. Johnson got the American rights to the trademark and the Victor company spent millions popularizing it.

About 1878, Edison had given the New York World an amazingly prophetic interview. He told the reporter the phonograph would be used for dictating; would be valuable in teaching foreign languages; there would be "talking books" for the blind (he said 100 blind persons had already ordered phonographs in the hope that talking books were coming); there would be unlimited duplication of master records, and it would be possible to record a symphony on one record.

Naturally, some of details of "the Wizard's" prophecies bring a laugh today. He foresaw waxings of orchestras by putting a phonograph inside a barrel with funnel sticking out through hole. He also estimated cost of perfected phonograph at "about one dollar." These ideas were developed at greater length in an article he wrote in 1878 for the North American Review. Same year, Edison gave a demonstration in Washington for Congress and put on a special phonograph performance in the White House for President Rutherford B. Hayes.

Johnson, however, continued to make important technical improvements. In 1896 he was among the first to develop a practical spring motor that could be regulated and was easy to operate. Thomas H. Macdonald, a Columbia engineer, is also credited with a similar invention. In that same year Johnson focused his attention on the improvement of the record, and by 1898 had developed a recording process that was a vast improvement over previous systems, by providing greater volume and more lifelike tone. It was this high quality of Johnson's recordings which eventually induced the world famous Caruso to sign up with Victor. The effect of Caruso's step was to legitimize the machine as a musical instrument and to signal the entrance of a host of other musical stars in the recording field.

In 1903 Johnson developed the goose-neck and tapered tone arm. This permitted easy needle replacement and saved record wear and breakage.

In the fall of 1901, at Buffalo's Pan-American Exposition, Victor won its first gold medal over all competitors. Before the year was out Victor boasted an organization of 10,000 dealers including the famous Chicago musical firm of Lyon & Healy. Acceptance by the world's largest musical house greatly enhanced the commercial dignity of the business. The stories behind this triumph include an all-night session during which Johnson talked of the musical value and future of the phonograph. At the crack of dawn, Johnson sadly left the conference still with no firm commitment. The executives appeared loath to ally their dignified house with the small bicycle shops and hardware stores that were still the principal outlets of the phonograph. By the next day, however, Lyon & Healy telegraphed Johnson their acceptance of the Victor line.

In 1906 Victor dramatically reversed the whole field by enclosing the horn in the cabinet. Up to that time, exposed horns had run the gamut through big and little, tin and brass, pink and blue—all sizes, shapes and colors. The effect of this first enclosed-horn "Victrola" was to make the phonograph a piece of furniture for the parlor. Now, cracking the market for the first time, the Victrola was able to command a price as high as $200. This price notwithstanding, dealers found the timid, initial orders quickly snapped up.

With Eldridge Johnson and his disk-type machine, first record made was of his own voice, a composition titled "I Guess I'll Telegraph My Baby." First record in the Victor catalog in 1903 was recitation of "Departure" by George Broderick, quickly followed by Burt Sheppard's "Limburger Cheese." Victor's talent at this time included the Metropolitan Orchestra, baritone S. H. Dudley and tenor Harry Macdonough.

### Famous Firsts

Who was the first show biz personality to be recorded? Well, Jules Levy, cornet virtuoso who died in 1904, was one of first. During week of June 3-8, 1878, Levy played at Irving Hall (Irving Place and 15th St., N. Y.) in competition, or cooperation, with a phonograph. He would toot a tune into a funnel and Edison's "wonder box" would come back with a feeble caricature of a cornet tone. Others who gave demonstrations were Emily Winant, soprano of St. Thomas' Church, S. P. Warren, George Warren and Eugene Oudlin.

Edward M. Favor has already been mentioned. Old Edison catalogs say he was "the first professional to sing into a phonograph." He also became probably the first professional recording artist. Favor's recordings were exhibited in the lobby of the Park Theatre, Boston during a long run of "Ship Ahoy!" in which he played and, as may be imagined, attracted wide attention. Favor quit recording in 1914, but was a popular Broadway character actor until he died, aged 80, in 1936. When he first caroled into the tinfoil, the long chain of progress and advancement — if that's what it is — from the cheerfully obvious comedy of Ed Favor to the maudlin wailing of Johnnie Ray and other present-day crooners was on its way!

Edison became absorbed with electric lighting problems and didn't experiment with the phonograph for several years. But in 1886, two Washington men, Charles Sumner Tainter and Chichester Bell, brought out an improved machine that played wax cylinders, and Berliner, also in Washington, was experimenting with his zinc and vulcanite disks that sound as if they were recorded on a grindstone. By 1890 the phonograph was beginning to be established as a penny-arcade attraction, "slot machine parlors" came into wide use, and some record-playing equipment was sold for home performance. The North American Phonograph Co. had been formed, and granted leased permission for smaller companies to operate in various States. Columbia, for instance, got its name because, in the beginning, it was licensed for business only in the District of Columbia.

Show business didn't profit much at first by this invention. The first list of "musical phonograms" issued in 1890 by North American consisted of 16 performances by a brass band; 15 by "parlor orchestra;" 16 cornet solos (probably Levy); 15 clarinet renditions; 10 flute and 10 piccolo solos (most likely by Eugene C. Rose, still living at 86 in Freeport, L. I., who recalls making experimental flute records for Edison in 1889); 10 violin recordings; six "piano duetts;" and two vocal quartets of "Negro Melodies" and "Popular Songs." There were no master "phonograms" (the word "record" hadn't come into general use), and the artists had to sing or play the different titles over and over. The sound went into six or eight machines at each performance, and the artist was paid as little as 50c or as much as a dollar a "round." Sing 40 rounds a day, and you were in the money—for those times!

For the first few years after wax records were marketed, turning them out was a monopoly of a handful of artists with voices or techniques peculiarly suited to the primitive recording methods. Mostly vaude small-timers, they freelanced, singing or playing for all comers, and included Favor; Dan W. Quinn, tenor singer of comic songs; George J. Gaskin, "The Irish Thrush;" Billy Golden, blackface comic of team of Merritt & Golden; George Graham, Washington patent medicine street corner spieler who did "monologs on married life and other painful subjects;" Len Spencer, remarkably gifted comedian whose parents operated Spencerian Business College in Washington and who became first world-famous recording artist after making cylinders in his beginning days at 10c each; George W. Johnson, "The Whistling Coon," Negro who made a living whistling and singing laughing songs on Washington streets; John York Att Lee, civil service worker who drove his neighbors nuts by making one whistling record after another at home after working hours; and "The Banjo King," Vess L. Ossman. Levy continued to make cornet records and was such a celebrity Columbia charged $2 each for his "rollers." Russell Hunting's "Casey" monologs were big sellers for the time, as were Cal Stewart's "Uncle Josh" records a little later.

### Wishful Thinking

By 1897, the paucity and uniformity of recorded talent was the cause of considerable comment and many a raised eyebrow. In January, 1897, the Universal Phonograph Co., managed by Hunting but owned by music publisher Joseph W. Stern, was advertising: "In the last 10 years the record business has been handicapped by having only about 10 vocalists, three bands and a few instrumental soloists." To remedy this monotonous situation, Universal, the ad continued, was planning to offer records by "many famous vaudeville stars," including Lottie Gilson, Bonnie Thornton, James Thornton, Sam Devere, Johnnie Carroll, Sam Bernard, Webber & Fields, Leona Lewis, Meyer Cohen, Lottie Mortimer, Annie Hart, Maud Nugent, Allan May, William Jerome, Margaret Gonzalez, May Howard, Walter Talbot, La Porte Sisters, Ed Latell, May Lowry, Gotham Comedy Four, Anna Willmuth Curran and John P. Curran.

Whether these were ever issued is doubtful. Average stage star of those days didn't know how to make good records and usually wouldn't take the trouble to learn.

Columbia began making exclusive contracts with popular recording performers in 1898, and cylinder record production got a boost in 1901 when permanent masters came into use, making it possible to multiply production.

### Longhairs Big Impetus

Operatic performances began to get a big play in 1902 when Columbia recorded Suzanne Adams, Marcella Sembrich and Edouard de Reszke. By this time Eldridge R. Johnson had acquired Berliner's patents and the Victor Talking Machine Co. was in operation. Its first Red Seal records were imported from European affiliates, but when Caruso signed up exclusively with Victor in 1903 he gave the company such an impetus in the "classical platter" field that it soon outdistanced all the competition and acquired a class supremacy which it has never lost. Symphonic music began to catch on when Boston Symphony first recorded for Victor in 1917.

With mushrooming record sales, not only stars of the Met but also such vaude and musicomedy notables as Al Jolson, Nora Bayes & Jack Norworth and innumerable others gladly signed up for records, although bulk of pop recordings continued to be made by artists such as Billy Murray, Henry Burr and Ada Jones, whose fame was primarily phonographic. Victor recorded such luminaries as Ellen Terry and the legit team of Edwin H. Sothern and Julia Marlowe, not to mention political disks by William Jennings Bryan, William Howard Taft, Teddy Roosevelt and Woodrow Wilson.

Double-faced disks, which gave a huge fillip to record sales, were extensively introduced in 1908 (Columbia had made a few in 1904 but had run afoul of patents controlled by the Odeon interests of Germany), and in 1909 a Copyright Act was passed which made it possible for writers and publishers of music to share in the recorders' profits. Radio almost knocked records out of the picture in the early 1920s but the platter biz staged a big comeback with introduction of electrical recordings in 1925. Resurgence lasted until the depression, when the bottom dropped out of the record market. Phono business reached probably its low point of entire 20th century in 1932. Next year things were better and, as the younger generation took up recorded music all over again and hundreds of thousands of juke boxes went into use, platters gradually climbed to previously unequalled heights.

### Another Renaissance

Introduction of 33 and 45 speeds complicated the setup, but after the agitation tapered off, business got good again. Today, the record business appears to have less than radio to fear from television, although the possibility of tape-recording, as substitute for platters, has been giving manufacturers uneasy moments for years.

Developed as a result of 10 years of research, the 45 rpm system marked the introduction of the first record and phonograph made for each other. It was designed for that great bulk of the market which demanded a turntable versatile enough to handle both single pop sides, as well as longer classical selections. At the same time a 33 rpm record, first introduced by RCA Victor in 1933-34 and marketed in its modern form by Columbia in 1949, brought new benefits to classical music buyers, by providing sides playing uninterrupted up to 20 minutes. By 1951 the initial "battle of the speeds" had died down with the ultimate choice of system left to the consumer and a turntable revolution virtually accomplished. Introduction of the three-speed player further resolved the issue.

Bridging what is perhaps the last important gap, RCA Victor has just announced a new "Extended Play" 45 record which plays up to 8-minutes per side and serves as a vehicle for shorter classical selections and longer pop merchandise, previously unadapted to either the long-play disk or the shorter 45.

As for Edison himself, his first phono, as we have seen, played cylinders. Although he experimented briefly with disks, he soon abandoned them on ground that the cylinder was mechanically perfect for recording, since grooves remained same size all the way across, while disk grooves get smaller after center of the platter is passed. The "Wizard of Menlo Park "stuck with cylinders throughout his recording activities and introduced the unbreakable "Blue Amberol" in 1912. That same year be brought out his New Edison instrument, playing Diamond Disk records, now widely regarded as the finest types of acoustic era recording. Both the Blue Amberols and Diamond Disks stayed on the market until September, 1929, when Edison beat the depression to the punch by completely withdrawing from the recording field. A cynic recently remarked, "The Old Man probably quit because he had the gift of prophecy and couldn't bear to look forward to 1952 and imagine Johnnie Ray's platters screaming from jukeboxes 8 or 10 times in a row!"

That may be, or it may not. But it does seem highly likely that Thomas A. Edison did some rapid revolving in his grave a few weeks ago if he knew anything about what happened on a radio quiz program.

The emcee asked a woman contestant, "What was the name of the man who invented the phonograph?" Obviously flustered by this "hard" question, the lady braintruster hedged for half a minute or so, then brightly replied:

"Why—why—why, I'm not 'zactly sure, but I think it was somebody by the name of Victor!"

# TV'S 'HIT & RUN' PERFORMERS

## NBC's 100% Acceptance

NBC's radio rate formula has won a 100% acceptance from affiliates, with the Wayne Coy-operated KOB, Albuquerque, coming in late yesterday (Tues.) to make it a perfect score for the web. Coy had originally insisted it was time to hike AM rates, not revise them downwards.

Feather in NBC's cap is attributed primarily to the "no-punches-pulled" pitch made to affiliates in Chicago recently by prexy Joseph H. McConnell and the work of station relations veepee Harry Bannister in lining up the 100% affiliate approval in what was his first big assignment since joining NBC.

Coming on the heels of the unanimous CBS affiliate support, combined with General Foods' $2,000,000 Bob Hope deal for daytime and nighttime NBC radio exposure and CBS Radio's sponsorship pact for the N. Y. Philharmonic concerts, the week adds up to one of the most heartening on the AM calendar.

## Hope's $2,000,000 Day & Night Deal For GF Is Top Radio Feat of Year

Deal signatured by Bob Hope last week for General Foods sponsorship, on behalf of its Jell-O product, may do more than all the research statistics, assorted merchandise techniques and so-called "tandem operations" to restore a bruised and battered AM medium to a bigtime status.

Hope, who has openly decried the failure of the advertising fraternity to support a still-potent medium, has agreed to go on NBC five mornings a week for General Foods, in addition to doing a once-a-week Wednesday nightime show. Latter will be slotted at 10 p.m., starting next Jan. 7. The daytime entry goes in 9:30 to 9:45 in the morning, Monday through Friday, effective Nov. 10, with Hope doing an ad lib commentary on topical matters, similar to the five-minute format evolved during the Republican and Democratic conventions in Chicago last July.

### Bigtime Daytime

It's the first time in the history of the medium that a major comic will be getting both daytime and nightime exposure in radio. But beyond that, it's anticipated that the Hope moveover into the daytime programming sweepstakes, at a time when daytime radio is beginning to take the play away from nightime listening, may invite other major personalities, and sponsors, to stake a claim in the morning and afternoon network rosters. As one network executive summed up the Hope deal: "It's

(Continued on page 107)

## 'Victory at Sea' In Oct. 26 Preem

NBC has finally given the go-ahead on the slotting of its ambitious "Victory At Sea" TV series. It preems on Sunday, Oct. 26, in the 3 to 3:30 p.m. period. Series will be presented as a public service under joint auspices of NBC and the U. S. Navy, and represents an outlay of more than $500,000.

Of the 26 separate episodes, 14 are already in the can. Produced by Henry Salomon, who also co-scripted, the series, which has an original score by Richard Rodgers, has already stirred the U. S. Navy officialdom into loud salvos, with several of the initial installments having been shown privately.

Sponsorship will only be permitted on an institutional basis after the first round of 26 installments.

## Balto's Lovefest

Baltimore, Sept. 30.

Unique cooperative deal between two Baltimore TV stations last Tuesday night (23) permitted Balto viewers to witness Sen. Richard M. Nixon's "explanation" speech. Speech was fed by NBC-TV but WBAL-TV, the NBC outlet here, had previously sold the 9 to 10 p.m. slot to the Democrats for a warmup to Gov. Adlai Stevenson's speech that night.

Unable to clear the necessary time for Nixon, WBAL-TV offered it to WMAR-TV, the CBS affiliate here. NBC-TV okayed the arrangement.

## OG RENEWS 'CHANCE' CBS-TV DEAL COLD

Old Gold has renewed "Chance of a Lifetime" on ABC-TV, in the Thursday 8:30 p.m. slot, and has washed up its deal for buying CBS-TV Saturdays at 7 p.m. Reason is that CBS could clear only 12-15 stations on Saturday, while ABC-TV's lineup is up around 50.

Nick Keesely, veepee of Lennen & Mitchell agency, said that the budget on "Chance," Dennis James starrer, has been appreciably increased.

## Blame Murray's One-Man War For Penn TV Snafu

Philadelphia, Sept. 30.

Disappointed televiewers in the Philadelphia area, who had the Penn-Notre Dame telecast virtually given them, only to have it snatched away at the last minute, are crediting the loss to the one-man war Francis T. (Franny) Murray, director of athletics at the U. of Pennsylvania, is waging against the NCAA (National Collegiate Athletic Assn.).

WPTZ, local outlet of NBC, had set up its equipment on Franklin Field on orders from the network, prepared to pick up the Penn-Notre Dame contest instead of the regularly scheduled Princeton-Columbia game. The station was ordered by Castleman Chesley, Murray's assistant, to remove its gear at 11 a.m. Saturday (27). WPTZ officials had tried all day Friday (26) to contact Murray but had been unable to reach the Penn athletic director, and went ahead with the equipment installation just in case.

Murray, in an exchange of telegrams that began early last week, sought permission to telecast the Notre Dame game, because the 74,000 seating capacity of Franklin

(Continued on page 104)

## Robt. Q. Lands Sponsor For CBS Radio Stanza

Robert Q. Lewis, who has carried a number of sustaining shows on CBS Radio, gets his first AM network sponsor Nov. 1. Pine-Sol has bought a quarter-hour variety and chitchat show starring Lewis and featuring the Chordettes, femme harmony quartette from Arthur Godfrey's CBS programs, for the 9:45 to 10 a.m. period Saturdays.

Lewis has been variously sponsored on CBS-TV and his "Name's the Same" is now bankrolled alternate weeks on ABC-TV by Swanson and Bendix. But, while he's had all of Godfrey's AM bankrollers while subbing during the latter's vacation, this will mark his first radio sponsor for his own show.

## SLOPPY, CARELESS VIDEO IS SCORED

By GEORGE ROSEN

In sharp contrast to the days in radio when a star wore out a couple of ulcers each season in the process of achieving weekly perfection on his program, complaints are mounting over the lack of integrity with which many TV performers are approaching the medium.

Although the new season is but a couple weeks old, sloppy, careless production and performance on some of the top-budgeted television shows would seem to indicate that, as was the case last year, too many stars and so-called production inpresarios who have been enticed into the medium are treating it more as a sideline for a quick buck instead of trying to vest TV with the type of showmanship perfection it's been striving for.

Veterans in broadcasting, recalling the days when a Jack Benny, in particular, sweated it out with his writers and cast seven days a week, month after month, to help give radio a bigtime show biz aura, bemoan the fact that too many TV shows, in contrast, are being thrown together on a "hit and run" basis. Even today, they point out, a Benny or a Bing Crosby radio show betrays a devotion to detail and exactness, whereas some of the newer comics and performers staking a claim in the bigtime TV commercial sweepstakes are not only hurting their own chances of survival but seriously impairing TV's full growth to maturity because of their unwillingness to treat the medium with the respect due it.

### Quality With Care

It's argued that television is a much more complicated medium than radio—that the multiple problems attending a "visual plus aural" presentation gives radio, by comparison, a kindergarten status, hence it's excusable if TV shows fail to come across with the desired finesse. In retaliation, however, it's pointed out that there has already been an abundance of TV programming fare vested with top-flight qualitative values when surrounded by people who have dedicated themselves solely and exclusively to TV as their "No. 1 baby." Cited, for example, are the Max Liebman-Sid Caesar-Imogene Coca triumvirate and their painstaking weekly devotion to "Show of Shows," or the laboring that brings forth a consistently polished "Hit Parade" production.

A major factor responsible for much of TV's present "hit-run" status is the widespread "doubling in brass" among so many of its top performers, with its recruiting of legit, pix, nitery, vaude talent, etc., whereas through the years the radio stars (Benny, Burns & Allen, etc.) had a single-minded purpose of delivering their best for their radio audiences without the "doubling" distractions.

Last week's teeoff of the Colgate "Comedy Hour" by Dean Martin & Jerry Lewis drew a round of brickbats from the critical fraternity who deplored the "we-can-do-no-wrong" aura surrounding their performances. The slovenliness and lack of serious intent with which the duo approached the program are offered as evidence that a "hit and run" TV shot sandwiched in among pictures theatre, outdoor and other dates can only hasten their downfall and do untold harm to television.

## Super Duper

Chicago, Sept. 30.

Titles hung onto some of the radio shows tailored to the current science fiction fad are nearly as other-worldly as the scripts and formats. CBS will launch a Saturday morning science fictioner Oct. 11 in the 10:15-10:30 slot bearing the tag "The Space Adventures of Super Noodle."

Show will be sponsored by the I. J. Grass Noodle Co.

## CBS Radio Wraps Up $1,000,000 Deal For N.Y. Philharmonic Sponsorship

In another major sale to boost radio's newly-climbing stock still further, CBS Radio yesterday (Tues.) wrapped up a deal for Wyllis-Overland Motors to sponsor its full season of Sunday afternoon broadcasts of the N. Y. Philharmonic-Symphony Orch, starting Oct. 19. Sale, set through the Ewell & Thurber agency, represents close to $1,000,000 in gross time and talent for the web.

Wyllis will be the third advertiser to bankroll CBS' Philharmonic broadcasts in the 23 years the web has been airing the Sunday pickups from Carnegie Hall, N. Y. U. S. Rubber sponsored the series from 1943 through 1947, with brief summer hiatuses, and Standard Oil of New Jersey had it in the 1948-49 season. While those two pitched on an institutional level, Wyllis will be selling its new postwar passenger car, the Aero-Wyllis.

Auto firm is in for the full series of 28 broadcasts, which are to be aired live again this season from 2:30 to 4 p.m. Dimitri Mitropoulos is slated to conduct 18 of the Sunday afternoon concerts, while guest maestros Bruno Walter, George Szell and Guido Cantelli will handle the others. As in the last four years, James Fassett, head of serious music for CBS Radio, will handle the intermission interviews from the "Green Room."

In an attempt to open up more commercial time Sunday afternoons two seasons ago, CBS transcribed the concerts and played them back the following week at an earlier hour. System elicited a number of squawks from listeners, however, so that the pickups were returned to a live basis.

## PALEY TO KEYNOTE HERALD-TRIB FORUM

Designation of CBS board chairman William S. Paley as keynoter for this year's New York Herald Tribune Forum accents the growing recognition of television realm of public opinion.

Paley is the first broadcaster to deliver the keynote address for the annual forum, which ranks as one of the nation's major events on the public enlightenment calendar. This year's forum is scheduled to open Oct. 20.

## NBC-TV Offers To Split Difference To Clear Stations

NBC-TV, in what amounts to almost a desperation bid to clear station time for its 7 to 7:30 p.m. strip, has offered its affiliates a compromise which network execs concede has little chance of acceptance. Instead of seeking the half-hour slot Mondays through Fridays, the web is now seeking the time only for shows on which it has sponsors lined up, which would mean Tuesdays and Thursdays and the 7 to 7:15 period Fridays.

As noted by one web exec, however, the network offer is tantamount to offering the affiliates a deal like this: "You have $5, which I want and you won't give me. So to please you, I'll settle for $2.50 and let you keep the other $2.50." Stations have filled the time, which is station option time, with local shows on which they retain 100% of their card rates, and are thus adamant against giving it up.

Pepsi-Cola has already bought the 7:15 to 7:30 slot Tuesday and Thursday nights for its "Short Short Drama" vidfilm series, but wants many more stations than the eight which NBC has been able to clear for it. Same situation exists for the Herman Hickman sports show in the first quarter-hour segment Friday nights, on which the web has been able to clear only nine outlets for General Cigar. NBC hopes to slot "The Goldbergs" in the 7 to 7:15 period Tuesday and Thursday, with American Vitamin Corp., waiting on the sidelines to bankroll if NBC can open up enough stations.

## Gen. Motors to Sponsor Army-Navy on AM, Too

General Motors signed this week to sponsor the Army-Navy football game Nov. 29 on NBC radio, as well as NBC-TV. On video, the game will be the finale to the National Collegiate Athletic Assn. package which GM is bankrolling through the season, but the radio deal is a special one-shot. Kudner agency handles the GM account.

NBC is currently trying to clear time on its AM stations for the pickup, with stations compensated on the basis of two daytime hours. NBC's regularly-scheduled grid game, sold as part of the web's co-op deal this season, will be aired immediately after the Army-Navy contest.

## Neubert to Lever Post

H. Norman (Red) Neubert, merchandising manager for NBC's o&o stations in both radio and TV, resigned this week to move over to Lever Bros. as brand advertising manager for Surf and Swan. He starts with Lever today (Wed.).

Neubert had been with NBC since 1950. Prior to that, he was public relations chief for R. H. Macy's department store, N.Y.

## CBS' $125,000 TV City Hoopla

While on the Coast this week, CBS-TV programming chief Hubbell Robinson, Jr., will set in motion the plans for the major hoopla and ceremonies attending the formal dedication of the network's TV City on Nov. 15. Among other things it will include a 90-minute coast-to-coast TV production, emanating from the new edifice, with practically all the CBS radio-TV stars. Show will cost approximately $65,000.

Four of the top writers on the Coast have already been engaged to script the show—Sam Perrin, Hugh Wedlock, Al Snyder, and George Bolzer. Program, in addition to its entertainment facets, will also feature top leaders in public life.

An additional $60,000, it's reported, has been earmarked for the N. Y.-to-L. A. junket for the press in connection with the CBS-TV City opening.

## GILLETTE MONOPOLIZES NEW YEAR'S DAY GRID

Gillette Safety Razor will have the radio and TV airwaves virtually tied down with its football bowl game pickups on New Year's Day. Already committed to bankroll the Rose Bowl classic via NBC-TV, the razor firm this week signed to sponsor the Orange Bowl game from Miami earlier in the day on both CBS-TV and CBS Radio. Agency for Gillette is Maxon.

This will be the first year for TV on the Orange Bowl game, since networking facilities to the south of Florida were completed only this summer. Gillette can bankroll both games without fear of competing with itself because of the three-hour time differential between the east and west coasts. Orange Bowl will probably start at 2 p.m., winding up one or two hours before the start of the Rose Bowl game from Pasadena, which usually hits the east coast about 5:30 p.m.

# TV Censorship Legislation Not Likely in Wake of House Testimony

Washington, Sept. 30.

With testimony yet to be received from only the FCC, the special House Sub-Committee investigating radio-television programming is not expected to recommend censorship legislation.

Committee chairman, Rep. Oren Harris (D., Ark.) admitted here last week that there are "wide divergences" among radio and TV audiences about what constitutes "offensive and objectionable material." Complaints received via testimony and letter have ranged all the way from beer advertising to low-cut dresses and some jokes.

Committee adjourned last Friday (23), subject to the call of the chair, after listening to Clinton M. Hester, D. C. counsel for the U. S. Brewers Foundation, make a strong defense of beer advertising on the ether. He asserted that the advertising has been both mild and in "good taste." He said the pressure to eliminate beer advertising from the air comes from professional prohibitionist groups. In many instances, he contended, letters to the committee protesting the nature of beer commercials on TV come from areas where there isn't any television. This, he said, proved that the letter writers were not seeing the commercials themselves, but were writing at the instigation of others.

In its two hearings in Washington last week the committee heard an attack on both government and industry-wide censorship of television programs, from Herbert M. Levy, attorney for the American Civil Liberties Union. He said the question of the morality of programs should rest in the hands of local video stations and should not be handled "by special legislation or codes."

"The need for local responsibility," he said, "was very clearly brought out by the 1946 report on chain broadcasting issued by the Federal Communications Commission." He added that differing tastes within the same community constitute one of the most difficult problems to be faced.

"What one person may consider an offensive joke," he said, "another person may regard to be harmless or perhaps 'cute.' What is one man's dirt may be another man's sophistication." He said that in attempting to set standards for the entire country the NATRB Code "with its overemphasis on children, will result in programs for children but not for adults."

An opposing viewppoint was given by Mrs. Winfield D. Smart, of nearby Falls Church, Va., speaking for a group of Catholic women. She said her group would support legislative restrictions on program content unless the industry properly polices itself.

# NBC-TV's 'Today' Sponsor Jackpot

NBC-TV's early morning "Today" show has hit a sponsorship jackpot during the last two weeks, wrapping up sales with 10 new clients for various stretches of five-minute segments. New sponsors represent more than $250,000 in billings for the show and will make it about 45% sold out. That, according to NBC execs, puts "Today" over the break-even point.

New bankrollers, who will bow in on the show during the next month, include Plymouth cars, which has bought 10 seven-and-a-half-minute segments; Polaroid, with 17 five-minute segments; DeSoto, with three five-minute periods; Beacon Wax, with three at five minutes; Kleenex, with 13 five-minute segments; Nylast, which has bought 10 five-minute spots; Noma Electric, with 10 five-minute segments; West Coast Lumberman's Assn., with two five-minute segments; Freshies-Pharmacraft, and International Silver, which pacted for 21 five-minute spots.

Variety of sponsors signing on and the different number of spots they've bought, according to web execs, illustrate one of the prime reasons for the show's success. They said it's probably the only program

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# WMAQ Personalities To Get N.Y. Time Buyers O.O. In New NBC Sales Plan

Chicago, Sept. 30.

Several members of the Chi NBC radio talent stable are slated for a junket to New York at the company's expense, as result of a plan to showcase the WMAQ personalities before Gotham time buyers. With upswing in national spot activity playing such an important part in the o&o's overall billings, WMAQ sales manager Rudi Neubauer and program manager Homer Heck have hit upon the scheme of road-showing the gabbers personally before the Madison Ave. agency men.

Decision to extend the project to other members of the WMAQ-WNBQ talent pool is an outgrowth of the upbeat in interest in the availabilities in the daily "Lunch at the Conrad Hilton" strip, hosted by Tony and Dorothy Weitzel, after the pair spent a week in Manhattan taping the show from the Waldorf-Astoria. The New York spot buyers were invited to drop in for a looksee at the Weitzel display.

Idea, of course, behind the Gotham treks is that they afford the New York buyers a chance to familiarize themselves with the different Chi NBC names.

Due to get the New York treatment next are emcees Norman Ross and Wed Howard.

# WBAP-TV's 4th Anni

Fort Worth, Sept. 30.

WBAP-TV, pioneer TV outlet in the Southwest, operating here on Channel 5, celebrated its fourth anniversary Monday (29).

Commemorating the occasion, a special birthday telop was used throughout the day and night and on the air announcements also proclaimed the event. During the "What's Cooking?" show a birthday cake with four candles was presented by Margret McDonald, femcee, to Harold Hough, station director, and George Cranston, general manager. All the studio shows on Monday saluted the outlet on its fourth birthday.

# CBS RADIO REPRISES 'FOOTBALL ROUNDUP'

CBS Radio will resume its Saturday afternoon "Football Roundup" this week (4) with virtually the same setup which obtained last year with the exception of a sponsor. Three-hour roundup of college football pickups, coordinated by Red Barber as chief announcer, was bankrolled last year by General Electric but that firm is sponsoring the Bing Crosby show this season on CBS. Web has not yet come up with a replacement for its grid series.

While plans have not been finalized, it's expected that "Roundup" will occupy the 2:30 to 5:30 p.m. period Saturdays during the football season. With John Derr, CBS Radio's sports chief, as producer, the show each week will have live pickups of the five major college games, plus running accounts of most other games in the country taken via telephone from CBS correspondents or off the wire services.

# Television Network Premieres

(Oct. 1-11)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days:

### OCT. 1

**Calvacade of America.** Filmed drama. NBC, 8:30 to 9 p.m. (alternate weeks only). DuPont, via BBD&O.

**Man Against Crime.** Filmed whodunits. CBS, 9:30 to 10 p.m. Camel, via Esty.

**This Is Your Life** (Ralph Edwards). Audience Participation. NBC, 10 to 10:30 p.m. Hazel Bishop, through Raymond Spector.

### OCT. 2

**Ford Theatre.** Filmed drama. NBC, 9:30 to 10 p.m. Ford, via J. Walter Thompson.

### OCT. 3

**Wheel of Fortune.** Audience participation. CBS, 10 to 11 a.m. Sustaining.

**Dennis Day Show.** Variety. NBC, 8 to 8:30 p.m. RCA Victor, via J. Walter Thompson.

**Gulf Playhouse.** Drama. NBC, 8:30 to 9 p.m. Gulf, via Young & Rubicam.

**My Friend Irma.** Situation Comedy. CBS, 8:30 to 9 p.m. Cavalier cigarets, via Esty.

**Our Miss Brooks.** Filmed situation comedy. CBS, 9:30 to 10 p.m. General Foods, via Young & Rubicam.

**Mr. and Mrs. North.** Filmed whodunits. CBS, 10 to 10:30 p.m. Colgate, via Sherman & Marquette.

### OCT. 4

**It's News to Me.** Panel. CBS, 6:30 to 7 p.m. Simmons Co., via Young & Rubicam; Jergens, via Robert Orr (alternate sponsors).

**Columbia U. Seminar.** Education. ABC, 7 to 7:30 p.m. Sustaining.

**My Little Margie.** Filmed situation comedy. NBC, 7:30 to 8 p.m. Dunhill cigarets, via Biow.

**Ozzie & Harriet.** Situation comedy. ABC, 8 to 8:30 p.m. Hotpoint via Maxon; Lambert, via Lambert & Feasley (alternate sponsors).

### OCT. 5

**Walter Winchell.** News commentary. ABC, 6:45 to 7 p.m. Gruen, via McCann-Erickson.

**Doc Corkle** (Eddie Mayehoff Show). Situation comedy. NBC, 7:30 to 8 p.m. Procter & Gamble, via Benton & Bowles.

**Jack Benny Show.** Variety. CBS, 7:30 to 8 p.m. American Tobacco, via BBD&O.

**Donald O'Connor Show** (Comedy Hour). NBC, 8 to 9 p.m. Colgate, via Ted Bates, Sherman & Marquette.

### OCT. 6

**Double Or Nothing.** Audience Participation. CBS, Monday, Wednesday and Friday, 2 to 2:30 p.m. Campbell Soups, via Ward-Wheelock.

**Mark Saber—Homicide Squad.** Filmed whodunits. ABC, 8 to 8:30 p.m. Sterling Drug, via Dancer, Fitzgerald & Sample.

**Hollywood Opening Night.** Drama. NBC, 9 to 9:30 p.m. Pearson Pharmacal, via Harry B. Cohen.

### OCT. 7

**Everywhere I Go.** Sketches. CBS, Tuesday and Thursday, 2 to 2:30 p.m. Sustaining.

**Buick Circus Time.** Variety. NBC, 8 to 9 p.m. Buick, via Kudner.

**Embassy Club.** Variety. NBC, 10:30 to 10:45 p.m. P. Lorillard, via Lennen & Mitchell.

### OCT. 8

**Scott Music Hall.** Variety. NBC, 8:30 to 9 p.m. (alternate weeks). Scott Paper, via J. Walter Thompson.

### OCT. 9

**All-Star News.** ABC, 8 to 8:30 p.m. Sustaining.

### OCT. 11

**Tallulah Bankhead Show** (All Star Revue). Variety. NBC, 8 to 9 p.m. Participating.

# Heller to Head AFTRA, Reel's Status Uncertain; Keep Radio Dues Setup

New American Federation of Television & Radio Artists, merger of Television Authority and AFRA, will probably install George Heller, TVA executive secretary, as its national exec. Status of A. Frank Reel, AFRA's topper, is uncertain, although the union's boards have passed resolutions asking him to stay on in the merged setup.

Reel had been assistant exec sec under Heller when the latter was AFRA's chief, prior to Heller's taking the TVA post three years ago. It's understood that proposals made to Reel so far haven't been attractive enough to convince him to stay in AFTRA. Reel, incidentally, is wholeheartedly behind the policy of integrating the AM and TV administrations, and feels it would be a mistake not to take advantage of potential economies which integration can bring.

AFTRA board, which comprises the 50 TVA board members and the 57 AFRA board members, has been meeting in three sections (N. Y., L. A. and Chi) working on the "loose ends" of the merger. It decided that the dues scale temporarily will be that of AFRA, which varies from local to local. Thus, for the price of his AFRA dues, a performer will be able to work both fields. Back dues will have to be paid to both unions, however.

Another unsettled question is that of demands on wages and working conditions to be made when the TV negotiations start with the webs. Demands in radio were set at AFRA's special national convention in N. Y. in August. However, the TVA convention, skedded for last weekend, was automatically cancelled by the Associated Actors & Artistes of America's approval of the TVA-AFRA wedding. Committees to draw up the video demands are being named.

National AFTRA constitution has to be amended to conform with conditions imposed by the 4A's. The local AFRA constitutions similarly have to be amended. As example, in N. Y. an Afran cannot vote until he has performed in 30 shows; that requirement is deemed too stiff in the video field, and it will have to be changed. Along the same lines, constitutional changes have to be made to bring in the variety artists, dancers and other performers into AFTRA and new elections will have to be held to give them representation.

# B'casting to Get Biggest Play in 9th Annual OSU Advertising Conference

Columbus, Sept. 30.

Broadcasting gets its biggest play during Ohio State U's ninth annual Advertisiing Conference Oct. 17-18 in the Friday afternoon clinic on national consumer copy.

Among speakers listed for that afternoon's session are Curtis Berrien, vice-prez of Needham, Louis and Brorby of Chicago, who will talk on "Snow Blindness—An Occupational Hazard"; G. Maxwell Ewell, research director for Kenyon & Eckhardt, who will speak on "How to Increase Sales Effectiveness of Television Commercials," and W. B. Ryan, president of Broadcast Advertising Bureau, who will talk on "Radio United."

Topics for the conference include Advertising Copy Fundamentals, Retail Advertising Copy Clinic, and Industrial Advertising Copy Clinic.

Sessions include clinics on retail, national consumer, industrial and financial advertising copy, roundtables on advertising agency management and newspaper advertising and advertising copy fundamentals.

Hal Davis, K & E veepee, will speak during the opening session Friday morning on "Who'll Buy My Violets."

Arthur H. Motley, president and publisher of Parade magazine, will address the Friday luncheon session on "Can They Hear You?" A reception and banquet is planned for Friday evening, a breakfast Saturday morning and conference members will take in the OSU-Washington State football game Saturday afternoon.

# Bendix's 'Tolliver' To Preem TV 'Opening Night'

Hollywood, Sept. 30.

Bill Bendix will play the role of a major league umpire as star of "Terrible Tempered Tolliver" in the preem of the new "Hollywood Opening Night" series on NBC-TV Monday night (6), which will mark the first live dramatic show to emanate from the web's new Burbank studios. Series goes into the 9 to 9:30 slot, replacing "Lights Out," with Pearson Pharmacal remaining as bankroller.

"Opening Night" will pitch for top Hollywood names for the show, and there's a possibility that James Mason and his wife, Pamela, will co-star in the second. Initialer will have Peggy Ann Garner featured with Bendix, in the original play scripted by Nelson Gidding. Hal Kemp is talent booker on the series, which is being produced and directed by Bill Corrigan.

## P&G to Co-Sponsor DuMont's 'Rocky King'

Procter & Gamble expanded its widespread video advertising another notch this week by signing to co-sponsor "Rocky King, Detective," on the DuMont web, starting Oct. 5. Under the deal, set through the Compton agency, P&G will share sponsorship with American Chicle on the program, which is aired Sunday nights from 9 to 9:30 p.m.

Produced by the Stark-Layton package firm, the whodunit stars Roscoe Karns in the title role.

### Johnny Andrews to Cleve.

Cleveland, Sept. 30.

Johnny Andrews, who has been featured on the "Kathi Norris Show" over WABD (TV) N. Y. and on ABC radio, left to join the NBC outlets here, WTAM and WNBK (TV).

His wife, actress Betti Pearson, will join him on some of the Cleveland airers.

Adrian, Mich—James Gerity, Jr., owner of WABJ, Adrian, has purchased WGRO, Bay City, Mich., with approval by the FCC. O. W. Myers, general manager of WABJ, has been named managing director of both stations, with headquarters in Adrian.

# NBC-TV Inks Miles For 260G Spots

Chicago, Sept. 30.

NBC has snagged one of the lushest TV spot orders of the season with the finalizing of a deal with Miles Laboratories for a $260,000 bundle of blurbs. Spot splurge will cover the web's five o.&o. stations, pluz WPTZ, Philadelphia; WBZ-TV; Boston, and WRGB, Schenectady, repped by NBC.

New campaign, placed through the Geoffrey Wade agency, is in addition to the previously scheduled $225,000 spot package now riding the same stations. It represents the bulk of the kitty Miles decided to convert to spots after dropping NBC-TV's "One Man's Family" which it shared with Manhattan Soap last season.

The Miles deal brings to over $500,000 the national spot bi booked out of the Chi NBC office the past two weeks and is further evidence of the coin being raked in by the networks' owned outlets

# 'Teenage Diplomats' In WMCA 'Reviewers' Teeo

When WMCA's (N. Y.) "Youn Book Reviewers" starts its sevent year Saturday (4), it will origina from the United Nations Counc chambers.

Participants will be "teenage di lomats," children of UN personne teaming up with N. Y. students. D Solomon Arnaldo, UNESCO chi in Gotham, will also take pa Show is aired at 11:30 a.m.

# R & R'S $6,000,000 LEVER RAP

## Writers Minimums

Minimums to be paid to writers under terms of the freelance scripters contract expected to go into effect Oct. 16 are as follows:

| Program Length (In Minutes) | ORIGINALS Coml. | ORIGINALS Sust. | ADAPTATIONS Coml. | ADAPTATIONS Sust. |
|---|---|---|---|---|
| 5 or less | $110 | $80 | $90 | $65 |
| 5½-10 | 200 | 145 | 160 | 115 |
| 10½-15 | 300 | 215 | 250 | 175 |
| 15½-30 | 525 | 375 | 400 | 300 |
| 30½-45 | 650 | 450 | 500 | 350 |
| 45½-60 | 800 | 600 | 600 | 425 |
| 60½-75 | 950 | 700 | 700 | 700 |

## First TV Writers Pact Now Readied; Limit Set on Employer Exclusivity

The first contract for freelance writers in television will go into effect at ABC-TV, CBS-TV and NBC-TV, and those ad agencies signing letters of adherence, on Oct. 16, if the membership of the Authors League of America and the Screen Writers Guild okay the pact.

Scripters will meet in New York Oct. 15 to vote on the agreement. Those unable to attend will act on the document via a mail ballot.

Scribblers covered are freelancers (those on staff are repped by the Radio Writers Guild, which is an ALA member guild, and in some cases by the CIO's National Assn. of Broadcast Engineers & Technicians). Programs involved are network shows originating in N. Y., Chi and L. A. Pact also covers syndicated shows and film series turned out by the skeins, but provisions for these fields will have to be negotiated when the networks hire writers for film and syndication airers.

Where a show is simulcast, 133⅓% of the TV scale will be paid. One-time fee will be multiplied by 1¾ for a twice-weekly show; by 2¼ for a thrice-weekly show; by 2¾ for a four-times-weekly show, and by three for a cross-the-board show. Rate for a cross-the-board 15-minute serial is $600 commercial and $425 sustaining.

### Music and Lyrics

Agreement also sets scales for music and lyrics specially written for TV. Terms were worked out by ALA with the American Society of Composers, Authors & Publishers. Songs for a series will fetch at least $375 (commercial) or $265 (sustaining), while songs for performers will earn $500 (commercial) and $350 (sustaining). Music sans lyrics

(Continued on page 107)

## New RWG Faces On Official Slate

Official slate nominated by the Radio Writers Guild included some new faces. With the national presidency moving, per schedule, to the east, Hector Chevigny has been nominated for the top post, vice Paul Franklin, incumbent prexy.

Nominated for the eastern region council are Robert Cenedella, Abram Ginnes, Graham Grove, Bruce Marcus, Ira Marion, John Merriman, Sam Moore, John McGiffert, Lillian Schoen, John Stradley and Frank Wiener. Some of those named in the McCarran Committee blast at the RWG are included in the list, while some others named by McCarran witnesses are no longer on the ticket.

Marion, former national prez and currently eastern v.p., is bowing out as an exec due to pressure of work and instead is running for a council seat.

It's expected that "We. the Undersigned," group which has opposed the administration slate, will put up its own ticket." Constitution calls for a petition of 20 members to nominate a member for a regional post. Nominating a member for a national position takes 20 signatures in each of the three regions. Deadline for filing additional nominations is 15 days from Monday (29).

## Coke Buys WHDH Grid

Boston, Sept. 30.

WHDH enters the current football season with sponsors signed for its two schedules of play-by-play reports and a sellout on adjacent spots and sportscasts.

Coca-Cola Bottling Co. of Boston through the D'Arcy agency has bought the nine home-and-away games set for Boston University, with Curt Gowdy at the mike.

## WOR-TV's Drastic Program Shuffle; Several Get Axe

Following its recent personnel shakeups, WOR-TV, N. Y., is revamping its programming under the aegis of new station manager Warren Wade.

Wade is axing (Patt and Barbara) "Barnes Family Album" and "Barbara Welles" in the 2:30 and 2:45 p.m. strips. He announced that John Wingate, named news director of the outlet since the dropping of news-special events chief Dave Driscoll and his assistant, Edythe Meserand, would fill the holf-hour slot. It's understood, however, that Wingate has been hassling with Wade on the program's format, since he doesn't want to take on non-news assignments. His contract with the outlet ran out Sunday (28) and has not yet been extended, Wingate said.

"Sally Smart's Kitchen" is moving from 3 p.m. to the 4:30-5 slot and "Food For Thought" will be installed in the 3-3:30 p.m. niche. Buster Crabbe is being dropped from the 5:30-6 p.m. strip and "Western Playhouse," a film entry, will be expanded to a full hour in

(Continued on page 107)

## CBS-TV Ankles Denver Outlet; 'Blocked Out' Till KBTV Preems Oct. 12

Denver, Sept. 30.

CBS-TV, which has been sharing Denver's only video outlet, KEFL-TV, with the rival NBC web, pulled all its shows off the station last week and will be without representation here until Oct. 12. That's the date on which KBTV, Denver's second TV outlet, is slated to launch operations.

KEFL-TV has a temporary primary affiliation pact with NBC, but was taking some CBS shows. Station, knowing that CBS would be looking for its own primary affiliate, demanded that it get a solid 13-week contract on all CBS programs. Network execs, however, turned down that deal and, as a result, will be included out of Denver TV'ing for a span of two weeks.

Starting Oct. 12, KBTV will take the entire CBS-TV program lineup. Net's contract with that station too, however, is only temporary since it plans to switch over to KLZ, its primary radio outlet in Denver, when that station gets its TV transmitter on the air.

## SPRY, RINSO ACCOUNTS SHIFT

One of the major billings casualties of the year finds the lucrative Spry and Rinso (Lever Bros.) accounts exiting the Ruthrauff & Ryan agency. All told it amounts to a rap in excess of $6,000,000. In terms of R & R, it's a double blow, for not too long ago the same agency lost the Dodge account to the Grant office.

What is all the more surprising is that Spry has had an R & R identification ever since the product's inception. Similarly, Rinso had been in the house for 18 years.

Who gets the business is still conjectural. It's anticipated that the Spry biz will go to either McCann-Erickson or N. W. Ayer. The former agency now handles the Lever Pepsodent billings, while Ayer has the Surf detergent. The Rinso biz is expected to go to Hewitt Ogilvey.

It's reported that a personality conflict between the agency and the client led to the decision to scram R & R. Involved is the Spry cross-the-board daytime radio show, in itself representing about $1,500,000 in annual billings, with other media bringing the Spry billings to about $2,500,000. Rinso, though it has curtailed its heavy AMTV appropriations in recent years since the detergent accent, accounts for another $3,500,000 in billings.

The R & R-Lever split is the latest in a succession of account shifts that's had the Madison Ave. fraternity in a whirl during the past year.

## Name Glenn Taylor To Mutual Board

Mutual board met in N.Y. yesterday (Tues.) and elected Glenn Taylor, v.p. of General Teleradio, to the board, filling the vacancy caused by resignation of J. R. Poppele. Board also discussed budgets. Taylor, whose offices are in Mutual's headquarters rather than with Thomas F. O'Neil, Jr., is O'Neil's chief-of-staff for MBS.

O'Neil took the opportunity of holding a General Teleradio meeting in the afternoon, since Willett Brown, Don Lee prexy, and Linus Travers, Yankee network topper, were in town for the MBS powwow. O'Neil and Taylor are knitting the various General Tire broadcasting interests closer together.

Integration is seen in the fact that John Sloan, who was recently brought in as WOR-TV, N.Y. national sales manager under sales chief Bob Mayo, is also heading up New York sales repping for KHJ-TV, L.A., which previously had been handled by Edward Petry. The WOR-TV sales force will be selling KHJ-TV in addition to the Gotham outlet.

## HARRY WILDER RESIGNS AS WSYR (& TV) PREXY

Syracuse, Sept. 30.

Harry C. Wilder has resigned as prexy of WSYR and WSYR-TV here, to devote more time to his broadcast interests elsewhere. He'll also spend longer winters at his Arizona home although keeping his Skaneateles, N. Y., permanent residence.

E. R. Vadeboncoeur, veepee-general manager, will be chief exec at the two stations. Vadeboncoeur, former city editor of the Syracuse Journal, has been with the operation for 13 years.

Wilder has owned at different times five AM stations in the Northeast and will continue as prez of WTRY, and WELI, New Haven, besides his biz interests in the west. WSYR was sold to S. I. Newhouse, owner of a string of newspapers, in 1948, with Wilder remaining as prexy.

## Industry Leaders Join RWG In Blasting 'Blacklists' as Destructive

In a precedental move, industry leaders have joined with the Radio Writers Guild in a blast at blacklisting. The Joint Adjustment board, a body set up under terms of the RWG's contract with the agencies, sponsors and package producers, declared yesterday (Tues.) that blacklisting is "destructive to good labor relations."

The resolution was signed by a rep of one of the biggest broadcast spenders, Procter & Gamble, and by execs of two of the more active AM-TV agencies, Benton & Bowles and Compton.

Board met at the request of the RWG to consider a specific claim against one of the companies signing the agreement. Union had charged the sponsor with "blacklisting" a writer. Following the discussion, the board passed a resolution: "It is the unanimous belief of this board that blacklisting in any field is a practice destructive to good labor-management relations and therefore the members of this board recommend to the signatories that they join with each other in issuing a statement declaring such opposition."

Resolution was signed by the six-man board, including William R. Ramsey, Procter & Gamble; William E. Schneider, Benton & Bowles; Leonard T. Bush, Compton, and Abram S. Ginnes, Robert Cenedella and Sheldon Stark, all RWG.

Announcement by Ramsey and Ira Marion, RWG eastern v.p., said that the great majority of the signatories to the contract have now concurred in the resolution and have agreed, according to a further recommendation of the board, that the board undertake immediate study and early solution of the blacklist problem. Board will probably reconvene in a fortnight.

## Tom Hicks to WDSU

New Orleans, Sept. 30.

Tom Hicks has been appointed radio and TV program manager of the WDSU Broadcasting Corp., Robert D. Swezey, executive veep and gen. mgr., said Wednesday (24).

Hicks, who resigned as executive TV producer for Dancer-Fitzgerald-Sample, ad agency, will assume his new duties Oct. 1. He will have supervision of all AM and video programs on WDSU.

William Elwell and Joseph Carleton Beal will continue in their present capacities as radio program director and TV production manager, respectively, Swezey also announced.

## TV to Impy: 'Please Give Us Some Moppets'

Inability to cast moppets under seven years of age in live TV programming with a Gotham origination is held to be one of the factors that's retarding the campaign to establish New York City as the key video production center, despite the various attempts initiated by Mayor Impellitteri and other civic factotums.

Producers claim they have made advances to the mayor, but in vain, in an effort to lift the moppet ban. They claim that it automatically restricts their programming ventures, particularly in the realm of family drama and comedy, where kids play dominant roles. They further protest that it leaves them with no alternative but to join the production parade to Hollywood, where the laws are more lenient in regard to moppet casting.

The new Saturday night "Leave It To Lester," family situation comedy starring Eddie Albert bowing on CBS-TV next month, features a four-year-older. The kid's been written into the initial sequence pending decision on an appeal to the N. Y. City Welfare Board to retain his services for the run of the series. The producers of the show have their fingers crossed but are not too hopeful.

## Cleve. WTAM's Ambitious 'Bandwagon' Ayemer As TV's 'Today' Counterpart

Cleveland, Sept. 30.

In a bold venture to capture broadcasting's morning audience in Cleveland, WTAM (29) started a live, two-hour 7-9 a.m. stint featuring a 17-piece house band, assembled by Norman Cloutier, and three vocalists.

Emceeing the stanza is Johnny Andrews, of "Easy Does It." Assisting him are vocalists Audrey Norris, former chirper at the Alpine Village, and Jay Miltner, WTAM-WNBK announcer-baritone. Seth Carey directs the band.

Called the "Johnny Andrews Morning Bandwagon," the two-hour musical show is the first major change in local broadcasting since diskers began to command top morning ratings. New stanza will also be a major challenge to WTAM's sister station's (WNBK) "Today."

Hamilton Shea, general manager of WTAM-WNBK, said since morning radio is destined to become the strongest segment of the radio day, "WTAM is putting forward its strongest feature so that the station will continue to hold greatest possible audience."

## Berle Faces Tough Tues. Competition

Television's Tuesday night at 8 period, which had Bishop Fulton J. Sheen on DuMont lined up against Milton Berle on NBC last season, should result in one of the hot rating fights of the season this year. Besides the Bishop returning to DuMont Nov. 11 to buck Berle, CBS-TV will have Jane Froman's "USA Canteen" as a new entry in the Tuesday night 8 to 8:30 period—and all three shows will be battling for the complete family audience.

Berle's vaudeo presentation has always been pitched to the family audience, with his "Uncle Miltie" tag indicative of his lure for the kids. Bishop Sheen, with his church affiliation, is also basically a family-type draw. Miss Froman's show will be grooved mainly for servicemen, designed to help take the place of USO-Camp Shows, which is no longer operative on the domestic front. As a result, CBS hopes servicemen's families will switch to Miss Froman Tuesday at 8.

"Canteen" does not preem for two more weeks and so, of course, has yet to prove itself. But if the show catches on, it's believed that it will help equalize the ratings of both Bishop Sheen and Berle. Last season the Bishop took a hefty nick out of Berle's ratings which, coupled with the audience lured away by the Frank Sinatra show on CBS-TV, tumbled Berle from his No. 1 position in the lineup. Berle's show this season has been completely revamped in an attempt to get it on a more solid competitive footing.

### Barbasol's Grid Buy

Barbasol has bought a five-minute program before and after the co-op football games on Mutual Saturday afternoons. Agency is Erwin, Wasey.

Show, summarizing sports news, is handled by Al Helfer.

### CASCADE OF STARS

**With Groucho Marx, Red Skelton, Phil Harris, Judy Canova, Ralph Edwards, Willard Waterman, Bob R. MacKensie, Robert Armbruster orch**
**Producer: Jacob A. Evans**
**Director: Art Jacobsen**
**Writer: Jack C. Wilson**
**30 Mins.; Fri. (26), 9:30 p.m.**
**NBC, from Hollywood**

To fanfare its major current and upcoming comedy programs, NBC put on this "Cascade of Stars" one-shotter in a generally interesting session originating in Hollywood on a partly transcribed setup. There must have been a good deal of confusion in the assembling since Martin & Lewis, who launched their AM show on Sept. 16, had been skedded but didn't show. A larger negative was in the case of Fibber McGee & Molly, who had actually been advertised on the show day but weren't slotted.

Along with this error of commission was insertion in the ads of a photo strip of the cast displaying Phil Harris & Alice Faye (they preem on Oct. 5), whereas only the former was billed and a participant in the proceedings. The networks should be better geared for last-minute changes in its paid (and non-paid) ballyhoo, a condition which has long been the cause for considerable griping on the part of radio editors and program loggers for newspapers, etc. The double picture was of course a nag of a different tint—a bit of "this can get by" legerdemain by brasshats insensitive to purity in advertising.

Perhaps because of the transcription structure, this house trailer found it technically impossible to plug specific preem dates except in one or two instances. For instance, the "Judy Canova Show," which gets going Oct. 23, was given the go-by in this respect, so that a casual listener would gather that the program is current.

Theme was set up via a child's dream giving voice to hopes of seeing NBC's stars, this segueing into the layout that was largely patterned along rehearsal lines. Save for Groucho Marx, who simply got in there with his rapid-fire jokes to rib sponsors, the other toppers came through with what amounted to vignettes from their respective formats. These were Red Skelton, Harris, Willard Waterman ("Great Gildersleeve"), Miss Canova, and Ralph Edwards. With the exceptions noted, all have already launched their stints including "Gildersleeve" which had no summer hiatus.

Much of the action was per usual with too many in the amplitude modulation medium, styled for the studio audience, too little of it getting over to the larger population at which the big plug was beamed. Emcee was Bob R. MacKensie, the net's house name for the commentator of "Radio City Previews" aired Fridays at 10:35 p.m. Script was worked up by writers for the respective acts with additional material by Jack C. Wilson. Music was by Robert Armbruster's NBC Hollywood orch which midwayed with "Fantasy on NBC Chimes."
*Trau.*

### FUN FOR ALL

**With Arlene Francis, Bill Cullen, audience participants; organist, Abe Goldman**
**Writer: J. Franklin Jones**
**Producer: Bruce Dodge**
**Director: Art Henley**
**30 Mins.; Sat., 1 p.m.**
**PROM HOME PERMANENT-WHITE RAIN SHAMPOO**
**CBS, from New York**
*(Weiss & Geller)*

"Fun for All," a transcribed half-hour comedy quiz show emceed by Arlene Francis and Bill Cullen, preemed on CBS Saturday (27) to roars of studio laughter. But what may have been sidesplitting to the studio audiences seemed considerably less humorous through loudspeakers. For the buffoonery and banter were forced and noisy. Likewise, some of the audience participants sounded like plants.

As a means of getting off a flock of tepid gags and cumbersome situations, Miss Francis captained a team of three participants which competed against another trio led by Cullen. Questions were tossed from such categories as baseball, detective fiction, music and impromptu mellers acted in a ludicrous vein. Sample of the dialog of the latter category is as follows: "Will you marry me?" This query elicited the reply, "First I must get my torso—I mean trousseau ready."

There may be an audience for this kind of stuff. But the show's humor was hardly of the quality to encourage a housewife or anyone else to make a point of tuning in on a Saturday afternoon. To further carry out the audience participation theme, Miss Francis called up several women from the floor to "tell me in their own words" why they changed to Prom, the home permanent.
*Gilb.*

### RED FEATHER CAMPAIGN

**With Groucho Marx, Danny Thomas, Dinah Shore, Gordon MacRae, Loretta Young, Harry S. Truman, H. J. Heinz, 2d, Ronald Reagan, emcee; Wendell Niles, announcer; Meredith Willson, orch**
**Producer-Director: Dee Engelbach**
**60 Mins.; Sat. (27), 10 p.m.**
**Sustaining**
**ABC, CBS, MBS, NBC (tape)**

The Community Chest Funds' 1952 United Red Feather Campaign kicked off Saturday (27) with a sprightly hour-long show produced and directed by NBC's Dee Engelbach. Latter, who masterminded that web's "Big Show," brought many of the qualities of the Tallulah Bankhead starrer to this sustainer—and it was a bright canter that sustained interest throughout with some topflight comedy.

Groucho Marx was on pretty much throughout the hour, heckling emcee Ronald Reagan, ribbing his co-stars and burlesquing commercials. Needling the plugs is old hat, but the satiric spiels for "Plebow"—his imaginary product —were consistent laugh-getters, with the other guests chiming in. Marx also did an amusing vocal, "Show Me a Rose," from his new record album. Danny Thomas also contributed some yocks via his stories of a wild poker session and followed with his "Song of the West."

In the tune department, Dinah Shore socked home "All of Me" and Gordon MacRae pleased with "Porgy's Lament." Loretta Young did an effective parable on Palestine's two seas, Galilee and the Dead Sea, the first giving up its waters and providing a rich countryside and the other hording its waters and confined to parched surroundings. Written by Bruce Barton it was a showmanly pitch for a charity show. Similarly, Meredith Willson's music, such as "You'll Never Walk Alone," done by orch and chorus, made its point without blatant blurbs.

Airer wound with a talk by President Truman and a message from H. J. Heinz, 2d, national chairman of the Red Feather drive.
*Bril.*

### NEWS AS IT HAPPENED

**With John Edwards**
**30 Mins.; Thurs., 9:30 p.m.**
**Sustaining**
**ABC, from Washington**

Idea of this stanza is to give listeners the news "as it's made" by means of tape recording. Concept is similar to earlier shows like "Head It Now" or "Voices and Events," but this aims for a more leisurely pace, spending more time on each segment to provide a more intensive, if narrower, coverage.

Kickoff edition Thursday (25) wasn't too auspicious. Four stories were covered—the Nixon fund affair, a press conference by Adlai Stevenson's sister, the American Automobile Assn. convention and the Thule airbase in Greenland.

Tapes of vice-presidential candidate Richard Nixon's speech were played back to focus attention on this issue which some politicos have called the "turning point of the campaign." On the Democratic side, program beamed a portion of the comment on Nixon by Sen. John J. Sparkman when he guested on the web's "Crossfire" series.

As a featurish element, there was a recording of a press confab by Mrs. Ives, Gov. Stevenson's sister, who would be official White House hostess if the Dems win. She told of a visit to the White House in her youth, during the Wilson administration. Another human interest feature comprised talks made at the AAA parley by pioneer motorists, such as Gus Post and Bellamy Partridge. Some of their tales were amusing, but overlong. Addresses by Charles Kettering and Vannevar Bush to the auto powwow were interesting, but the entire package had a rambling, after-dinner-talk flavor.

Finale consisted of a report by the commander of Thule, base carved out of rock and ice in Greenland and serving as hub of air routes criss-crossing the North Pole. It was a factual account of a project just taken off the "classified" list.

Program stacks up as palatable, but needs a more careful selection of its material to include more hard news. John Edwards did an effective job as annotator. Editing of the tapes calls for improvement —there were occasional extraneous noises as the recorders started and where tape was spliced.
*Bril.*

## Radio Network Premieres

(Oct. 1-11)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days:

**OCT. 1**

**M-G-M Musical Comedy Theatre.** Musicomedy. Mutual, 8 to 9 p.m. General Mills, via Tatham-Laird.

**Life Begins at 80.** Panel. ABC, 8:30 to 9 p.m. Sustaining.

**OCT. 2**

**Modern Adventures of Casanova.** Drama. Mutual, 8 to 8:30 p.m. General Mills, via Tatham-Laird.

**Junior Miss.** Situation Comedy. CBS, 8:30 to 9 p.m. Sustaining.

**OCT. 3**

**Adventures of Maisie.** Situation comedy. Mutual, 8 to 8:30 p.m. General Mills, via Tatham-Laird.

**Best Plays.** Drama. NBC, 8 to 9 p.m. Sustaining.

**Ozzie & Harriet.** Situation comedy. ABC, 9 to 9:30 p.m. Hotpoint, via Maxon; Lambert, via Lambert & Feasley, alternate sponsors.

**Meet Corliss Archer.** Situation comedy. ABC, 9:30 to 10 p.m. Electric Cos., via N. W. Ayer.

**OCT. 4**

**Vaughn Monroe Show.** Music. CBS, 7:30 to 8 p.m. Camel cigarets, via Esty.

**OCT. 5**

**The Shadow.** Whodunit. Mutual, 5 to 5:30 p.m. Wildroot, via BBD&O.

**Our Miss Brooks.** Situation comedy. CBS. 6:30 to 7 p.m. Colgate, via Ted Bates.

**Edgar Bergen.** Comedy. CBS, 8 to 8:30 p.m. Richard Hudnut, via Kenyon & Eckhardt.

**Phil Harris-Alice Faye Show.** Comedy. NBC, 8 to 8:30 p.m. RCA, via J. Walter Thompson.

**Walter Winchell.** News commentary. ABC, 9 to 9:15 p.m. Gruen, via McCann-Erickson.

**John J. Anthony Hour.** Personal Problems. Mutual, 9:30 to 10 p.m. Sterling Drug, via Thompson-Koch.

**OCT. 6**

**Meredith Willson's Music Room.** Music. NBC, 10 to 10:30 p.m. (not aired via WNBC, N.Y.). Sustaining.

**OCT. 7**

**Michael Shayne.** Whodunit. ABC, 8 to 8:30 p.m.

**Fibber & Molly.** Situation comedy. NBC, 9:30 to 10 p.m. Reynolds Metals, via Buchanan.

**My Friend Irma.** Situation comedy, CBS, 9:30 to 10 p.m. Cavalier cigarets, via William Esty.

**First Nighter.** Drama. NBC, 10:35 to 11 p.m. Miller Brewing, via Mathisson & Associates.

**OCT. 8**

**Mystery Theatre.** Whodunits. ABC, 8 to 8:30 p.m. Sterling Drug, via Dancer, Fitzgerald & Sample.

**Walk a Mile.** Audience Participation. NBC, 8 to 8:30 p.m. Camel cigarets, via Esty.

**Dangerous Assignment.** Drama. NBC, 10:35 to 11 p.m. Co-op.

**OCT. 9**

**Bing Crosby Show.** Variety. CBS, 9:30 to 10 p.m. General Electric, via Young & Rubicam.

**OCT. 11**

**Super Noodle.** Kid's show. CBS, 10:15 to 10:30 a.m. I. J. Grass Noodles, via Phil Gordon.

### AMOS 'N' ANDY

**With Freeman Gosden, Charles Correll, Ernestine Wade, Johnny Lee, others; Jeff Alexander orch; Harlow Wilcox, announcer**
**Producer-director: Cliff Howell**
**Writers: Joseph Connolly, Robert Mosher**
**30 Mins., Sun., 7.30 p.m.**
**REXALL**
**CBS, from Hollywood**
*(BBD&O)*

"Amos 'N' Andy," back on the air Sunday (28) to launch its 25th season, was the old reliable program, with something of a difference. In recent seasons, Freeman Gosden and Charles Correll, who originally enacted all the roles and wrote the scripts themselves, have taken it a little easier, employing a staff of writers and using other actors as support to themselves.

As result, the program has a different mood and appeal now, broader and more superficial in it's burlesque, as against the oldtime corny, sentimental setup of the original duo. There is plenty warmth, still, but it's less personal.

Situations are not too different— still built around femmes and amorous complications that ensue. Sunday's (28) instalment dealt with a spat between Kingfish and his wife (abetted by his mother-in-law), and Kingfish moving in with Andy. Then came the Lenox Ave. Masquerade Ball, with estranged Kingfish and wife showing up in disguises, with the usual story line and developments.

Situations, lines and comedy were familiar, with some corny dialog for laughs, although they went over very well with the studio audience. Amos and Andy helped matters along for Rexall, the sponsor, with a healthy plug to start off the program.
*Bron.*

### FRANKLY ESOTERIC

**With Henry Cowell; Wes Hopkins, announcer**
**Producer: Bill Kaland**
**Director: Milton B. Kaye**
**Writer: Milt Robertson**
**15 Mins., Sun., 10 p.m.**
**Sustaining**
**WNEW, N. Y.**

WNEW had something of an idea here, in an unorthodox new series slanted to avant-garde enthusiasts and intellectuals. But initial program Sunday (28) was a motley of oddities, too fragile and scattered to be substantial. If it had centered on one theme, or on one sort of oddity, it would have carried more weight.

Initialer was a little too dilettantish as well as haphazard. Into its brief 15 minutes were crammed a reading by Gertrude Stein of her repetitious, confusing poem, "The Making of an American"; a modern harp nocturne by Nicanor Zabaleta, and two piano selections written by Henry Cowell, "Anger Dance" and "Banshee."

Cowell was present to explain how he came to write the two works. "Anger Dance," written to express his fury at something, had substance. "Banshee," with weird wailing sounds produced on the piano, was strictly a novelty stunt.

Program, it is true, is frankly limited, but station's approach, in advising its listeners to that effect, and in openly appealing only to intellectuals, seemed a little patronizing. Why not let listeners decide for themselves?
*Bron.*

### FARM PAPER OF THE AIR

**With Don Tuttle, Others**
**30 Mins.; Mon. thru. Sat., 12:30 p.m.**
**Participating**
**WGY, Schenectady**

The 26-year-old WGY "Farm Paper of the Air" has a new editor in Don Tuttle, but its other contributors and regular features show few changes. The format has been tested by time and proved successful, although a fresh listening reveals some evidence of "dating" and indicates minor modernization might be advisable. This is most noticeable in "columns" by several guests who write rather lengthily and literarily. Scripted exchanges are sometimes stiff; the ad lib stuff comes off easier on the ear. Program, as always, covers a wide variety of agricultural facets and encompasses considerable territory. Careful planning is obvious.

Among interesting interviews heard was that with Keith Cox, a Scotchman who directs 26 farms on Jamaica, in the British West Indies, for Reynolds Aluminum Co. Another off-the-beaten track was one from the Cornell School of Home Economics, in which a woman talked with a representative of India on cafeterias recently established in that country and on its food problems.

Tuttle, youthful, intelligent and twangy, spiels for several agricultural products.
*Jaco.*

### RECORDING SESSION

**With Art Ford, guests**
**25 Mins.; Sunday, 12:35 p.m.**
**Sustaining**
**WNEW, N.Y.**

As another of its enterprising program ideas framed around pop music, WNEW has come up with a documentary-styled series designed to give dialers a behind-the-scenes view of how platters are made by the maor disk companies. It's an interesting attempt but the first two shows, at least, didn't quite come off as a realistic, all-sided backstage view of the disk-making procedure.

Too much is being left out and what's covered is being done with a somewhat artificial flavor despite the tape machines presumably located in the disk execs' offices and in the recording studios. The role of the music publishers in bringing new material to the artists and repertoire men, for instance, isn't touched on at all. On the opening show (21), Columbia Records' a&r chief Mitch Miller found a couple of "new" tunes by riffling through numbers already waxed by some country artists. That accounted for Rosemary Clooney's "Half as Much" and the Clooney-Marlene Dietrich "Too Old To Cut The Mustard." Similarly, how RCA Victor's pop a&r topper Dave Kapp masterminded his pop selections on the second show of this series wasn't revealed either.

Kapp was covered working with Perry Como in a recording session on last Sunday's (28) stanza. Show included playbacks of two recent Como releases, "Love and Devotion" and "I Wanna Make Love To You" and segued into some sparring between Kapp and Como over new tunes to be done by the latter. Como kibitzed with the crack: "Give me some stiffs and I'll cut them" while Kapp was on the deadly serious side, admonishing Como to lay off golf for more attention to his disk assignments. That, anyway, is how the script ran. The chatter portion also included powwows among Kapp, Como and musical director Mitchell Ayres on arranging ideas for a couple of numbers subsequently waxed by Como and also played back. These were "My Lady Loves To Dance" and "To Know You Is To Love You."

The initial stanza showcased Miller and Miss Clooney in a similar setting. Miss Clooney and Miller tended to exchange too many bouquets but some idea was given how the a&r chief sold the songstress on the tune, "Half As Much," before she made it a hit. Miss Clooney also was heard on her slices of "Blues in the Night," and "Tenderly," both cut to Miller's specifications.

Art Ford ties this series together with a hep commentary. The show, however, is more of a plug for the artists' latest recordings than an analysis of how and why he made them. But it's a way of getting top disk names to the WNEW microphone. Louis Armstrong and Gordon Jenkins, repping the Decca label, are set for next Sunday's chapter.
*Herm.*

### CONRAD NAGEL SHOW

**Director: William Fender**
**Writer: Winifred Schaefer**
**30 Mins., Mon.-thru-Fri., 1:30 p.m**
**Participating**
**WNBC, from New York**

WNBC has an attractive programming bait for nabbing earl afternoon dialers in Conrad Nagel' 30-minute cross-the-board serie Nagel, a veteran legit and fil thesp, is a surefire lure for th hausfrau aud. The tone and clas which he brings to his gabbin platter spinning stint is unusu for early afternoon programmin and should win a strong followin

Nagel's half-hour is a blendin of news and music from Hollywood. In the reportorial segment, h wisely eschews the gossip patter established by Hedda Hopper an Louella Parsons and sticks to soli trade stuff like casting, new pr ductions, openings, etc. He keep it all in the layman's groove givin a breezy account of what's happening. The deejay stint, which fo lows the five-minute screen new coverage, offers an excellent var ety of film-tune diskings.

On show caught Wednesday (2 Nagel played the M-G-M soun track waxing of Metro's "The Me ry Widow," Ray Bolger's Dec etching of "Once In Love Wi Amy" from "Where's Charley" a Marlene Dietrich's treatment "See What The Boys In The Ba Room Will Have" from "Dest Rides Again." Program was e cellently knit by scripter Winifr Schaefer and director William F der. Spot commercials insert an unavoidable evil in this parti pating setup, were disconcertin
*Gros*

# Just Plain Dick

**ICHARD M. NIXON**
**Vith Mrs. Nixon**
**Vriter: Nixon**
**0 Mins., Tues. (23), 9:30 p.m.**
**EPUBLICAN NATIONAL COMM.**
**BC-TV, from Los Angeles**

*(Kudner)*

GOP Vice-Presidential candidate Richard M. Nixon, facing an $18,000 gift fund rap, went before the TV cameras last Tuesday (23) in the best tradition of the American soap opera. It was as slick a "production" as anything off the Anne Hummert beltline, parlaying all the schmaltz and human interest of the "Just Plain Bill"-"Our Gal Sunday" genre of weepers.

The only thing missing was the organ background music as Nixon, appealing for a commutation of sentence with a faithful wife as the major prop, turned in a performance that would have gladdened the hearts of the Dancer-Fitzgerald-Sample soaper fraternity. Translated into a commercial suds saga, it would have been a cinch to garner a renewal for at least another 52-week cycle.

Video-wise, it had even more significant overtones. Regardless of what party or cause the viewer championed, it was a brilliant feat in political journalism. It was, too, a major test for TV, demonstrating once and for all (and something the commercial boys can learn from) that, with a good script, good casting and topflight production, you can't miss. *Rose.*

### ARTHA RAYE SHOW

**ll Star Revue)**
**ith Cesar Romero, Rise Stevens, Rocky Graziano, George Bassman orch, The Vieras, others**
**roducer: Leo Morgan**
**irector: Nat Hiken**
**riters: Hiken, Billy Friedberg, Al Singer**
**0 Mins., Sat., 8 p.m.**
**articipating**
**BC-TV, from New York**

Martha Raye's reentry to NBC-V on the "All Star Revue" Satrday (27) was one of the best hows she's done on tele. Miss aye has had a generally distinuished career on TV, but there as nothing like Saturday's dislay to set her off. This program as an amalgam of bigtime prouction, miming, casting, writing nd direction. The results were s hilarious as anything she's ever one.

Miss Raye had the fortune to be acked by an excellent script suplied by Nat Hiken, Billy Frieder and Al Singer. There were any situations, which while ased on tested theatrical devices, ere given fresh slants. Miss Raye orked within a situation comedy ormat as an entertainer in one f the less-fashionable dives. Plot ad her apartment being used as he location for the filming of "Dr. ekyll and Mr. Hyde." Cesar Roero, Rise Stevens and Rocky raziano provided the plot twists nd support. The basic situations ere funny and the embellishing ncident lifted the talent to peak oments.

Miss Stevens, aside from giving ne aria, showed a good comedy lair as the hostess trying to make iss Raye and Graziano feel at home t a top social event. Romero had everal moments to prove his comdic mettle and did them well. The hespic surprise of the occasion as Graziano. This pug, fresh rom a defeat by Chuck Davey, idn't muff a line. True, the scriptrs did their writing around him, ut what he had to do, he did very ell. He could easily join the roser of pugs in greasepaint, a list hat includes Tony Canzoneri, Max aer and Maxie Rosenbloom.

One charming sequence was by anuel & Marita Viera, assisted by wo intelligent simians. This sesion got yocks and provided a setp that enabled Miss Raye and omero to do a funny burlesque of e monkey act.

However, the fulcrum of all this ctivity was Miss Raye's native omedic ability. She's a genuinely unny gal and what's more, she an be tops in this field without a ingle blue line. She's still an actess of ability, an asset that gives reater direction to her comedy.

Leo Morgan, who produced Miss aye's efforts last season, is again andling this chore. He's coordiated a top staff and knocked off show which should be a landark on this series. *Jose.*

### RED WARING SHOW

**ith Joanne Wheatley, Daisy Bernier, Joe Marine, Virginia & Livingston Gearhart, Frances Wyatt, Bob Sands, Suzanne Lovell, Frank J. Davis, Keith & Sylvia Textor, Lois Winter, Leonard Kranendonk, Hugh Brannum, Gordon Goodman, Nadine Gae & Marc Breaux; Joan Woodward and Red Barber, announcers.**
**roducer-director: Bob Banner**
**0 Mins., Sun., 9 p.m.**
**ENERAL ELECTRIC**
**BS-TV, from New York**

*(BBD&O)*

The imagination that has long een the Fred Waring trademark evident once again in the new eason's TV divertissement that he nd his large troupe are dishing ut for General Electric. The imgination, of course, lies mostly in

(Continued on page 102)

### PAPA CELLINI

**With Carlo De Angelo, Ada Ruggeri, Aristide Sigismondi, Carol Sinclair, Ivan Curry, others**
**Producer: De Angelo**
**Director: Robert Burgraff**
**Writer: Robert Cenedella**
**30 Mins., Sun., 4:30 p.m.**
**RONZONI**
**WJZ-TV, New York**

*(Emil Mogul Co.)*

"Papa Cellini" apparently is aiming to be the Italian version of "The Goldbergs." It's directed toward attaining a warm, folksy comedy, that won't scare off any non-Italian listeners. This half-hour show will likely succeed in this direction, even though there's a tendency to overdo some of the folksy stuff, a fact that can be corrected in future writing.

Cast is headed by Carlo De Angelo, doubling as producer. A vet radio producer, he proves to be a capable actor. He has the right touch of ham to warm up this show and paces the entire cast to a good blowoff.

Plot on the initial session had the Cellini family celebrating Papa's birthday. The festivities came at a time when a genealogist was attempting to convince the household head that he was a descendant of the famous Benvenuto. He was about to extract $100 for the coat of arms and a genealogical chart when Papa decided that he couldn't achieve more stature with the heraldry than that already bestowed upon him by his family and friends.

The cast had Ada Ruggeri as Mama, Carol Sinclair and Ivan Curry as the children and Aristide Sigismondi as Antonio. It's an okay lineup.

Commercials for Ronzoni spaghetti are palatable but could stand some pruning. *Jose.*

### THERE'S ONE IN EVERY FAMILY

**With John Reed King, emcee**
**Producer: Richard Lewine**
**Director: James Sheldon**
**30 Mins., Mon.-thru-Fri., 11 a.m.**
**Sustaining**
**CBS-TV, from New York**

In the continuing wrestling and jockeying for daytime TV formats, the CBS video production boys came up with a new half-hour, cross-the-board morning stanza which starts off with a sound premise that is off the beaten programming path, but deteriorates into another of the multiple prize-laden q. & a. sessions that borrows from the several hundred others that have gone before.

This one is called "There's One In Every Family," and is designed to showcase members of families who are outstandingly different. Item: A boy with aspirations to reach the moon via rocket and who knows a lot of the science-fiction answers, including flying saucers, atomic fission, etc.; item: A New York woman (Pearl Fisher) who has distinguished herself as a "big sister" to servicemen around the world when they hit Manhattan and who has been appropriately cited by Cardinal Spellman for her services. There are others who parade before the cameras telling their stories.

Then the program dissolves into the clicked formula—the applause meter which determines how much she gets for telling her story; the routine guessing contest (of the "Beat the Clock," "20 Questions," etc., genre) for additional loot for the family, with visual plugs for the donated prizes.

John Reed King is emcee on the series. He handles the participants in his usual glib manner. *Rose.*

### BATTLE PAGE OF THE AIR

**With Cecil Brown, emcee; Kenneth Crawford, Lawrence E. Laybourne, panelists; W. Averell Harriman, John Foster Dulles, Marx Leva, Alden Hatch, guests**
**Producers: Franklin S. Forsberg, Joan Sinclaire, Ann Phillips**
**Director: Lou Florence**
**30 Mins.; Tues., 9 p.m.**
**N. Y. DAILY NEWS**
**WPIX, N. Y.**

*(Cunningham & Walsh)*

"Battle Page," veteran pre-election feature of the N. Y. News, has been brought to video on the morning tab's own tele station, WPIX, in a polished forum. Kickoff program (marking the vid-packaging bow of mag specialist Franklin S. Forsberg) on Tuesday (23) moved smoothly and had headline-making guests in John Foster Dulles, GOP foreign policy strategist, and W. Averell Harriman, who had been a candidate for the Democratic nomination as well as Mutual Security Administrator.

Quizzing them in an informed manner were two permanent panelites, Lawrence E. Laybourne, chief of Time mag's U. S. - Canadian correspondents, and Kenneth Crawford, national affairs editor of Newsweek; and two guest interrogators, Marx Leva, former Asst. Defense Secretary, and Alden Hatch, author-biographer.

Format calls for each of the principals to give a two-minute presentation of his views, followed by a 20-minute give-and-take as the panel tosses the queries. It made an interesting discussion of GOP.-vs.-Dem. approaches to international politics, with less of the heated confusion that mars some such airers. However, the one-minute summary time allotted at the conclusion seemed insufficient. Harriman and Dulles used the period chiefly to plug their respective Presidential candidates. Program is strictly for the two major parties and no notice was taken of smaller groups on the preem.

Cecil Brown, the Mutual commentator, makes a competent moderator. Production was topflight, with good closeup lensing. Frank Waldecker pleasantly handled the blurbs for the daily, plugging its compactness, mass circulation and special features. *Bril.*

### THE WEB

**(Deadlock)**
**With Eli Wallach, Dennis Harrison**
**Producer: Vincent McConnor**
**Director: Lela Swift**
**Writer: A. J. Russell**
**30 Mins., Sun., 10 p.m.**
**P. LORILLARD CO.**
**CBS-TV, from New York**

*(Young & Rubicam)*

Having switched to CBS-TV's Sunday schedule from its previous slotting in the same net's Wednesday lineup, "The Web" seems destined to make the most of this cream viewing time by picking a wider following. On basis of its production and thesping, show warrants viewing. Producer Vincent McConnor and director Lela Swift have an imaginative and class approach to meller telecasting which can't help but win ardent partisans.

Only weak spot in preem stanza Sunday (28) was the A. J. Russell script tagged "Deadlock." Plot teed off on an interesting premise (rivalry between two detectives, one who had earned his slot through practical experience and the other through police school) but dissipated into routine meller stuff as it progressed. Story hinged on uncovering a time bomb which had been placed by a dying man in his wife's suitcase. Wife totes the bag to the airport where she's to board a plane. She decided, however, not to fly home and goes instead, still carrying the suitcase, to her brother's nitery. After a number of hectic phone calls, the detectives track her down, get to the suitcase, and defuse the bomb but only after the feuding detectives try to prove their courage by waiting until the last moment before beginning the defusing process. What was to have been the dramatic highlight of the piece proved to be nothing more than an unbelievable bit of hokum.

Eli Wallach gave a sock portrayal of the detective with practical experience and Dennis Price complemented him nicely as the rival. Other cast members were okay in their assignments.

The commercial spiels for Kent Cigarets were presented effectively. *Gros.*

## Tele Follow-Up Comment

The first half of Ed Sullivan's "Toast of the Town" (CBS) salute to "The ASCAP Story" proved (1), most songwriters are not good pluggers for themselves, and (2), only when a songsmith-entertainer like Harold Arlen or Joe E. Howard comes on the scene do their handiwork assume the stature they merit. While Sullivan dramatized how a catalog of 200,000 works are available to music users through a central performing rights and collection agency such as the American Society of Composers, Authors & Publishers, there was a shade too much accent on the penniless Stephen Foster (with a prop empty purse; presumably authentic) and the Victor Herbert-Nathan Burkan-Justice Holmes decision.

Historic and potent as all these facets are, somehow they didn't play as they should. Sullivan had an awareness that the parade of Jack Norworth, Mabel Wayne, Harry Tierney, Maude Nugent Jerome, Alice Lawler, George M. Cohan (film clip), Peter DeRose, Ernie Burnett fell into the "and then I wrote" orbit, and he so mentioned it.

Show didn't perk until Arlen at the halfway mark. As is w.k. within the trade, he is the son of a cantor and his penchant for the blues stems from that minor-key heritage, both as songsmith and song interpreter. Arlen's catalog so overwhelmed and eclipsed the others that it automatically suggested a base for an hour all its own. As it was, he consumed a healthy segment. Same was true of the octogenarian showman Joe Howard ("I Wonder Who's Kissing Her Now," etc.) backed by the chorus line.

While Oscar Hammerstein 2d, whose saga was teleproduced by Sullivan last spring, took a bow from the audience, the impression lingered that the vastness of the project militated against a fair distribution of the values. Herbert got a brushoff to dramatize the historic Shanley's Restaurant legend and it ended there. Then came the parade of and-then-I-wrotes, which reminded of those periodic Benny Davis, Anatole Friedland, Al Sherman, Charlie Tobias vaude flash acts of yesteryear—"Songwriters on Parade" and the like—instead of the richness of ASCAP that stems from the Gershwins, Cole Porter, Kern, Romberg, Friml, Hirsch, Harbach, DeSylva, Brown & Henderson, Rodgers & Hart, Dubin & Warren, Brown & Freed, Mercer, Loesser and a host of others. And Irving Berlin. Several of these are heralded for the second part and the interpretative artists will be Les Compagnons de la Chanson (a rather strange Gallic note for the American Society) and Vaughn Monroe. And presumably tunes by ASCAP prexy Harbach (which means probably Kern, his favorite composer-collaborator) and, naturally, Berlin.

There's a Sunday night folksiness about the many vets who were paraded if not cavalcaded before the CBS iconoscope—but tradewise the spectre of BMI cropped up. ASCAP songsmiths are talking "war chest" to battle the supposedly BMI "upstarts" who seem to dominate the current Hit Parade—and it is to be hoped that next Sunday's ASCAP cavalcade will more modernly transmute the Society's contributions in this "Toast" two-parter. ASCAP is a natural "Toast."

Certainly Sullivan has been manifesting much showmanship savvy in striving for new and fresh central themes with which to punctuate his Sunday night vaudeos. In his sundry "salutes" (Robert E. Sherwood, Helen Hayes, Hammerstein, et al.) he has shown astuteness and a desire for the fresh approach. Focused around individuals the panorama is more personalized, hence punched-up because of a single focal point. The largeness of the ASCAP canvas presented an editing problem. Obviously, the Society is an entire season's series in itself. Arlen gave a sample thereof. There are 30-minute and full-hour programs in the catalogs of any of the above. Sullivan may well prove to be a trailer for that idea. *Abel.*

**Milton Berle's** second edition of his new "Texaco Star Theatre" on NBC-TV Tuesday (23) showed a marked improvement over the initialer, giving evidence that the revised format may pay off with sock entertainment values. It was an uneven show, with some weak spots, but where it clicked it was plenty potent—and overall it was a highly enjoyable hour.

The plot thread was the coming of a new director, Gregory Ratoff, and the byplay between the Holly-

(Continued on page 102)

### EDDIE CANTOR SHOW

**(Colgate Comedy Hour)**
**With Eddie Fisher, Dorothy Lamour, Sammy Davis, Tom D'Andrea and Henry Slate, Sidney Fields, Al Goodman orch, others**
**Producer-Director: Sid Kuller**
**60 Mins.; Sun., 8 p.m.**
**COLGATE**
**NBC-TV, from Hollywood.**

*(Bates, Sherman & Marquette)*

A few more like his "Comedy Hour" kickoff and televiewers across the land will take up the cry "We Want Cantor." It would seem this great showman can do no wrong in putting together a display of diverse elements and make it mesh with the smooth precision of a dove's tail. It sped through the Sabbath hour with sparks of wit flying in all directions and other diverting elements matching the general high tone of entertainment.

Few stars on the bigtime can make use of guest talent with unfailing judgment of this exemplar of the lively art. Dorothy Lamour was never shown to better advantage in two skits with the headman and proved again she comes by the new medium with better artistry and grace than most film converts. Reflecting assurance and confidence that comes with working alongside the master of comedy projection. Miss Lamour emoted and cajoled with all facets shining.

As in all Cantor shows there's reason for laying a premise so that the acts aren't dragged in by the heels. Here the device was bringing Broadway to America and setting a simulated tour of Mazda Lane. Cantor may not have been overly evident on camera but at these junctures guesting specialists were of such calibre as to keep the pace hopping and sitters rocking.

If it wasn't Sammy Davis, Jr., exploding laughs with his mimicry and fast footwork there were the griping GIs, Tom D'Andrea and Henry Slate, socking across their "Drab Olive" funnies. This Davis lad is one of the great talents in show biz and even repeats don't seem to impair his high popularity.

Cantor brought back Private Eddie Fisher for a song and pitch for airborne recruiting, both done with unaffected aplomb. Sidney Fields,, former Cantor writer and now fully developed into one of TV's better straightmen, foiled for Cantor in a burley bit that kept the laughs rolling. Sharon Baird tapped her tiny footsies for the usual burst of applause.

Show marked the entry of Sid Kuller as producer-director and the end result justified Cantor's choice. Al Goodman's musical backup was noteworthy.

Colgate's cartooned connectives seem to be losing their impact because of constant repetition. *Helm.*

### PAUL DIXON SHOW

**With Dotty Mack, Wanda Lewis**
**Producer-writer: Dick Perry**
**Director: Len Goorian**
**60 Mins.; Mon.-thru-Fri., 3 p.m.**
**Sustaining**
**DuMont, from Cincinnati**

Paul Dixon, who's made a career for himself on TV of pantomiming pop and novelty disclicks, preemed a new cross-the-board daytime series on the DuMont web Monday (29) which looked as though it will be no better or no worse than his brace of shows on the ABC-TV web last season. As basically a deejay show which viewers don't necessarily have to watch in order to enjoy, it should do fairly well in its 3 to 4 p.m. slot on DuMont.

Number of performers, especially recording artists, will have a major gripe against Dixon—and rightfully so—for the program. It's a parasitic affair, in which the emcee capitalizes on the talents and hard work of others via his miming their disks. Not that he and his assistants, Dotty Mack and Wanda Lewis, don't work hard themselves in going through their paces, but it seems extremely unfair that they can earn their pay for something which is the work of others.

Trio is backed by a number of sets, none of the lush variety but certainly sufficient for the songs they do. Besides the panto routines, Miss Lewis also draws cartoons to visualize several of the numbers. It's a new approach to TV deejay programming, which would get by if it were not for that parasitic quality. DuMont is selling the show on a participating basis but no bankrollers had signed on prior to the opener Monday.

Initialer emanated from DuMont's Ambassador Theatre, N. Y., but as of yesterday (Tues.), the show moved back to Dixon's hometown of Cincinnati, from where it will emanate from WCPO-TV, DuMont's affiliate in that city. *Stal.*

## Television Reviews

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the presentation of the performers, for which the production crew on this show can also take a bow. Opening program was a crowded entertainment of many performers, many numbers—and all distinctive for its fine production touches.

Basic ingredient of this show, aside from the gracious Waring as the introducer, is the facile lighting that serves always to enhance a sought-for mood. Added to this is the manner in which the direction has been able to maneuver the performers deftly without loss of pace.

Waring's seasonal opener was a polyglot of many entertainers in the musical vein, and was consistent with Waring's opening suggestion that he was going to present a little of many entertainments during the season. He punched home that idea on the very first show as he presented a little opera, vaude, etc. It's doubtful if any phase was left out as the unit proceeded to run the gamut—and on a half-hour show, too. Waring must certainly have wished that he was back on the 60-minute grind, so that he could have gotten in a little more of each.

Of the multiple bits of entertainment, the more notable ones were the "Capricio Espagnol" symphonic arrangement, with Waring batoning the orch and Nadine Gae and Marc Breaux doing the terp accomp; and the finale "Kol Nidre," in deference to the Jewish High Holiday, Yom Kippur, which started the same night. The latter was shrewd showmanship as done by the entire choral ensemble, with Joanne Wheatley the soloist. The showmanship was particularly evident in that the traditional Hebrew chant was done with English lyrics. It was typical of the overall show's good taste.

Aside from those already mentioned, the rest of the layout had no standouts because of the necessary brevity of each performer's spotlighting. Nevertheless, there were meritorious performances also by Frances Wyatt, Joe Marine and Daisy Bernier, all vocalists. Red Barber and Joan Woodward did the sales spiels for General Electric.

*Kahn.*

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**WHISTLE STOP USA**
**With Charles Collingwood**
**Producer: Bill Workman**
**Director: Ted Marvel**
**30 Mins., Sun., 3:30 p.m.**
**CBS-TV, from New York**

The presidential campaign has given tele plenty of opportunity to put its best foot forward and CBS-TV's "Whistle Stop USA" is a case in point. Series captures the dramatic intensity of the campaign via well-edited film clips which digest the past week's political highlights.

The half-hour coverage is knit together by Charles Collingwood, who fills the narrator's slot with top reportorial style. He lets the films speak for themselves and inserts just enough gab to keep the stanza fluid and exciting. On show caught Sunday (28) highlights were Gov. Stevenson's address at the American Federation of Labor meet in N. Y., Stevenson's southern fried chicken feed at Vice President Alben Barkley's home in Paducah, Ky., Gen. Eisenhower's speeches through the midwest and the Sen. Nixon payola drama. Past week was probably the most exciting since the campaign began and the stanza wasn't caught napping.

Calibre of the films (shot by Telenews Productions) was topgrade and producer Bill Workman and director Ted Marvel did a fine job maintaining pace and interest.

*Gros.*

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**SCIENCE IN ACTION**
**With Dr. Earl C. Herald; others**
**Producer: Ben Draper**
**Director: Verne Louden**
**Writer: Larry Russell**
**30 Mins., Tues., 7 p.m.**
**AMERICAN TRUST CO.**
**KRON-TV, San Francisco**
*(McCann-Erickson)*

This is the tops in local live programming.

It combines a healthy budget with the resources of the California Academy of Sciences. It couples two years of experience with shrewd, show-wise, masterminding by Producer Ben Draper, of the Academy staff.

Show is getting stoop shouldered from its many awards, but there's nothing high hat, highbrow or standoffish about its content. That's why it's a consistent eye-catcher.

It's beginning its third year on a new station after two seasons with KGO-TV. Draper is also working with a new star, a new director and a new announcer. The new combination has not quite regained the smooth, popular appeal it enjoyed under the emceeing of Dr. Tom Groody. Doctor Groody, who left to do his own "Science Laboratory" daily strip, was a showman as well as a scientist.

The new host, Dr. Herald, is comfortable before the camera but lacks the humorous, human touch that made Groody so popular.

"Science In Action" handles one scientific topic each stanza, explores it with visual demonstrations, films, models, drawings, dramatic vignettes and guest scientists.

Second show of the new season was a spellbinder for this area—"Shakes, Tremors and Faults." With the aid of six film clips, three slides, nine models, blackboard drawings, on-camera demonstrations and two University of California guest scientists, Dr. Herald made the earthquake story jump with realism.

He demonstrated the causes of earthquakes, how they are measured, how their effects can be lessened, especially through building construction.

Script by Larry Russell was a thoroughly researched, lively job that made for easy viewing. Like all "Science In Action" programs, this one, despite its new personnel, retained a smooth-flowing continuity thanks to a four-week processing and a full day of oncamera rehearsal before hitting the telescreens.

Commercials are institutional and informative, usually feature a young scientist from a Bay area high school.

Each show is tagged with an "Animal of the Week" feature, this time a lizard found around the Gulf of California.

*Dwit.*

## Tele Followups

Continued from page 101

wood actor-megger and Berle over how the stanza is to be pitched. There was a delightful segment when Ratoff was speaking Russian and Carmen Miranda spieling Portuguese with Berle in between. Comic put signs labelled "Brazil" and "Russia" in front of his guests and donned earphones to enact a cute United Nations takeoff. Twist was Berle's gabbing about the "gismo" and the "switcheroo," with the translator stumped by the "delegate from Flatbush." It was scripter Goodman Ace at his best.

Another topflight segment was the finale, which started with two moppets from Jersey reprising their "Uncle Miltie" song from the previous edition. Ratoff decided to make a big production out of it, and what followed was deft spoofing of over-produced Hollywood filmusicals, kicking off with the 20th-Fox trademark fanfare and spotting the song as done Latino style by Miss Miranda and her trio; as a cowpoke opus by Bobby Sherwood ("Do Not Foresake Me, Uncle Miltje"); as a hillbilly chant by Jean Vallee; in the military manner by Jack Cowans; as the death of a swan by a ballerina; as a chorus routine, etc., winding up with the entire cast on stage augmented by an elephant and a circus gal doing an iron jaw whirl. It had showmanship, flash and good satire.

Ratoff and Miss Miranda registered effectively throughout. Gene Baylos, as a mad-genius cameraman, got some laughs, although his running gag was overworked. Ruth Gilbert, as Berle's secretary who is blindly in love with her boss, had overtones of other comic femmes Ace has scripted and came over as a character who will build. Roland Winters was so-so in his lampoon of the "producer."

All in all, ditching the vaudeo framework seems to have lent this entry a faster pace and provided some effective comedy situations. Some of the gimmicks fell flat, as, for instance, the life-sized human ashtray. Berle himself was in good form, putting over a bit with a hypochondriac doctor, displaying his skill at the quick insult in some of the give-and-take with Ratoff and doing a neat turn in yocking up a song. Production, including Alan Roth's musical backgrounding, and better-than-average choreography and direction, was smoothly handled. Mid-commercial by ventrilo Jimmy Nelson and his three dummies was easy to take.

*Bril.*

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**Jackie Gleason's** second outing on CBS-TV last Saturday (27) can be chalked as an improvement over his Sept. 20 preem. While no big rouser by any means, it was a better encaser of the Gleason type of boffoonery. For one thing, he reintroduced his character, "The Loudmouth," grabbing a succession of laughs in his antique dimepiece set-to with partner Art Carney, complete unto a snappy albeit deliberately telegraphed photofinish. For another, the big clown had a sock finale sketch in his Reggie Van Gleason III personation set within an actual wrestling ring (supplied by Everlast).

While nearly all of the pantoed shenanigans with the beefy rasslers was on a familiar route, the production getup preceding the two-team bout was an extension of the fancydan grapplers and their fabulous entourage. Here Gleason was fanfared down the studio aisle, borne in a litter amid potentate pomp and stepping into the ring as a leopard-skinned, silk-hatted and be-caped darling of the Greco-Roman jousts.

This wasn't all dazzle sans sweat, however. Gleason proceeded forthwith to strong-arm his opponents, including his teammate and the referee, in a tossing affray that rivaled video wrestling in its most rambuctious moments. Carney as the announcer was a realistic gem. Gleason was so spent at the end that he just managed to puff out his "goodnight."

In the guest act portions, Patti Page (who preems her own show on NBC Oct. 8), wholesome looking in an off the shoulder job, piped a couple of numbers including the ballad, "You Belong to Me," to add luster to the session. The Jimmy Dorsey orch, with JD fronting on the clarinet (Gleason introed him as "the world's greatest saxophonist"), bounced over a pair of items, with the maestro allowing good solo licks by the sax, trombone and trumpet group drafted from the full crew. Joan Holloway sizzled the screen via whirling taps, double spins, cloggery and one-foot rotary to grab a salvo score.

Gleason's running sketch, "The Honeymooners," with Audrey Meadows, Carney, and Joyce Randolph, was funny in spots in its pegging around a pair of live gobblers and a misplaced wedding ring.

The up-front portion was good warmer-uppering, featuring the Marilyn Taylor Dancers (choreographed by June Taylor) in a silhouetted cane and topper terp winding in precision kick. This segued into Gleason's song and dance stanza with one of the gals for his trademarked soft-shoe workout. In the followup gag inning with Gleason, Stan Ross, made up as a wraith-like bellhop, drew some chuckles, but questionable whether the queerie stuff is good entertainment, aside from the taste angle. His a la Cantor "Susie" was a winning routine. The Schick Razor commercial, again slotted late in the show for the one message, was a live and film combo on the plus side.

*Trau.*

# Inside Stuff—Radio

O. W. Riegel, of Washington & Lee U., Lexington, Va., has invited the AM and TV industries to submit nominations for the 10th annual Alfred I. DuPont awards.

Prizes of $1,000 go to a radio or tele news commentator, an AM or TV station with over 5 kw signal strength and stations of 5 kw or less power. Individual awards are made for "aggressive, consistently excellent and accurate gathering and reporting of news." Station awards go for "outstanding public service." Deadline for nominations is Dec. 31.

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Tex McCrary, who bowed off radio and television last spring in order to campaign for Republican Presidential nominee Dwight D. Eisenhower, will be back after the election—but in a new role. Instead of rejoining his wife, Jinx Falkenburg, on their radio and TV shows via WNBC and WNBT, the NBC web's N. Y. flagships, McCrary will have his own news program.

Explaining the reason for the switch, station execs cited the fact that McCrary is basically a newspaperman, having been an editor for the N. Y. Daily Mirror prior to entering broadcasting. He ankled his radio and TV shows so that the stations would not be accused of partiality in the Presidential campaigning, and Miss Falkenburg has had the two shows on her own since then.

---

CBS Radio's Presentations Division has compiled into brochure form findings of the special Pulse study taken in the N. Y. metropolitan area of the amount of listening to the four major radio flagships done in TV homes. Web is mailing the brochure out to agencies, clients and other interested parties.

Study, taken especially for the web, was detailed in VARIETY several weeks ago. Its major findings reveal that about 20% of all TV homes in the area are tuned to radio at any evening hour from 6 to 11, and that the four network AM stations draw more than half of all nighttime radio listening. It had previously been supposed that TV setowners not wishing to tune in their video sets would turn to the indie radio stations, with their emphasis on music and news.

## Texas 'Time for Decision' Takes Up Vital Issues

Houston, Sept. 30.

A series of programs on the schools of the Houston Independent School District, their needs, the $20,000,000 school bond issue to be voted on Nov. 4 and its effect on the local tax rate, will be telecast on KPRC-TV for a half hour each Thursday evening. Series will be titled "Time for Decision."

Format will include dramatizations and panel discussions on each telecast. Local stage and TV actors will participate in the dramatic portions.

John Paul Goodwin will produce the series and will act as moderator for the panel discussion portion. Annie Nathan will write the series which Gene Osborne will direct.

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# From the Production Centres

## IN NEW YORK CITY . . .

**Ted Husing**, the WMGM disk jockey, was in hosp for a week for his sacroiliac; indie's other platter-spinners are subbing....**Gilbert Highet**, Columbia U. prof and Harper's mag book critic, preems a book review series on WQXR Tuesday (7) at 9:45 p.m. . . . **Robert A. Monroe**, former WFTL (St. Lauderdale) announcer, is a new World Broadcasting field rep; **Stephen Rooney**, ex-salesman for Pittsburgh Post-Gazette, added to the Frederic W. Ziv sales force . . . **Nancy Ranson**, wife of WMGM flack chief **Jo Ranson**, returning on the S. S. Liberte after three months in Europe....Wife of **Emilio Azcarraga, Jr.**, Mexican radio-tele exec, died in Doctors Hospital Monday (29).

American Women In Radio & TV will hold a town hall forum on the Presidential race at its first fall meeting Monday (6), with ABC's **Pauline Frederick** moderating....**Peggy Warner, Bill Cullen's** private sec, on a two-week vacation in Miami; her first stop was a TV station ... **Henry J. Katz** added by Weintraub agency as a media buyer.... **Patsy Campbell** returned from vacation with a 65-week renewal as title-role star in "Second Mrs. Burton"; contract includes a clause covering televersion possibilities....WHLI-FM preems "Vistas of Israel," Israel Office of Information transcriber, tomorrow (Thurs.)....**Ethel Owen, Arthur Kohl** and **Pat Hosley** added to "Helen Trent" cast....**Peter Capell** new to both "Our Gal Sunday" and "Stella Dallas."

**Robert Blake**, former WOR publicity topper, starts a course in flacking at New York U.... **George A. Schmidt**, for 18 years an account exec at WOR, joins **Stella Karn's** organization as a sales rep for Mary Margaret McBride....NBC's **Doris Corwith** will go to the Coast after the elections to produce four "Eternal Light" broadcasts for Jewish Theological Seminary, and will also do other work for the web on the trip ... **George F. Foley**, indie packager, has set up a merchandising department to be headed up by **Joseph F. Kelly, Jr.**, formerly with Gimbel's and Lord & Taylor....WINS' **John Bosman** is waxing spots with leading politicos plugging registration....**Freddie Bartholomew** and **James Tuck** doing "Manhattan Byline" on WVNJ in the 11 p.m. to 1 a.m. slot, replacing **Jim Moran** and **Ivan Black**, who exited Friday (26) ....**Bernie Wilens**, ex-William Morris agency staffer, handling personal management chores for disk jockey **Hal Tunis**....**Jack Lightcap**, WINS sports director, starting a cross-board 7:45 p.m. show on the indie and will also do five-minute grid summaries at 4, 5 and 6 p.m. on Saturdays.

## IN HOLLYWOOD . . .

Like Thompson's **Hal Rorke** before him, Foote, Cone & Belding's **Dick Davis** prefers our smog to Chicago's soot. They gave up identical posts —radio and TVtoppers—to get back into commerce here. It was Davis' father who brought the great racehorse, Phar Lap, here from Australia ....There's so much activity at Young & Rubicam and Benton & Bowles that they've been forced to take additional space on other floors ....**Gail Smith** around to check on Procter & Gamble's fall entries.... ABC's prexy, **Bob Kintner**, always a welcome visitor, in town for a few days with a loaded docket....**Maj. Jerry Ross** will be back at ABC next month, when his hitch is up....**Joel Malone** and **Roswell Rogers**, who used to be writers in radio, are now panel quizzers in TV....CBS Pacific network reports biz 36% over last year at this time....**Robert Sutton** came in from Minneapolis to replace **George Allen** as CBS program director....**Ed Buckalew** east for three weeks to ferret out biz for CBS Coast skein....**Raymond R. Morgan's** "Lucky U Ranch," one of the Coast's top rated western shows, is being "stripped" on the Don Lee net for half-hour each day....**Tom Harrington** of Bates agency hustled back to his home base after saturating the town with Life ciggie radio spots....**Mark Scott**, whose calling of the Hollywood ball games on KFWB last season won him the accolade of "radio's best baseball announcer," was told by **Harry Maizlish**, prexy, "You've got a job as long as there's a station."

## IN CHICAGO . . .

Chi NBC veep **Harry Kopf** trained in to New York for a round of quickie huddles with homeoffice execs....**John Bryson** doing a Friday night sports wrapup for ABC....NBC commentator **Clifton Utley** gave the Chi Headline Clubbers the lowdown on his recent round-the-world junket last night (Tues.)....**Fred Wagenvoord, manager of KCRG**, Cedar Rapids, making the Chi rounds last week....**Billy Graham's** Evangelistic Foundation has ordered a Sunday half-hour for another year on ABC for the preacher's "Hour of Decision"....**Harold Gingrich**, indie packager, has penned two get-out-the-vote jingles waxed by RCA Victor and being distributed by Kiwanis International....WBBM promotion writer **Pat Wright** has departed to join Morris B. Sachs as radio-TV director....Deejay **Eddie Hubbard** launches a daily 90-minute disk roundelay on WENR. Two five-minute news inserts during the late afternoon show will be gabbed by **Bill Despard**....Longines-Wittnauer has taken over the 6:15 spot nightly on WMAQ for transcribed "Symphonette" airers....Mutual research director **Dick Puff** in for meetings with Central Division execs....**William Clark**, BBC political analyst, scanning the Windy City radio scene....**Ted Batterman** has joined NBC as recording engineer....**Saxie Dowell** doing a nightly platter spinning show via WGN....**Jack Ryan**, ex-Chi NBC press chief, now settled in Appleton, Wis.

## IN SAN FRANCISCO . . .

**Arthur Hull Hayes** named radio chairman of the first United Crusade of the Federated Fund in San Francisco... **Jimmy Dolan**, western warbler, preemed an hour-long daily airer on KYA....**Bill Hillman** resumed his annual "Winter Concert" recorded series on KSFO; on same station **Herb Kennedy** launched a 6:15 a.m. early bird news show cross the board....**Jules Dundes**, KCBS sales director, back from three weeks in Gotham, Detroit and Chicago....KJBS's **Frank Cope**, patriarch of the disk jockeys, became a grandpappy for the fourth time.... **Del Gore** jockeying new "KROW Kaper" show for KROW....KCBS loaned out producer **Norm Kramer** and engineer **John Hoskins** for three weeks to prepare documentaries for the United Crusade charity drive ....KSJO and KYA beaming Notre Dame games via Irish network, first time in this area... **Barbara Allen** voicing new morning chatter show on KVSM....**R. H. Hagen** airing nightly "Apropos of Opera" series on KEAR....**Cy Perkins**, formerly of National Barn Dance, playing nightly at the Pago Pago Club, and guesting on TV with his nephew, **Rusty Draper.**

## IN PITTSBURGH . . .

**John Price**, who recently resigned from Harry Kodinsky's Public Relations Service, and his brother, **Howard Price**, for years an editor in the Washington, D. C., bureau of the Wall Street Journal, are opening their own advertising office in the Carlton House . . . **Buss Aston** and **Bill Hinds** have taken over WDTV's "Studio Control" program for two weeks while **Bill Brant** is honeymooning in Bermuda with the former **Patricia Hanst** . . . **Lionel Poulton**, KDKA producer, and **Dal Jackson**, of the continuity department, have resumed teaching again, Poulton at Carnegie Tech and Jackson at Duquesne U. Both of them are instructors in radio . . . **Don Tragesser**, KDKA salesman, and his wife have dated the stork again, for the third time . . . Simulcast of Wilkens Amateur Hour, which just resumed on WDTV, has switched from WCEA, after five years, to KQV. Lack of facilities at WCEA since it moved to smaller quarters was the reason for the change . . . Kaufmann's department store finally going in for teevee. They're sponsoring the Fitzgeralds over WDTV once a week (Monday) on a hot kine.

## IN CLEVELAND . . .

**Jimmy Fidler** emceed the WEWS Saturday (28) night fund-raising stint for Kiwanis Club's "Kid's Day"....**Meg Zahrt**, formerly Broadcasting Bureau in New York, is with WAGR as "retail specialist".... **Lee Sullivan**, ex-"Brigadoon," is doing a disker stint on WERE along with his TV shows. WJW has sold the "Game of the Week" locally to White Motor Co., 80-store Gray Drug has given McCann-Erickson go-ahead for TV promotion in Ohio and Penn....**Jane Stevens** has resigned as women's director of WJW for a try in San Francisco.... WGAR disker **Hal Morgan** has closed shop at Herman Pirchner's Eldorado Club to resume spins from studio....**Thomas B. McFadden**, NBC veep, **Gerard Johnston**, Kudner, and **Donald Stewart**, Texaco advertising manager, in town to discuss NBC program purchases here....**Ted Smoot**, AFRA executive secretary, announced union has voted to become AFTRA.

## IN PHILADELPHIA . . .

New staff assignments and promotions have been announced by **Charles Vanda**, v.p. in charge of television for the WCAU stations. Associate director **Bill Bode** has been named staff director. **Mort Chavenson** has been named assistant art director, effective immediately. **Bob Swanson**, formerly with WCAM, Camden, and **John Dean**, formerly with WTEL, have been appointed staff announcers....**Jack Dolph** and **Jerry Taylor** have joined WCAU station's production staff.... **Dr. Roy K. Marshall**, conductor of WPTZ's "The Nature of Things Program," has just had his newest book, "Sun, Moon and Planets," published by Henry Holt Co....**Roddy Rogers**, exec producer for WFIL-TV, will conduct a course in Television Production for the Main Line "School Night" Association, starting Oct. 6....**Pauline Comanor's** "Cartoon Party," WPTZ juve show, has been expanded to twice weekly by its sponsor, Southern Biscuit Co., of Richmond, Va. **Bob Benson** announces the segments....**Roger W. Clipp**, general manager WFIL-TV and WFIL, has been named chairman of the United Fund's clubs and entertainment division. **John D. Scheuer**, Clipp's operations assistant, will act as his vice chairman in the fund drive. **Donald S. Kellett**, administrative assistant at WFIL-TV, was appointed to the post of chairman of the sports division of the United Fund....**Charley King**, of WPAZ, Pottstown, Pa., won the world's first Disk Jockey Derby in the stock car races (27) at the Municipal Stadium, triumphing over a field of a dozen platter spinners from this area who took part.

# U. of P. vs. NCAA

Continued from page 97

Field had been sold out in advance; that it would be a public service to shut-ins and thousands of others, and that it would interfere with no local grid games.

The telegrams started Monday, with Murray's initial request to Bob Hall, chairman of the NCAA committee, and Asa Bushnell, director of the NCAA program. From then on the wires burned between the participants, and two Philadelphia dailies commented upon the sidelight of the interchange that in most cases, the newspapers received copies of the wires before they reached the persons they were intended for.

The NCAA acceded to Murray's initial request, giving permission to WPTZ to switch to the Penn-Notre Dame contest and also gave permission for the other two Philly stations, WFIL-TV and WCAU-TV, to carry the game if they so wanted.

Murray promptly wired back that Penn preferred to have WPTZ carry the Princeton-Columbia game and let the other two channels carry Penn-Notre Dame. Hall and Bushnell replied flatly his proposal was in direct violation of the NCAA plan, and "could not be considered."

In its final statement Friday evening, the NCAA told Murray he could go along with the NCAA and let the Philadelphia stations telecast the game, but not his plan to televize both games.

Murray waited until 12:30 p.m. Saturday (an hour and a half before game time), before bowing to the authority of the NCAA, and then announced cancellation of the telecast.

**Greensboro, N. C.**—Allen Wannamaker, former WBIG announcer and now general manager of WGTM at Wilson, N. C., has been named manager of WBIG here, Charles H. Crutchfield, executive v.p. and general manager of Jefferson Standard Broadcasting Co., owner of WBIG, has announced. Appointment follows resignation of Henry Sullivan, manager of WCOG here since July, 1949. Sullivan will assume the position at Wilson's WGTM to be vacated by Wannamaker.

# 'Connoisseur' Hits 300th Broadcast at WNYC For Unusual Longhair Mark

"Music for the Connoisseur," WNYC, N. Y.'s full-hour program of longhair music heard Tuesday evenings at 8:30, will mark its 300th broadcast next Tuesday night (7). Program, started in July, '46, has been on the air steadily ever since without pause, except for four or five special evenings when it went off for elections, etc. David Randolph, its producer and commentator, has missed only one broadcast in the six years, when he couldn't get back from an auto trip in time.

Program is taped as the broadcast is being made, and tapes are sent out to National Assn. of Educational Broadcasters headquarters at the U. of Illinois, where 10 copies of each are reproduced and fanned out to the NAEB web. Of the taped web of about 70 stations, 62 carry the airer. The tapes are then returned to Randolph, who uses them again at WNYC. He also has a Sunday at 5 program, which utilizes these tapes, usually about a year after their original Tuesday airing.

Program, which presents classical music from any period (from the ninth century to date), has each hour devoted to a specific subject, idea, development, instrument or era. Randolph, who started it, compiles and writes the whole program, using narration and disks. In the 60 minutes, there is an average of 12 to 13 minutes of talk.

Sometimes Randolph uses live artists, and occasionally has a name guest, like Aaron Copland or Roy Harris, for an interview. He never plays long works, only short pieces or sections of works. Program has won an Ohio U. award for three years. Randolph has also received over 26,000 letters and cards from all types of listeners, from composers and musicologists as well as lay listeners, since the start.

Randolph gets no pay or expense money for the program, although its preparation takes up the major part of his work week. In addition to these cuffo chores, he gives two sets of lectures at N. Y. U., one being music appreciation for the layman; writes record notes for phonograph companies; reviews records for two trade publications; conducts a chorus in New Jersey, and directs the Randolph Singers in N. Y. Last-named, who specialize in madrigals and early music, now record for Westminster.

**Yorkton, Sask.**—A staffer with station CJGX, Yorkton, for 25 years and manager for the past two, Art Mills has retired from the managership and will act as technical and public relations counsel. J. M. Sportreed succeeds as manager. Mills first signed the station on the air 25 years ago. He was chief engineer before becoming manager.

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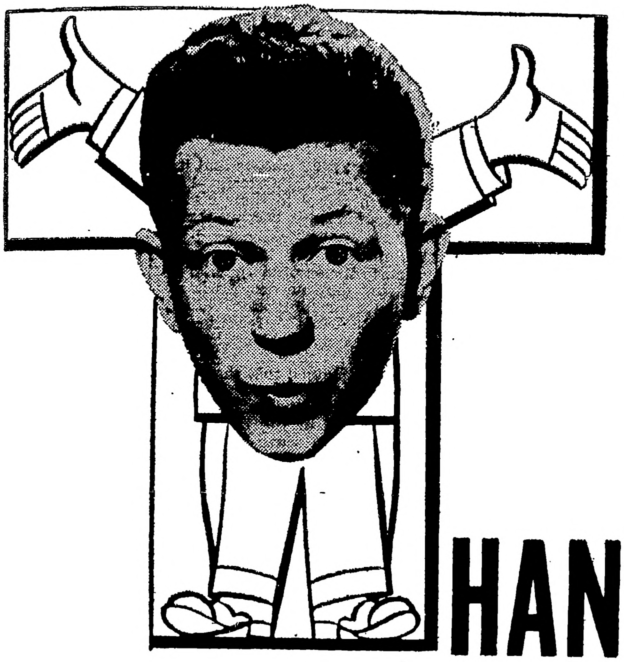

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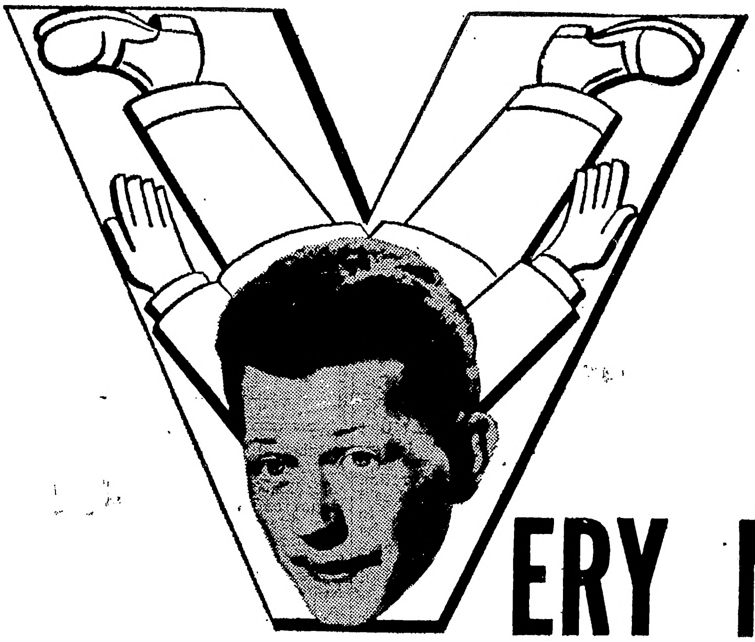

VERY MUCH

EVERYBODY FOR A
WONDERFUL SEASON—

*Here we go again — — —*
*See you Sunday, Oct. 5*

Donald

# Television Chatter

## New York

**George Kamen** talking a second series of vidpix with **Ed** and **Pegeen Fitzgerald**, open-enders which local department stores (outside of New York, where they are live TV for ABC, as well as on a.m. AM), but this time the Mr. and Mrs. team wants a percentage deal. First 13 was for a flat fee. Kamen told them to submit their idea of a deal.

WNBC-WNBT program director **Dick Pack** wings to Europe tomorrow (Thurs.) for three-week vacation . . . **Pierre Crenesse**, North American director of the French Broadcasting System, turns actor with role in Moliere play for new Lilli Palmer film TV series to be syndicated by NBC-TV . . . **Bill Lilling** appointed program manager for WSBA-TV, York, Pa.; he was assistant production manager at WJZ-TV for four years . . . **Joan Borghese**, Elmhurst, L. I., soprano, won the "Ladies Choice" talent contest run by **Kathi Norris** on WABD . . . **Alex Segal**, who directed "Celanese Theatre" on ABC-TV, will direct the web's new "Seminar" educational series . . . Gridiron expert **Norman L. Sper**, who does "Football This Week," had 34 of 35 correct predictions on the vidpic stanza's preem.

**Richard Seff** signed for the running juvenile lead on WJZ-TV's Sunday series, "Papa Cellini" . . . **Lila Glaser**, formerly **Sol Hurok's** secretary, now in the sales department of the PSI-TV division of Prockter Productions . . . NBC staff designer **William Molyneux** tapped to do the sets for the web's upcoming American preem of **Benjamin Britten's** "Billy Budd" opera . . . **Bud Palmer** pacted to do the commentary for all sports events originating in Madison Sq. Garden and carried this season by WPIX . . . **Dr. Mal Stevens**, former Yale footballer and later head coach at Yale and New York U., joined the announcing staff for CBS' "Armed Forces Football" series . . . Dancer **Ray Malone**, formerly with NBC's "Broadway Open House" crew, now a permanent cast member of CBS' **Garry Moore** show.

United World Films has started production on spots for Dunhill cigs and General Tire & Rubber . . . **Jay Barney** plays lead on "Lamp Unto My Feet" Sunday (5) and featured on "Big Story" Oct. 10 . . . National Assn. of Radio & TV Station Reps has gotten 83 stations to agree to its standards on station identification breaks . . . **Maria Riva** and **Scott Forbes** do the title roles on "Kraft Theatre's" "Michael and Mary" tonight (Wed.) . . . **Ed Peck** played an FBI man posing as a Communist Sunday (28) and does a Communist posing as a scientist tonight (Wed.), all on DuMont . . . **Sylvia Sidney** stars on ABC-TV's "Hollywood Screen Test" Monday (13) . . . **Martin L. Schneider**, ex-DuMont associate director, off to WOI-TV, Ames, Iowa, on a Ford Foundation-backed project . . . American Women in Radio & TV conducting drive to bring out the femme vote in November . . . **Michigan Kroll**, former writer on ABC-TV's "Langford-Ameche" strip, rejoined National Foundation for Infantile Paralysis' AM-TV staff.

## Hollywood

**Tex Williams** launched his "Chuck Wagon" over KNBH, originating from Knott's Berry Farm in Buena Park, with Johnson Wax picking up tab on one segment of hour-long show . . . **Will Rogers, Jr.** and **Gov. John Lodge** of Connecticut guested on KECA-TV's "First Time Voters" . . . "Movie Quick Quiz" shifts from daytime to nighttime spot on KHJ-TV, with **Steve Dunne** emceeing . . . United Sporting Goods angels the **Jesse Hill** show, 15-min. sportscast which preemed on KLAC-TV. **Frank Riley** is producer-writer, **Jordan Bayer** associate producer . . . Newscaster **Gil Martyn** upped to news editor at KTLA, with **Dick Keusink** appointed newsroom supervisor, and **Jerry Birdwell** added to news staff. . . . **Tom Belcher** out of the Army and back at KNBH as director . . . **Bob Clampett's** "Time for Beany," on KTLA, sold for 39 weeks to WGN-TV in Chicago, same period to WTTG in Washington and renewed for 13 weeks by WHBF-TV in Rock Island.

## Chicago

**Ernie Simon**, now a WGN-TV exclusive pactee, gets back into video action with two upcoming daily shows. Starting Monday (6), zany will emcee a morning half-hour variety show and Oct. 13 will resume his sidewalk interviews with a late-afternoon program beamed from the Tribune Tower's Nathan Hale Court . . . WBKB is breaking in its new General Electric wedge-wipe amplifier on **Ulmer Turner's** newscasts . . . New assistant tele director at NBC is **Dave Parker**, former radio-TV instructor at Wayne U. . . . Dunhill cigs paying the bills for **Joe Wilson's** "Football Warmup," preceeding the NBC Saturday grid casts on WNBQ. Wilson, long identified with WBKB as baseball gabber before the indie dropped the Cubs telecast last season, has joined WNBQ as a regular. He bows this week with a cross-the-board sports show at 6 p.m. . . . **Earl Muntz** has checked out as prexy of the Muntz Car Co. to devote fulltime to his TV manufacturing firm . . . National Credit Clothing and Gottfried Motors have picked up weekly feature films on WGN-TV . . . **Westbrook Van Voorhis**, commentator on the "March of Time" documentary, due in next Wednesday (1) for a preview of the new series being bankrolled by Miller Brewing on ABC's WENR-TV . . . Douglas Production has canned 500 new film sequences for **Walter Schwimmer's** "Movie Quick Quiz" . . . Admiral Corp. announced it's upping the tag on several of its new tele sets by $10 . . . **Tony Weitzel**, Daily News "Town Crier" scribe, hosting a thrice-weekly gab session on WNBQ at 6:15 p.m. . . . WBKB lensed the Pontifical Mass at St. Michaels Sunday (28), marking the parish's 100th anni . . . **Fran Weigel** will work the pitches for Cribben & Sexton (Universal Gas Ranges) on the "China Smith" telepix debuting Oct. 2 on WNBQ . . . **Arch Ward** and **Jack Brickhouse's** Monday night "Sport Page" on WGN-TV has been extended through Dec. 22 by the Chi Chrysler Dealers.

## San Francisco

**Al Constant**, KRON-TV program director, resigned to become TV general manager for Denver Television Co., new group now applying for construction permit in Denver. **Doug Ellesen**, KRON production manager, replaced Al, with **Verne Louden** upped to Ellesen's old spot . . . Following his "All Star" stint, **Jimmy Durante** tripped to San Mateo to rest and watch the ponies at Bay Meadows . . . **Dennis Day**, **Phil Harris** and **Tony Martin** headlining two days each at Western Living and Home Exposition at Civic Auditorium . . . **Lucille Bliss** tallied her hundredth birthday party for her "Happy Birthday" series on KRON . . . **Jimmy Lyons** added to the Vernon Alley cast on KPIX . . . **Marjorie Trumbull** hosted homecoming party for **Kay Mulvihill**, ex KPIX flack now with NBC, Hollywood . . . **Lee Giroux's** "Sweepstakes" bounced off KRON, landed on KGO-TV . . . **Ed Sullivan** due in (6) to aid local United Crusade charity drive . . . Young & Rubicam junketing radio-TV scribes to Hollywood for the Joan Davis TV premiere and a look-see at the new Hotel Statler . . . Heap big protests from local viewers when "Mr. Peepers" stopped peeping . . . KGO-TV carrying the Big 10 Football films.

## NBC-TV 'Today'

Continued from page 98

now on network TV in which any bankroller can buy as few or as many spots as he wants and in any way he wants. For that reason, NBC is looking forward to a rush of business from the auto manufacturers when they unveil their 1953 models, and is also anticipating a landslide from a number of manufacturers during the pre-Christmas selling season.

Show wouldn't sell, however, unless it had a rating payoff, NBC spokesmen said, and the fact that sponsors are coming in proves "Today" has achieved its audience pull. They cited the big rating payoff during the summer and said "Today" is now beginning to change viewers' living habits by luring them to their TV sets during the early morning rush to get to work and to school. Also contributing to the show's success is the interest in the current Presidential campaigning. Viewers, afraid of missing important developments while they sleep at night, tune in the show first thing in the morning to get the latest news flashes.

## Cleve. Theatres

Continued from page 27

the Hipp, the Palace is using lobby display, trailers and newspaper ad tie-ins. In both instances, the theatres are withholding details of the contest and telling audiences to watch WNBK for full details.

Although there have been other spot tie-ins between theatres and TV, this is the first major all-out combo drive. It was stimulated, to a great extent, by NBC's general manager Hamilton Shea's desire to establish WNBK as a "community station" and promote extensive use of live talent entertainment.

WNBK's sistter station, WTAM, also got into the act with the Hipp booming two huge lobby signboards telling the audience to listen to broadcasts of Cleveland Browns and Ohio State Football games, both WTAM exclusives.

Although the parties involved won't openly admit it, backstage reports indicate the promotional ventures will snowball into a major series of stage reviews, with WNBK telecasting morning stints from either or both theatres. The Palace is particularly well equipped to handle live shows. It's reported, too, that unions involved will flash the green go-ahead.

# Inside Stuff—Television

Walter Winchell "took my show out-of-town," as he puts it, staged three dry-runs preparatory to his TV debut next Sunday (5) over ABC, and decided to stick to his standard technique—collar open, hat on, and reading his news flashes as he has been doing on radio for almost 20 years. As Ben Katz, head of Gruen Watch, assured him, "We bought a photographed version of your radio program," and while Winchell experimented rather successfully with Tele-Que, there was one lapse where the script didn't keep pace with his staccato delivery and he has finally decided to adhere to the original premise—reading from the script. Furthermore, he is contract-bound not to deviate from same, under penalty of personal liability in the event of litigation, once the script has been cleared.

Winchell now has 27 TV outlets and it may build to 32 by weekend. Dickers are afoot for New Orleans, Louisville, Syracuse and Utica. There is also the proposal to show his kinnie the next day in certain auxiliary localities but he is balking that for reasons of timeliness.

CBS-TV has discontinued levying a charge against its advertisers for the spur line to the transcontinental microwave link up to Portland and Seattle, paying the line charges itself. Web's move, in no longer charging its clients for the spur line, indicates it will pay the entire fee for use of the N.Y. to L.A. facilities as soon as enough new stations take the air to break up the long haul, now stationless, between Salt Lake City and San Francisco.

Web spokesmen explained that they were previously forced to charge their clients the $200 per hour fee for shows going to KING-TV, Seattle, since there was no other station between that city and San Francisco, where the western end of the transcontinental link is located. Now that Portland also has a video station, revenue from the two outlets is sufficient to permit the web to pay the spur charges on its own.

NBC-TV's early-bird "Today" preemed a new feature Monday (29) with the airing of films specially lensed for the show of four top football games of the preceding Saturday. Pix were lensed by an indie outfit, however, and after looking at the cost sheets, the web decided henceforth to turn the lensing chores over to its own staff cameramen. As a result, each Monday through the end of the football season will have only two games re-capped via the film system. Jack Lescoulie, one of the regular newscasters on the show, narrates the films.

An appeal by a Belmar, N. J., mother on the CBS-TV "Strike It Rich" program to locate her missing teenage daughter led to finding the girl in Philadelphia an hour after the show. Hoseman Anthony Pellegrini caught the program on the TV set at Engine Co. 43 and thought there was something familiar about the picture of the missing girl. Later sitting outside the fire station, Pellegrini spotted the girl whose photo had just appeared on the TV screen. The fireman talked to her while policewomen were summoned. The girl gave her name as Gail Cook, 16, of Belmar, N. J., and said she left home Sept. 19.

Casting director Ruth Burch of Hal Roach studios on the Coast reports a 25% hike in New York thesps trekking west for work in telepix, complete reversal of trend a year ago when Hollywoodians went to Gotham for TV work. She reports thesps tell her there's plenty of video jobs in Gotham and pay's good, but cost-of-living there is too high, plus fact most thesps are now convinced vidpix capital is to be in Hollywood.

Miss Burch reports it's increasingly difficult to land name stars for teleblurbs, even though the pay is as high as $5,000 for one or two days' work. Stars shy away now, they don't like that exclusivity clause, and some don't feel it's dignified to be associated with a product via direct endorsement. In past 15 months Miss Burch cast over 1,500 telepix parts, and had 5,000 interviews.

## March of Time Vidpix

Continued from page 27

October, 1952, covering a variety of U. S. problems.

MOT managing editor Fred Feldkamp told VARIETY that the outfit's extensive foreign and domestic staff has been alerted to a number of upcoming subjects, and crews continually send in footage on these assignments. Among those in the works are reports on Germany, and the Canadian boom, and pediatrician Dr. Benjamin Spock. As the celluloid comes in it is roughed into shape, but final closing and scoring doesn't take place until Monday, two days before release. A print is in the hands of each outlet by Thursday, with some getting them on Wednesday.

### No Newsreel Competish

Murphy said that MOT is not competing with the newsreels for speed, and that the features will be good for a full week or longer. In some cases, they are being screened later than Thursday, due to the fact that the sponsor came up with a better timeslot on another day.

It's not envisaged that the pix will be used in theatres, because exhibitors would not want TV-circulated shows, and the non-tele area is dwindling as new stations come on the air. Shooting and editing is geared to video, rather than theatre, viewing.

In N. Y. "MOT" bows tonight (Wed.) at 9:30-10 p.m. via WJZ-TV. That ABC-TV key has had all four MOT vidshows, including "Crusade in Europe."

Concentration on "MOT" has temporarily suspended production on "American Wit and Humor," after 10 half-hours were completed. It will eventually be upped to 13 shows. Meanwhile, it's being offered for sale and has been sold in Seattle.

Time, Inc. outfit is also peddling "Ballets de Paris," lensed by Jean Benoit-Levy in France. It consists of 26 quarter-hour ballets, adapted from fairy tales.

Profitable TV Audience
exclusive with
WGAL·TV
LANCASTER, PENNA.
Only TV station in — only TV
station seen — in this large,
rich Pennsylvania market area
Clair R. McCollough, Pres.
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

Eileen BARTON
AMERICAN MUSIC HALL
and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
CORAL RECORDS Dir.: MCA

SECRETARY
Are you in a creative field—interested in obtaining services of outstandingly competent secretary who is tactful administrative assistant and top notch correspondent? If so contact petite poised attractive gal who can take over your detail responsibilities. $85. OXegon 5-2308 or write Box 8032, Variety, 154 West 46th Street, New York 36, N. Y.

Would You Like to LIVE LIKE A MILLIONAIRE?
Amateur or professional talent with sons or daughters are eligible to audition for this national ABC radio show. For audition appointment talent or agent are invited to contact MASTERSON, REDDY & NELSON direct, 745 Fifth Avenue, New York City or 'phone PLaza 9-1120.

## TV Writers Pact

Continued from page 99

(e.g., for ballet or pantomime) will get $200 (commercial) and $150 (sustaining). Lyrics without music will earn the same fees.

Tunes and lyrics were included in the pact since many of those writing or cleffing special material for Broadway and TV revues are members of the ALA's Dramatists Guild. Orchestrators and copyists are not covered.

Sketches will get a minimum of $250 commercial and $175 sustaining.

An important aspect of the new pact is that it limits the employers' exclusivity rights, and thus prevents the indefinite shelving of a property. If the material isn't aired within the specified period, the employer's rights in the script are ended. When a script is broadcast, employer has exclusivity for a stated period and can extend his rights by additional payments (to a maximum of 16 years), but he must also air the script periodically, paying the repeat fee each time.

Further, the writer keeps all rights other than TV rights. However, during the period of exclusivity, the writer will not license certain rights (such as film) and certain other subsidiary rights can be sold by the writer within specified periods. On the other hand, the employer may dispose of rights for serials, providing the writer gets a fixed share of the income.

### Key Principle

A key principle is that the more the producer contributes to the value of the script by broadcasting it, the more he shares in the subsidiary rights. Employer gets 10% if sale to radio, films, legit, book publishers, etc., is made during his original period of exclusivity; 15% if sale occurs after a re-use; or 25% if disposition is made after two or more re-uses, provided that the employer still has exclusivity. On episodic series, employer's share ranges from 25%-50%, depending on whether the scribbler did more than 10 scripts during the year for the employer.

If a writer gets a 13-week guarantee, the producer earns a 10% discount.

Audition scripts command 100% of the applicable fee. Writers who lack certain experience may be paid 75% of the minimum to do a trial script, but the additional 25% must be paid if the script is to be beamed. No scripts will be submitted on speculation, where payment is "subject to contingencies of any nature."

Scripter will be paid the full minimum for the first or second re-use of his material. Third re-use will cost 75% of the original minimum; each subsequent re-use will cost at least 50% of the original minimum.

The pact stipulates that authors are to get visual credit on each show, in set places, and a full frame credit if the producer or director gets it. Writers will get first crack at a rewrite, if one is necessary, and will not be required to do more than two rewrites.

An anti-discrimination provision states that the employer will not discriminate because of sex, race, creed, color or national origin. Contract will be in effect for five years, with certain provisions such as coin opened for re-negotiation after two and four years. It calls for a 100% guild shop, with all freelance material to come from ALA-SWG members.

## Hope's $2,000,000

Continued from page 97

the best thing that's happened to radio in at least a year."

General Foods initially began romancing Hope almost immediately after Chesterfield had cancelled his nightime show, along with the Bing Crosby program. GF had been interested in utilizing the comic's talents for a daytime-only stanza, but Hope refused to go along, still anxious to embrace nightime radio on the conviction that, in an era of 100,000,000 home sets, the AM medium still can't be brushed aside. GF's agreement to sponsor Hope on both a daytime and nightime basis clinched the deal. Nightime deal is for a firm non-cancellable 39 weeks; the daytime show for 26. It represents a $2,000,000 outlay for General Foods.

No television is involved in the GF pact. Hope is already committed to Colgate for a number of appearances on the Sunday night NBC-TV "Comedy Hour."

Jell-O deal was negotiated by Young & Rubicam, agency on the account.

## WDTV Cuts In on Pitt UHF Bid; Pirates Tie Seen

Pittsburgh, Sept. 30.

First of three UHF channels allocated to Pittsburgh has just been applied for by a group which includes two employees of WDTV, so far the town's only TV outlet and DuMont owned-operated, among its incorporators. They are Larry Israel, sales manager for the DuMont station, and Don Faust, assistant to Harold Lund, general manager of WDTV.

The other three names on the application are Tom Johnson, lawyer and vice-president of the Pittsburgh Pirates; William H. Rea, and Henry Oliver Rea, the latter two business and civic leaders here.

There's already talk in the trade that Johnson's appearance in the setup may eventually mean that when and if the telecast rights to the Pirates' baseball games are sold, the UHF'er stands the best chance of grabbing them off.

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**New Orleans** — Dick Bruce, WDSU AM and TV announcer, has resigned to join the staff of WLW, Cincinnati.

## WOR-TV

Continued from page 99

the 5-6 frame (except on Wednesday when it will start at 5:30).

"Music and Silhouette" departs from the 7-7:30 p.m. strip and "TV Dinner Date" will expand into 6:30-7:30 p.m. "M&S" will be heard on Saturdays only, at 7 p.m.

Fred Robbins' "all-night" show gets trimmed to one hour, in the 11 p.m. stretch. "Dave Elman's Curiosity Shop" get heaved, with the double-feature film show starting at 8 p.m. Sunday instead of 8:45. "Mac Perrin's Tune Room" and "Rod & Gun Club" also go.

Although orders were issued to Bob O'Connor, sports director who leaves after the World Series, to negotiate a settlement of contracts with sports promoters, policy has been reversed and wrestling will continue on Monday nights with boxingcasts on Tuesday and Thursday. Harness racing will go off, as will wrestling on Friday. Ralph Giffen, who handled the baseball pickups, was rehired, reportedly on an appeal from BBD&O agency. Wade also announced that the outlet will beam the Brooklyn Dodgers ballgames in the '53 season.

### Jerry Rosen Info TV Agenting

Jerry Rosen agency, formerly concentrating on night club and vaudeville talent, is entering the TV casting field. New department will be headed by William Hunt, former associate producer of "Doorway to Danger" on NBC-TV.

Stanley Kreshower will assist Hunt, handling musical variety shows.

## Circling the Kilocycles

**Minneapolis** — Although WCCO-TV is now carrying telecasts of professional league football games on Sunday afternoons; time formerly assigned to Bishop Fulton J. Sheen's talks, latter, brought here by kinescope, still are being retained, being shifted to Sunday morning . . . Cedric Adams, Twin Cities' top radio personality and a WCCO staffer, receiving TV tests, now that station has television. He has never had any television shows or made any TV appearances except when he once substituted for Arthur Godfrey on latter's talent show . . . Pure Oil Co. sponsoring WTCN's University of Minnesota home and out-of-town football games play-by-play radio broadcasts which are preceded by gridiron previews and followed by score roundups of 45-minute duration each. After the football feast, disk jockey Jack Thayer takes over for a five-hour record show.

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**Cincinnati**—Mike Spanagel, veteran of the film industry in the Cincy area, has resigned as assistant general manager of Mid-States Theatres to join WCKY's sales staff. He was a salesman for several major distributors before turning exhibitor and gaining recognition as a top booker.

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**Forth Worth**—Mike Carpenter, news editor of KTRN, Wichita Falls, was reelected prez of the Texas AP Broadcasters at the groups' recent meeting held here. Chuck Hutcheson, news editor of KCBD, Lubbock, was named veepee and Jack Pink, of KONO, San Antonio, was reelected secretary-treasurer.

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**Dallas**—Tony Davis, town's first and only Negro deejay, celebrated his first anni last week with full sponsorship on KLIF. His "Harlem Hit Parade" is a 90-minute, Monday through Saturday show at 11 p.m. Davis also has two Sabbath airers, "Spiritual Hour" and "Music From the Past."

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**Minneapolis** — Cedric Adams, town's leading radio personality and newspaper columnist, has his first major book coming out Oct. 23. Published by Doubleday, it is titled "Poor Cedric's Almanac" and comprises the cream of his columnist effusions.

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**Detroit**—Stroh Brewery Co. has switched its sponsorship of Detroit Red Wing hockey games from WWJ-TV to WXYZ-TV. This is the fourth year of Stroh sponsorship of the telecasts, but the first year at WXYZ.

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**Cleveland** — WNBK has signed television rights to 19th annual Case Tech and John Carroll grid contest from Shaw Stadium with General Motors, through Kudner, sponsoring the only local collegiate tilt to be seen this year.

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**New Orleans** — Jack Reavley, who prior to his recent discharge from the Army was manager of the Armed Forces Radio station in Munich, has joined the staff of WDSU as announcer. Before entering armed forces he was spieler at KGKB, Tyler, Tex., and after that director of special events at KTBB, Tyler.

Account Executives! Time Buyers!

No Other Radio Show Offers The Merchandising Extras of Kitchen Karnival!

Kitchen Karnival is the daily half-hour radio show that offers you capacity merchandising in the Baltimore area food stores. Here are the important extras that Kitchen Karnival gives you.

Your product is mass displayed at luncheon broadcasts and at church and civic broadcasts in and around Baltimore.

Your product is offered as a prize at each weekly broadcast.

Your product is actually sampled by luncheon guests and audiences numbering over 500 each week. Surveys show that each participating housewife will tell 6 others about her experience. Hence, 3,000 per week.

Your product gets special point-of-sale display and active in-store promotion from full time merchandising men.

The Merchandising Department works for the advertiser in the following manner ● Advertising matter is displayed in preferential places ● Obtains tie-in ads in newspaper and hand bills ● Special merchandising manager plans campaigns and promotions for each sponsor, sets up luncheons, shows and displays and personally visits dozens of chain and independent stores weekly ● Stores not handling advertisers' product are encouraged to do so, bona fide orders are obtained, forwarded to wholesalers ● Stores cooperating are given courtesy plugs on the air ● Competitor survey made available to you ● You receive weekly report of activities and progress of the special Kitchen Karnival campaign promoting your product.

50,000 WATTS WBAL NBC IN MARYLAND

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

# Jocks, Jukes and Disks

By MIKE GROSS

**Perry Como:** "To Know You"-"My Lady Loves To Dance" (Victor). Following in the same lively groove as "Watermelon Weather" and "Maybe," which he cut with **Eddie Fisher**, Perry Como has comeup with a powerful commercial slice in "To Know You." Como brings a lot of zest to the bouncy beat and his reading of the catchy lyric captures the gay spirit. He gets a sock assist on the vocal from the **Fontane Sisters** and **Mitchell Ayres** orch supplies a festive backing. It's surefire juke fodder. "My Lady Loves To Dance," on the flip, is another sprightly tune which Como sells in similar style. It, too, is headed for plenty of spinning time.

**Johnny Desmond:** "Nina Never Knew"-"Stay Where You Are" (Coral). Johnny Desmond works over the best material he's been given in some time on this coupling and it should carry him into the hit bracket. Standout slice is a touching ballad. "Nina Never Knew," which Desmond delivers with effective sentimentality. Tune is topdrawer Tin Pan Alley output headed for clicko results on all levels. Added punch is supplied by **Tony Mottola's** imaginative orch backing. Reverse follows the same pattern but less effectively.

**Art Mooney Orch:** "Lazy River"-"Honestly" (M-G-M). Art Mooney, who's been virtually quiet in the disk field for some time, has a noisemaker in his slice of "Lazy River." The **Hoagy Carmichael** oldie is given a delightful uptempoed treatment that should payoff in solid spins. Potent asset on the disk is **Cathy Ryan's** topflight warbling. "Honestly," a so-so ballad, gets an okay reading by **Cliff Ayers** and a pleasant Mooney orch workover.

**Jimmy Saunders:** "Need Me"-"Cry My Heart" (Coral). Jimmy Saunders tees off as a Coral pactee with a strong commercial coupling. Saunders has what the disk-buyers today want and he makes them know it with a big-voiced, quasi-emotional styling that clicks. His technique shows up best in "Need Me," a pash ballad adapted from an Italian hit. Working with a lush orch backing supplied by **Ray Bloch**, Saunders hits hard and effectively. "Cry My Heart" is of the grandiose ballad genre. Although it's not so melodic as the topside tune, it rates spins.

**Lorry Raine:** "I Wish I were Somebody Else" - "Fickle and False" (Universal). Lorry Raine could break through with "Somebody Else." It's a lilting tune with a fair lyric and pegged for current market vogue in it's multiple-voice gimmick. Miss Raine has a pleasant piping quality and her "echo" is worked in neatly and unobtrusively. Should do especially well with the jocks. "Fickle and False" is in the country-waltz genre, and, although it's given top treatment, tune is too reminiscent of past country clicks to have much impact.

**Vic Damone:** "Nina Never Knew"-"Johnny With the Bandy Legs" (Mercury). The fragile ballad, "Nina Never Knew," is given a smooth workover by Vic Damone and should race **Johnny Desmond's** Coral workover for top spins. Damone, however, fails to give it enough shading or color for boff payoff results. Cut of **Josef Marais'** "Johnny With the Bandy Legs" has a better chance. It's a bright, breezy tune culled from the African Veld and Damone hits with a bouyant appeal. **Joe Reisman's** orch adds a rich flavor.

**Bill Kenny:** "Moonlight Mystery"-"You Are Happiness" (Decca). Bill Kenny, top man of the **Ink Spots**, steps out solo for a highly stylized workover of "Moonlight Mystery." Kenny pulls out his whole bag of vocal tricks here but tune remains just average platter fare "You Are Happiness," which Kenny co-penned with **David Allen**, borders on the pretentious. Routine words and melody blending limits its chances. Kenny renders in his high-pitched groove while **Sy Oliver** orch lends a suitable backing.

**Jilla Webb:** "My Baby's Arms"-"The Love In Your Eyes" (M-G-M). M-G-M has latched on to a hot platter property in warbler Jilla Webb. On her debut disk, Miss Webb displays an effective song-selling style that earmarks her as a potent entry. She's a class stylist who has a winning way with a lyric. Although the tunes on the preem platter lack the excitement necessary for sock impact in today's market, Miss Webb's standout treatment on each should get them jock and juke spins and lift the platter into the mid-hit bracket. "My Baby's Arms" will have an easier time breaking through. **LeRoy Holmes** backs tastefully.

**Jeri Southern:** "Forgive and Forget"-"The Ruby and the Pearl" (Decca). The intimate styling of Jeri Southern is given a class showcasing in "Forgive and Forget." Miss Southern, who has been lingering in the mid-hit class with past waxings, impresses again that she's a potent platter entry who's due for a big one. Her "Forgive and Forget" slice may have hit the market too late to wind up in the big money. It'll get plenty of spins, however. The Oriental flavored, "The Ruby and the Pearl," similarly shows her off in top form.

## Platter Pointers

**Richard Hayes** has a clicko slice in the oldie, "Forgetting You" (Mercury) . . . **Stan Kenton** gets across an interesting interpretation of "Taboo" on the Capitol label . . . **The Four Tunes'** slice of "Let's Give Love Another Chance" for Victor should get plenty of action . . . **Dick Lee** scores again with "Cuban Love Song" on the indie Essex label . . . **Sue Evan** impresses on "Weep, Weep, Weeping Willow" (Cadilac) . . . **Russ Morgan** has a nifty side in "Strolling Down Lover's Lane" (Decca) . . . **Ray Anthony's** version of "Bunny Hop" on Capitol rates spins . . . **Edna McGriff** has a solid workover of "My Favorite Song" on the Jubilee label.

Standout folk, western, religious, blues, rhythm, etc.: **Sister Rosetta Tharpe**, "When I First Saw the Lord" (Decca) . . . **Ben Webster Orch**, "King's Riff" (Mercury) . . . **Oscar Peterson**, "How High the Moon" (Mercury) . . . **The Mountain Singers**, "Let the Healing Waters Move" (Coral) . . . **Yuffodas Bros.**, "Cum-Si-My" (Kem) . . . **Hank Penny**, "Two Timin' Mama" (King) . . . **Bill Davis Trio**, "Ooh-Ah-De-De-De" (Okeh) . . . **George Wallington Trio**, "Love Beat" (Prestige) . . . **Beryl Booker Trio**, "Love Is the Thing" (Mercury) . . . **Little Esther-Bobby Nunn**, "Saturday Night Daddy" (Federal).

## Best Bets

| | |
|---|---|
| **PERRY COMO** | **TO KNOW YOU** |
| (Victor) | *My Lady Loves To Dance* |
| **JOHNNY DESMOND** | **NINA NEVER KNEW** |
| (Coral) | *Stay Where You Are* |
| **ART MOONEY ORCH** | **LAZY RIVER** |
| (M-G-M) | *Honestly* |
| **JIMMY SAUNDERS** | **NEED ME** |
| (Coral) | *Cry My Heart* |

## Best British Sheet Sellers

(Week ending Sept. 20)

London, Sept. 23.

| | |
|---|---|
| Homing Waltz | Reine |
| High Noon | Robbins |
| Auf Wiederseh'n | Maurice |
| Blue Tango | Mills |
| I'm Yours | Mellin |
| Walkin' My Baby | Victoria |
| Day of Jubilo | Connelly |
| Somewhere Along Way | Magna |
| Rock of Gibraltar | Dash |
| Meet Mr. Callaghan | Toff |
| Time Y'u Say G'dbye | Pickwick |
| Sugar Bush | Chappell |

### *Second 12*

| | |
|---|---|
| Here in My Heart | Mellin |
| Trust in Me | Wright |
| Kiss of Fire | Duchess |
| Faith | Hit Songs |
| When In Love | Connelly |
| Isle of Innisfree | Maurice |
| Botch-a-Me | Kassner |
| Never | F.D.&H. |
| Delicado | Lafleur |
| Half as Much | Robbins |
| Live Till I Die | Connelly |
| Be Anything | Cinephonic |

## Adler as Col Counsel

In a reshuffle of legalite setup, Columbia Records has named Norman Adler as general counsel for the company.

Ken Raine, who had Adler's spot, will now concentrate as the company's legislative rep in Washington as well as handling industrial relations.

## Eddie Fisher Socko In Cuffo Tokyo Stand At Ernie Pyle Theat

Tokyo, Sept. 23

RCA Victor artist Eddie Fish now an Army private serving Japan, smashed all attendance r ords at the Ernie Pyle Theatre h when he and his unit played tw last week to capacity hous Fisher's "I'm Yours" has been leased here by Japan Victor week. Disk has already sold 9 000 copies in U. S.

Fisher show, which also pla cuffo to servicemen in Yokoha includes "Three Sharps and a N ural," night club tap dancer P Jimmie Greene, and the Billy D combo from the 10th Special Se ices Company in Korea.

Fisher sang "Anytime," "Tell Why," "Makin' Whoopee," " Yours" and the current hit "W You Were Here." Fisher is set Europe for more appearances fore troops in Germany. His cording of "Maybe" is set release by Japan Victor next mo

## Gomez's Pic Album

Vicente Gomez, guitarist, wax the background score of United Artists pic, "The Fight for a Decca album.

Gomez also did the backgro music for the film.

## Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.*

**Survey Week of September 19-25**

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Because You're Mine—†"Because You're Mine" | Feist |
| Blues In Advance | Hollis |
| Botch-A-Me | Hollis |
| Half As Much | Acuff-R |
| Here Comes That Mood | Life |
| High Noon—†"High Noon" | Feist |
| How Close | Life |
| I Went To Your Wedding | St. Louis |
| I'll Forget You | Witmark |
| I'm Yours | Algonquin |
| Jambalaya | Acuff-R |
| Live Oak Tree | Burvan |
| Mademoiselle | Morris |
| Meet Mr. Callaghan | Leeds |
| My Love and Devotion | Shapiro-B |
| No Two People | Frank |
| Once In A While | Miller |
| Some Day | Famous |
| Somebody Loves Me | Harms |
| Somewhere Along Way | United |
| Sweetest Words I Know | Life |
| Vanessa | Morris |
| Walkin' My Baby Back Home | DeSylva-B-H |
| When I Fall In Love | Young |
| Where Did the Night Go | Chappell |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong To Me | Ridgeway |
| You Intrigue Me | Remick |
| Zing a Little Zong—†"Just For You" | Burvan |

**Second Group**

| | |
|---|---|
| A Trumpeter's Lullaby | Mills |
| Adios | Peer |
| Be Anything (But Be Mine) | Shapiro-B |
| Blow Out The Candle | DeSylva-B-I |
| Blue Tango | Mills |
| Delicado | Remick |
| Down By the O-hi-o | Forster |
| Early Autumn | Cromwell |
| Glow Worm | Marks |
| I'll Si Si Ya In Bahia | Burvan |
| I'm Never Satisfied | Simon H |
| Luna Rossa | Bregman-V- |
| Maybe | Robbins |
| Roses Of Yesterday | Berlin |
| Smoke Rings | Am Acaden |
| Should I? | Robbins |
| Sugar Bush | Schirmer |
| Sweethearts Holiday | Mayfair |
| Takes Two To Tango | Harman |
| Till The End Of The World | Southern |
| Two-Faced Clock | Robbins |
| Walkin' To Missouri | Hawthorne |
| Wedding Bells Will Soon Be Ringin' | Laurel |

## Top 10 Songs On TV

| | |
|---|---|
| Blue Tango | Mills |
| Botch-A-Me | Hollis |
| Half As Much | Acuff-R |
| High Noon—†"High Noon" | Feist |
| I'm Yours | Algonquin |
| Rosanne | ABC |
| Somewhere Along the Way | United |
| Walkin' My Baby Back Home | DeSylva-B- |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong to Me | Ridgeway |

**FIVE TOP STANDARDS**

| | |
|---|---|
| Cumana | Martin |
| For Me and My Gal | Mills |
| Just One Of Those Things | Harms |
| Tico Tico | Harris |
| Toot Toot Tootsie Goodbye | Feist |

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† *Filmusical.* * *Legit musical.*

## VARIETY 10 Best Sellers on Coin-Machines

**Week of Sept. 27**

| | | | |
|---|---|---|---|
| 1. | **YOU BELONG TO ME (5) (Ridgeway)** | *Jo Stafford*<br>*Dean Martin* | *Columbia*<br>*Capitol* |
| 2. | **I WENT TO YOUR WEDDING (3) (St. Louis)** | *Patti Page* | *Mercury* |
| 3. | **WISH YOU WERE HERE (8) (Chappell)** | *Eddie Fisher* | *Victor* |
| 4. | **JAMBALAYA (4) (Acuff-R)** | *Jo Stafford* | *Columbia* |
| 5. | **MEET MR. CALLAGHAN (3) (Leeds)** | *Les Paul-Mary Ford*<br>*Harry Grove Trio*<br>*Mitch Miller* | *Capitol*<br>*London*<br>*Columbia* |
| 6. | **HIGH NOON (5) (Feist)** | *Frankie Laine*<br>*Bill Hayes* | *Columbia*<br>*MGM* |
| 7. | **AUF WIEDERSEH'N (15) (Hill-R)** | *Vera Lynn*<br>*Eddy Howard* | *London*<br>*Mercu.y* |
| 8. | **SOMEWHERE ALONG THE WAY (7) (United)** | *Nat (King) Cole*<br>*Tony Bennett* | *Capitol*<br>*Columbia* |
| 9. | **SHOULD I (2) (Robbins)** | *Four Aces* | *Decca* |
| 10. | **GLOW WORM (1) (Marks)** | *Mills Bros.* | *Decca* |

### Second Group

| | | |
|---|---|---|
| **HALF AS MUCH (15) (Acuff-R)** | *Rosemary Clooney* | *Columbia* |
| **BOTCH-A-ME (10) (Hollis)** | *Rosemary Clooney* | *Columbia* |
| **VANESSA (4) (E. H. Morris)** | *Hugo Winterhalter* | *Victor* |
| **LUNA ROSSA (BVC)** | *Alan Dean* | *MGM* |
| **BECAUSE YOU'RE MINE (Feist)** | *Nat (King) Cole*<br>*Mario Lanza* | *Capitol*<br>*Victor* |
| **FOOL, FOOL, FOOL (Progressive)** | *Kay Starr* | *Capitol* |
| **WALKIN' TO MISSOURI (Hawthorne)** | *Sammy Kaye* | *Columbia* |
| **MY LOVE AND DEVOTION (Shapiro-B)** | *Perry Como* | *Victor* |
| **ONCE IN A WHILE (Miller)** | *Patti Page* | *Mercury* |
| **SUGARBUSH (6) (Schirmer)** | *Frankie Laine-D. Day* | *Columbia* |
| **WALKIN' MY BABY BACK HOME (15) (DeSylva-B-H)** | *Johnnie Ray*<br>*Nat (King) Cole* | *Columbia*<br>*Capitol* |
| **STRING ALONG (Regent)** | *Ames Bros.* | *Coral* |
| **ZING A LITTLE ZONG (Burvan)** | *Bing Crosby-J. Wyman* | *Decca* |
| **ROSANNE (ABC)** | *Vic Damone* | *Mercury* |
| **DELICADO (13) (Witmark)** | *P. Faith*<br>*S. Kenton* | *Columbia*<br>*Capitol* |
| **HERE IN MY HEART (13) (Mellin)** | *Al Martino*<br>*Tony Bennett* | *BBS*<br>*Columbia* |
| **EARLY AUTUMN (Cromwell)** | *Jo Stafford* | *Columbia* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# BAND BIZ IN HEALTHY STATE

## RIAA's One-Week Hartford Disk Fete Clicking With Top Artists' Backing

Hartford, Sept. 30.

Marking the 75th anniversary of the invention of the phonograph by Thomas A. Edison, the Greater Hartford Record Festival got underway today (Tues.) with an educational seminar at the Bushnell Memorial. Present were supervisors of music of Hartford County and school principals. On a panel for the discussion of varied phases of music were Hecky Krasno (Columbia); Ben Deutchman (Young Peoples Records); Frank Luther (Decca), and Warren S. Freeman (Record Industry Assn. of America).

The festival, the first of a proposed 20 nationwide if the Hartford sendoff is successful, is aiming to increase the purchase of turntables and records. It is being run here under the sponsorship of the RIAA with the cooperation of local records wholesalers and dealers, with costs being borne by the RIAA.

The roster of the performing artists on the four concerts of the series reads like a who's who of the record business. It has been described as "the greatest collection of famous recording talent in one city in a single week."

The program for the week reads: Tuesday (tonight)—Artists Night—Leroy Anderson, Jane Froman, Andre Kostelanetz, Whittemore & Loew. Backing up the artists will be the Hartford Symphony Orchestra.

Wednesday (Folk Music Night) has the Jaworski Polka Band, Pee Wee King, Redd Stewart, Neal Burris and Carson Robison as talent.

Friday (Popular Music Night)

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## Decca's Socko 250G on Oldies

In another display of the power of old catalog numbers, Decca Records is currently hitting a socko selling pace on its recently issued "Curtain Call" series. Issued both as singles and in album form, the initial release of 16 sides has already grossed over $250,000 for the diskery, representing 500,000 single-platter sales.

Demand for the "Curtain Call" series covers a package of old sides by Bing Crosby, Eddie Cantor, the Andrews Sisters, Jimmy Durante with Eddie Jackson, Mills Bros., Ink Spots, Sophie Tucker and Ted Lewis. Most of these were cut out of the Decca catalog many years ago and current sales represent an accumulated demand.

Series has gone over particularly well with disk jockeys, many of whom have allotted their full program time to airing the 16 sides.

### Middleman, Pitt Maestro, Quits Music Biz Again

Pittsburgh, Sept. 30.

Herman Middleman, veteran Pittsburgh maestro and piano player, is quitting music again—for the second time in less than a year—but this time it's for keeps. He's taking over an appliance store operated by his brother in nearby Coraopolis, and is only staying on at the Carousel until he learns the ins and outs of the business. Last winter Middleman quit the keyboard and the Carousel to join managerial staff of Dinner Key Terrace Restaurant in Miami, owned by his brothers-in-law Jackie, Sol and Bill Heller, who also operate the Carousel.

When he pulls out some time in October, he'll be replaced as the Carousel leader by Ralph DeStephano, trumpet player, and Joe Lescak, Middleman's previous replacement at the piano, goes back in the 88s.

### M-G-M Preps Soundtrack Set on 'Stars & Stripes' Pic

M-G-M Records, which had been confining its soundtrack album releases to Metro product, broadens its orbit next month with the release of a soundtrack album of the 20th-Fox pic, "Stars and Stripes Forever."

Album will feature martial music penned by John Philip Sousa, whom the pic biographies. The 20th-Fox Studio Orch is conducted by Alfred Newman.

## Col's All-Out For 45 EP's

After a tentative start, Columbia Records is going all out in its adoption of the new 45 rpm "extended play" disks. Diskery has scrapped its initial announcement, made last week, that the EP's would be limited to pop album sets and has now decided to release the new-styled platters in both single and album form, and for both the pop and longhair field.

Initial release for the EP's will cover 50 platters, comprising most of the diskery's current release in the pop album field and some of the shorter classical selections. The EP's play up to eight minutes a side and will sell competitively with Victor disks at $1.40 and $1.50 for pops and classical, respectively.

Col's wholesale move into the EP field was dictated by the favorable response accorded Victor's EP line on the retailer and consumer level. The longer-playing 45's have been selling fast and have provided an additional boost to the 45 rpm system. Mercury Records also is issuing the 45 EP's as a result of Victor's initial click with the new platters.

## PUZZLING SYSTEM OF NUMBERING RECORDS

System of record numbering used in early phono days is baffling to anyone without inside info.

When Victor first brought out 10-inch, single-faced platters in 1901 they were called Monarch Records and numbered beginning with 3,000. After several hundred had been issued, company decided to start over and begin with No. 1. Many of 3,000 series were renumbered, and some surviving specimens have a new low number stuck on over the old. New labels were adopted and all 3,000 numbers were dropped. When platter No. 2,999 was reached in due numerical order, a jump was made to 4,000. So the fact is that records numbered in the 3,000s are older than those tagged 1, 2, 3, etc., but who would suspect it without help?

Columbia began numbering disks from 1 on, but didn't use any 4,000 numbers—unless they were reserved for some special foreign language series.

And when Edison turned out wax cylinders around 1894, the spoken announcement at the beginning included the record number. A new process of recording began in 1896 and the numbering system was changed. In the beginning, blocks of numbers were reserved for certain categories—No. 1 to 500 were for band records; 501 to 1,000 for orchestras; popular singers had their individual blocks, etc. This system soon proved awkward, and after the numbers had climbed into the 7,000s it was abandoned for a straight numerical listing. Not more than half the "reserved" numbers were ever used.

## BUT STILL OFF FROM '30 BOOM

Although the band biz is in a healthier position than it has been in years, bandmen, including orch leaders and agency staffers agree that it's far off from the boom period of the 1930s. None of them expect the biz to reach the peak hit during the heyday years of the '30s but they point out that this year the bands have been pulling better than ever before and the majority of ballroom operators and orchs will wind up in the black. As one band manager put it: "As long as the ops and orchs can show a profit, the dance band business will continue."

Such name bands as Ralph Flanagan continue to break into percentages on their one-nite stands around the country. Flanagan, who's currently touring the midwest, is racking up bigger grosses than he did at the same spots two years ago. In the past couple of weeks Flanagan has beat his mark in such representative midwestern cities as Omaha, Milwaukee, Lincoln and Kansas City. Such other travelling bands as Buddy Morrow, Billy May, Ray Anthony and Tex Beneke are showing the same upbeat in their b.o. draw. Veteran name leaders as Guy Lombardo, who launched a longrun engagement, his 23d, at the Hotel Roosevelt, N.Y., Monday (29); Vaughn Monroe, currently on a location stand at the Hotel Waldorf-

(Continued on page 114)

## M-G-M Forms New Lion Label For Low-Price Field

Latching on to the increased demand for long play disks, M-G-M Records has formed a subsid, Lion Records, in which a low price 33⅓ rpm line will be released. The Lion label, which will cover the leading pop tunes of the day in dance tempo with a minimum of vocals, will be peddled for $1.77.

Artists and repertoire chores for Lion will be headed up by Harry Meyerson, who holds the same post with the parent firm. It's not been decided yet whether Lion will ink its own orch pactees and plans for future releases now include only regular M-G-M artists. Initial Lion LP platter, which hits the market this week, was cut by the Tommy Tucker orch. The platter includes eight current hits. A regular releasing schedule has not been decided upon either.

Dealers handling the Lion line will receive the same 5% return privilege offered by M-G-M. A 2% cash discount also will apply to their purchase. The Lion disk, incidentally, will reverse the color pattern of the M-G-M platter by using a yellow disk and a black label.

The Big Three (Robbins, Feist & Miller), which is the publishing wing of the Metro and 20th-Fox pic companies, incidentally, launched a publishing subsid, Lion Music, last year. Firm has been temporarily deactivated.

### Resort Hotel Loses To Mayfair on Royalty

Mayfair Music, an E. H. Morris Music subsid, was awarded $409 in N. Y. Federal Court last week in a suit against Leo Fleischer, operator of a Parksville, N. Y., hotel. Suit involved alleged infringement by Fleischer on Mayfair's tune, "I'll Walk Alone," which was assertedly played in the hotel several times without a license.

Fleischer failed to appear and answer the action. The $409 covers $250 for unlawful usage of the tune, $100 for attorney fees and $59 costs.

## BMI Preps Crackdown on Ballrooms Playing Its Tunes Without Licenses

### Switch Bernie Miller To RCA Disk Promotion

In a reshuffle of RCA Victor's promotion department following Al Miller's appointment as Coast recording chief, Bernie Miller, publicity manager for RCA Victor products, has been switched to the disk division as promotional manager. Miller takes over the spot vacated by Bob McCluskey, who has been named sales manager for the folk, western and blues and rhythm departments under Steve Sholes.

Al Miller, who formerly held McCluskey's present spot, stepped into his new spot on the Coast with Henri Rene coming east as assistant to Dave Kapp, pop artists and repertoire chief. Miller's publicity job is being absorbed by the rest of the Victor publicity department. Both Millers are not related.

## H. M. Spitzer Pub Firms Dissolved

Publishing firms operated by Henry M. Spitzer, who committed suicide last week, have discontinued operation and will be deactivated. Move was decided after huddles between Spitzer's widow and attorney Lee V. Eastman. Companies which Spitzer had been operating at the time of his death were Spitzer Songs (BMI) and Henry Spitzer Music (ASCAP). The Warock and Vogue catalogs, with which Spitzer went into business in 1948, had been sold a few years ago.

In an unprecedented move, Broadcast Music, Inc., stepped in this week with a hefty compensation outlay for the firm's employees. Receiving back salaries and severance pay will be Elmore White, general professional manager; Murray Wolfe, Coast rep; Marie Manoville, general manager, and Sid Seidenberg, accountant.

BMI also donated $1,000 to the schooling of Spitzer's 16-year-old son, Michael, who is attending a boarding school in Tucson. Publisher E. H. (Buddy) Morris and Manie Sacks, RCA veepee, are prepping plans for a fund for the boy.

## EDISON'S 'TELEPHONE BOOTH' RECORDING

Thomas A. Edison, never satisfied with recording methods, was always making experiments. Object of many of his trial-and-error methods was his favorite singer, Walter Van Brunt, tenor who later changed his name to Scanlan when he began to sing lead roles in Irish musicomedies. Today, Scanlan is a program director at ABC.

Edison decided singers might do better recording undisturbed by sound of orchestral accmpaniment. So he built a glass-enclosed "cage" that looked something like a telephone booth, connected a recording horn and put Van Brunt to singing. Legend has it that he almost died from high humidity and lack of ventilation, while doing his best to keep in musical step with orchestra some distance away. Nobody was any happier than Van Brunt when the experiment failed to click.

Biggest selling Edison record was Van Brunt's rendition of "I'll Take You Home Again, Kathleen" —Edison's favorite song. Nearly everybody who acquired an Edison Diamond Disk instrument took one of the platters when the dealer remarked: "Mr. Edison considers this the finest record he has ever made." Van Brunt (Scanlan) says he made at least 15 master recordings of "Kathleen" through the years to get in improved orchestration or for some other reason that occurred to the inventor.

Chicago, Sept. 30.

Suits may engulf the midwest ballroom operators who permit the playing of Broadcast Music, Inc., tunes without benefit of BMI license. "Either these operators take out BMI licenses or they will stop playing our music," a top BMI official told VARIETY at the annual convention of the National Ballroom Operators' Assn.

In preparation for this wholesale court action, BMI for some time in the past has been logging tunes played in non-licensed spots, both by in-person checkers and via tape recorders. This checking will be stepped up and expanded, and the BMI exec said that each case of infringement will go to court as fast as evidence is obtained.

NBOA and the American Society of Composers, Authors & Publishers reached a pre-convention accord for a blanket license, at essentially the same fee asked by BMI, which has been seeking such an agreement for the past five years. Some of the NBOA members, of course, are BMI licensees, but probably not a majority (NBOA refuses to reveal its membership). BMI reports the east and west coast spots are almost 100% licensed, as are the ballrooms in the Chicago area. However, it's indigenous to the rest of the midwest that a great percentage of the ballrooms do not have BMI permits.

In an attempt to relieve themselves of liability for copyright infringements, some midwest operators rubber-stamp an agreement on the band's contract, making the leader responsible for any infringements on non-licensed tunes. Other ops attach a rider to the leader's contract for the date, with the same liability clause. Legalites in the music field feel this responsibility clause would not stand up in court, although it's never undergone a test.

However, in accepting a contract containing the responsibility clause, the bandleader in acting in direct

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## ASCAP-Ballroom Contract Near

Chicago, Sept. 30.

Formal ASCAP-NBOA contract signing looks certain for late today (Tues.) when music licensing committee of National Ballroom Operators Assn. and American Society of Composers, Authors & Publishers are scheduled to huddle on ASCAP proposals.

One proposal reportedly is based upon percentage of boxoffice receipts, the other upon percentage of ballroom's music payroll. Latter basis is similar to that offered by Broadcast Music, Inc.

Arriving here today for meeting are ASCAP's sales manager Jules Collins and attorney I. T. Cohen. NBOA will be repped by Tom Roberts, Tom Archer, Ken Moore and Herb Martinka.

### Lombardo Playing Again For Yanks at World Series

Along with the N. Y. Yankees baseball club, Guy Lombardo is playing at the Yankee Stadium for the World Series for the fourth consecutive year. Lombardo is giving an hour-long, pre-game concert with his orch.

As in past years, it's a cuffo stint, with the bandleader paying the musicians out of his own pocket. The Yankees, incidentally, have not lost a World Series since Lombardo began giving his pregame concerts. Series opens today (Wed.) at Ebbets Field, Brooklyn, against the Brooklyn Dodgers.

**RCA Victor** staffers threw a cocktail party for Dave Finn in Camden, N. J., last Wednesday (17) to make his taking over of the sales manager spot for the Victor Custom Records division.

# Top Record Talent and Tunes

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

**VARIETY WEEK ENDING SEPT. 27**

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.*

| | | | | | | EAST | | | | | | | | | | SOUTH | | | | | | | MIDWEST | | | | | | | FAR WEST | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | N.Y. | Phil. | Hartford | Rome | Ne'p't R. I. | Sch'e-tady | Wor-c's'r | Boston | Lawrence | D.C. | N.O. | Ch'ton W. Va | Jack'ville | San Ant'o | Richmond | Norfolk | L'ville | Det. | St. Cloud | Dearborn | St. Paul | Omaha | Mpls. | Milw'kee | S.F. | Fresno | Phoenix | L. A. | Albuq'que | Des M'nes | |
| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | Bill Gilbert—WABD-TV | Ed Hurst—WPEN | Jack Downey—WONS | Lou Barile—WKAL | Joe Hyder—WRJM | Earle Pudney—WGY | Jack McDermott—WHOB | Alan Dary—WORL | Bob Perry—WLAW | Eddie Gallaher—WTOP | Larry Wilson—WNOE | Bill Dawson—WGKV | Claude Taylor—WMBR | Bob Jenkins—KONO | Ray Schreiner—WRNL | Roger Clark—WNOR | John Gale—WINN | Don McLeod—WJBK | Art Blaske—KFAM | Clare Linn—WKMH | Merle Edwards—WMIN | Johnny Pearson—KOWH | Jack Thayer—WTCN | Tom Shanahan—WEMP | Les Malloy—KYA | Ed Perry—KFRE | Dick Gilbert—KTYL | Peter Potter—KLAC | Jerry Nesler—KGGM | Don Bell—KRNT | TOTAL POINTS |
| 1 | 1 | 9 | Jo Stafford | Columbia | You Belong To Me | 1 | 2 | 1 | 2 | 2 | 1 | 1 | 3 | 1 | 1 | 2 | 1 | 2 | 2 | 8 | 1 | 1 | 2 | .. | .. | 1 | 1 | .. | .. | 1 | 3 | .. | 1 | .. | 2 | 221 |
| 2 | 3 | 5 | Patti Page | Mercury | I Went To Your Wedding | .. | 1 | 4 | 3 | 1 | 2 | 4 | 1 | 5 | 3 | 7 | 5 | 1 | 3 | 1 | 4 | 2 | .. | 7 | 5 | 6 | 4 | 2 | 2 | 10 | .. | .. | 3 | 6 | 9 | 185 |
| 3 | 2 | 11 | Eddie Fisher | Victor | Wish You Were Here | 10 | 4 | 9 | 10 | 4 | .. | 6 | 6 | 3 | 4 | 6 | 4 | .. | 1 | 7 | 2 | 4 | .. | .. | .. | .. | 2 | .. | 9 | 2 | 1 | .. | 2 | .. | 5 | 130 |
| 4 | 8 | 19 | Nat (King) Cole | Capitol | Somewhere Along Way | 5 | .. | .. | 4 | 9 | 9 | .. | 2 | .. | 6 | .. | 8 | .. | .. | .. | 6 | .. | 6 | .. | 4 | .. | 7 | .. | .. | 6 | 7 | .. | 5 | 10 | 4 | 78 |
| 5A | 10 | 6 | Les Paul | Capitol | Meet Mr. Callaghan | .. | .. | 3 | 7 | 5 | 5 | .. | .. | .. | 7 | 5 | .. | .. | 4 | 6 | .. | 5 | .. | .. | 3 | .. | 3 | 4 | .. | .. | .. | .. | .. | .. | .. | 75 |
| 5B | 5 | 6 | Jo Stafford | Columbia | Jambalaya | .. | .. | 8 | .. | 6 | .. | .. | 4 | .. | 10 | 3 | .. | 3 | .. | 2 | 8 | .. | .. | 6 | .. | 3 | 6 | .. | 10 | 7 | .. | .. | .. | 4 | 10 | 75 |
| 7 | 7 | 11 | Frankie Laine | Columbia | High Noon | .. | .. | 6 | 1 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 10 | .. | 4 | 5 | 5 | .. | .. | .. | .. | 7 | 7 | 3 | 56 |
| 8A | 6 | 22 | Rosemary Clooney | Columbia | Half As Much | .. | .. | .. | .. | 3 | .. | 3 | .. | .. | 5 | .. | .. | .. | 9 | .. | .. | .. | .. | 5 | .. | .. | 9 | .. | .. | 4 | .. | .. | .. | .. | 1 | 49 |
| 8B | 4 | 16 | Vera Lynn | London | Auf Wiederseh'n Sweetheart | .. | .. | .. | .. | 8 | .. | 2 | .. | .. | 2 | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 8 | .. | 3 | .. | .. | .. | 8 | 7 | 49 |
| 10 | 21 | 3 | Mills Bros. | Decca | Glow Worm | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 5 | .. | 3 | .. | 1 | .. | .. | 3 | 4 | .. | .. | .. | .. | .. | .. | 45 |
| 11 | 9 | 9 | Four Aces | Decca | Should I | .. | 8 | 2 | .. | .. | .. | 8 | .. | .. | .. | .. | 7 | .. | .. | 9 | .. | 6 | .. | 2 | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 38 |
| 12 | 15 | 15 | Rosemary Clooney | Columbia | Botch-A-Me | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 8 | 8 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 5 | 2 | .. | .. | 2 | .. | 35 |
| 13A | 25 | 5 | Perry Como | Victor | My Love and Devotion | .. | .. | .. | 5 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | 24 |
| 13B | 23 | 2 | Pearl Bailey | Coral | Takes Two To Tango | .. | .. | .. | .. | .. | 6 | .. | 5 | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 10 | .. | .. | 24 |
| 13C | 30 | 3 | Les Paul-Mary Ford | Capitol | Take Your Arms & Hold Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 6 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 24 |
| 16 | .. | 9 | Sammy Kaye | Columbia | Walkin' to Missouri | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 20 |
| 17A | 14 | 6 | Ralph Flanagan | Victor | I Should Care | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 17B | .. | 1 | Mario Lanza | Victor | Because You're Mine | .. | .. | 8 | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 19 | .. | 3 | Eileen Barton | Coral | You Like | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 16 |
| 20A | 17 | 7 | Guy Mitchell-M. Miller | Columbia | Feet Up | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 15 |
| 20B | 21 | 5 | Hill Toppers | Dot | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 7 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 15 |
| 22 | 25 | 3 | D. Cornell-T. Brewer | Coral | You'll Never Get Away | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | 10 | .. | .. | 8 | .. | .. | .. | .. | 22 |
| 23A | .. | 23 | Johnnie Ray | Columbia | Walkin' My Baby Home | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 10 | .. | 7 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 23B | 27 | 4 | Buddy Morrow | Victor | One Mint Julip | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | 11 |
| 25A | .. | 3 | Sauter-Finegan | Victor | Doodletown Fifers | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 10 |
| 25B | 10 | 6 | Harry Grove Trio | London | Meet Mr. Callaghan | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | 10 |
| 25C | .. | 3 | Johnny Desmond | Coral | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 25D | .. | 1 | Dean Martin | Capitol | You Belong To Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 10 |
| 29A | .. | 5 | Eddy Howard | Mercury | I Don't Want Take a Chance | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 4 | .. | .. | .. | 9 |
| 29B | .. | 1 | Louis Armstrong | Decca | Takes Two to Tango | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 8 | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 29C | 35 | 4 | Vic Damone | Mercury | Rosanne | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 9 | .. | .. | .. | 9 |
| 29D | .. | 1 | Connee Boswell-A. Shaw | Decca | My Nest, Heavenly Blue | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | 5 | .. | .. | .. | 9 |
| 29E | .. | 1 | Ames Bros | Coral | My Favorite Song | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 29F | .. | 4 | Toni Arden | Columbia | I'm Yours | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 29G | .. | 2 | Four Lads | Okeh | Mocking Bird | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 29H | .. | 11 | June Valli | Victor | Strange Sensation | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | 9 |
| 37A | 27 | 7 | R. Clooney-M. Dietrich | Columbia | Too Old to Cut the Mustard | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 5 | .. | .. | .. | .. | 8 |
| 37B | .. | 5 | Tony Bennett | Columbia | Have a Good Time | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 8 |
| 37C | .. | 13 | Eddy Howard | Mercury | Auf Wiederseh'n Sweetheart | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37D | .. | 1 | Woody Herman | Mars | Early Autumn | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37E | .. | 1 | R. Clooney-M. Dietrich | Columbia | Good for Nothing | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37F | .. | 1 | Jo Stafford | Columbia | Early Autumn | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37G | 45 | 2 | Al Martino | Capitol | Say You'll Wait For Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37H | .. | 16 | P. Como-Ed Fisher | Victor | Maybe | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 45A | 18 | 10 | Alan Dean | M-G-M | Luna Rossa | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 7 |
| 45B | 47 | 2 | Slim Whitman | Imperial | Indian Love Call | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 45C | .. | 1 | Bobby Wayne | Mercury | Because You're Mine | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 48A | 35 | 2 | Johnnie Ray | Columbia | Love Me | .. | 10 | 7 | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 |
| 48B | .. | 1 | June Valli | Victor | Taboo | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 |
| 50 | 20 | 18 | Hugo Winterhalter | Victor | Vanessa | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 4 |
| 51 | .. | 2 | Ames Bros | Coral | String Along | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 3 |

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# VARIETY Scoreboard
OF
# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution*
*Encompassing the Three Major Outlets*
**Coin Machines Retail Disks Retail Sheet Music**
*as Published in the Current Issue*
*for*
**WEEK ENDING SEPTEMBER 27**

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

## TALENT

| POSITIONS This week. | Last week. | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | **JO STAFFORD** (Columbia) | You Belong to Me<br>Jambalaya |
| 2 | 2 | **PATTI PAGE** (Mercury) | I Went to Your Wedding |
| 3 | 3 | **EDDIE FISHER** (Victor) | Wish You Were Here<br>Outside of Heaven |
| 4 | 6 | **FRANKIE LAINE** (Columbia) | High Noon |
| 5 | 4 | **ROSEMARY CLOONEY** (Columbia) | Half as Much<br>Botch-A-Me<br>Blues In the Night |
| 6 | 7 | **LES PAUL-MARY FORD** (Capitol) | Meet Mr. Callaghan |
| 7 | 5 | **VERA LYNN** (London) | Auf Wiederseh'n |
| 8 | 8 | **NAT (KING) COLE** (Capitol) | Somewhere Along Way<br>Because You're Mine |
| 9 | .. | **DEAN MARTIN** (Capitol) | You Belong to Me |
| 10 | .. | **MILLS BROS.** (Decca) | Glow Worm |

## TUNES

| POSITIONS This week. | Last week. | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 1 | YOU BELONG TO ME | Ridgeway |
| 2 | 2 | I WENT TO YOUR WEDDING | St. Louis |
| 3 | 3 | WISH YOU WERE HERE | Chappell |
| 4 | 8 | JAMBALAYA | Acuff-R |
| 5 | 4 | AUF WIEDERSEH'N SWEETHEART | Hill-R |
| 6 | 6 | MEET MR. CALLAGHAN | Leeds |
| 7 | 5 | HALF AS MUCH | Acuff-R |
| 8 | 7 | HIGH NOON | Feist |
| 9 | 9 | SOMEWHERE ALONG THE WAY | United |
| 10 | .. | GLOW WORM | E. B. Marks |

# RETAIL SHEET BEST SELLERS

VARIETY

*Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

## Week Ending Sept. 27

| National Rating This wk. | Last wk. | Title and Publisher | Detroit, Grinnell Bros. | Chicago, Carl Fischer | Los Angeles, Morse M. Preeman | Boston, H. N. Homeyer | Philadelphia, Chas. DuMont | Kansas City, Jenkins Music Co. | Minneapolis, Schmitt Mus. Co. | St. Louis, St. Louis Music Supply | San Antonio, Alamo Piano Co. | Seattle, Capitol Music Co. | Rochester, Neisner Bros. | Indianapolis, Pearson's | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | "You Belong to Me" (Ridgeway) | 1 | 1 | 1 | 2 | 2 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 117 |
| 2 | 5 | "Wish You Were Here" (Chappell) | 2 | 2 | 5 | 9 | 4 | 4 | 1 | 3 | 4 | 5 | 3 | 5 | 85 |
| 3 | 2 | "Auf Wiederseh'n" (Hill-R) | 3 | 3 | 4 | 5 | 1 | 2 | 10 | 4 | 3 | 2 | 9 | 4 | 82 |
| 4 | 3 | "I Went To Your Wedding" (Hill-R | 9 | .. | 7 | 1 | 3 | 3 | 3 | 6 | 2 | .. | 2 | 2 | 72 |
| 5 | 4 | "Half As Much" (Acuff-R) | 4 | 4 | 3 | 3 | 5 | 5 | .. | 7 | 5 | 6 | 8 | 7 | 64 |
| 6A | 6 | "Somewhere Along Way" (United) | 6 | .. | 6 | 7 | 6 | 8 | 6 | 9 | 7 | 8 | 4 | 8 | 43 |
| 6B | 7 | "Meet Mr. Callaghan" (Leeds) | .. | 6 | 10 | 4 | 7 | .. | 4 | .. | 6 | 3 | 5 | .. | 43 |
| 7 | 9 | "Jambalaya" (Acuff-R) | 10 | 5 | 8 | .. | 8 | 6 | 5 | 5 | 9 | 10 | .. | 3 | 41 |
| 8 | 8 | "Walkin' My Baby Home" (D.B.H.) | 5 | 9 | 9 | .. | .. | .. | .. | 2 | 8 | 7 | .. | .. | 26 |
| 9 | 10 | "High Noon" (Feist) | 8 | 8 | 2 | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 16 |
| 0 | 10 | "Blue Tango" (Mills) | .. | .. | .. | 6 | .. | 9 | .. | 10 | .. | .. | .. | 6 | 13 |
| 11 | 12 | "Because You're Mine" (Feist) | .. | .. | .. | .. | 9 | .. | 9 | .. | .. | .. | 6 | 10 | 10 |
| 12A | | "Walkin' to Missouri" (Hawthorne) | .. | 7 | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | 7 |
| 12B | 12 | "God's Little Candles" (Hill-R) | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 7 |
| 3 | 11 | "Botch-A-Me" (Hollis) | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 9 | .. | .. | 6 |

## Wallichs Abroad

Glenn Wallichs, president of Capitol Records, flew to Paris over the weekend with his wife for a six weeks' survey of the foreign situation.

He is being met by the company's foreign manager and will motor from France to the Norse countries and England.

## RIAA

Continued from page 109

lists the following: Toni Arden, Eileen Barton, Tony Bavaar, Stan Freeman, Benny Goodman, Bill Hayes, Bill Kenny, Cindy Lord, Mitch Miller, Les Paul & Mary Ford, Fran Warren and Hugo Winterhalter.

Saturday (Children's Program) will feature Bozo the Clown, Tom Glazer, Frank Luther and the Baird Puppets.

The Bushnell, where the festival is being headquartered, seats some 3,300. Accoustically it is bad, but with a roster such as is contained on the four-part program, it's doubtful whether there will be many beefs on that score. Organization and promotion of the festival was slow in getting underway with the resultant that there was virtually no sale of ducats all of last week. However a weekend demand for seats for the first and third nights of the series indicated a sellout for those affairs.

To hypo sales for the Folk Music Night, the seven Hartford records distributors are underwriting half the ducat costs of the first 1,000 tickets sold for that event. In addition, the distributors are donating as many folk records as there are seats in the house. Which means that each payee will receive a record. Admish prices for the first three concerts range from $1.00 to $3.50. The kiddies show is tabbed at a quarter.

As part of the promotion for the festival, the RIAA has donated to the Hartford Public Library its choice of any records it desires from the catalog of its members. No stipulations were made on the amount or type chosen by the library.

Although no individual credits were to be given for participation in the show, Columbia pre-released an Andre Kostelanetz album tagged "Stardust" and advertised its sale in local stores. The nine song album was preemed over WCCC today. Ad tie in was made to Kostelanetz appearance here.

### Radio Tieup

An RIAA radio tieup had WTIC today airing a world premiere of a proposed musical "Tom Sawyer" by Frank Luther. This was a good promotion bit as Mark Twain once lived here and local claimants say he wrote Tom Sawyer while in residence.

Tying this festival into a package was no easy job for the RIAA, with plenty of kudos due to the various participating officials. Literally speaking, stars are coming here from various sections of the world. Kostelanetz flew here from Switzerland. From London, Les Paul and Mary Ford cut short a vacation and planed here. Jane Froman cut short a Florida vacation for her presentation. Benny Goodman cancelled a series of personal appearances and the Pee Wee King Band is flying in from Louisville, Ky.

Lt. Gov. Edward N. Allen is honorary chairman of the event. An odd fact here is that he is the owner of one of the city's largest department stores which has no record department. All profits—if any—of the festival are to go to several Hartford charitable funds.

Despite a slow getaway, the festival got plenty of story and picture space by the two local papers, the Hartford Times and Hartford Courant in the few days preceding the event. Some 43 record companies are backing the event via the RIAA.

Bulk of groundwork was laid by Joe Martin, promotion chief of the RIAA; Dr. Warren S. Freeman, ex-music dean of Boston Univ.; and Jim Smith, local publicist. Aiding and abetting were Dick Link (Capitol), Irv Townsend (Col. ad director), Art Schwartz (also Col), John Trifero (RCA Victor) and John Griffin, RIAA exec director.

## Cadillac Pacts Russo

Tony Russo, former Sammy Kaye orch vocalist, has been pacted as a solo singer by Cadillac Records, indie label.

Russo's initial sides will hit the market this week.

# Artists' Pub Firms Hit By Coverage Nix

Although an increasing number of disk artists have stepped into the publishing field via their own pubbery setups during the past few years, firms have had small impact on Tin Pan Alley activities. Recent withdrawal of the Dinah Shore firm, Cosmic Music, from the pop field points up precarious position most of the artist-owned pubs are in. Cosmic deactivated its professional pop department to concentrate on adding special material, generally songs cut by Miss Shore for RCA Victor, to its catalog.

Move was made because of the growing difficulty encountered by professional men a artist-owned firms to place their tunes with rival diskeries. The professional men point out that they've got two strikes against them before they walk into a rival record company with the pub-artists tune. The artists and repertoire toppers usually ask if the tune was cut by the artist for his or her label and if not, wasn't the tune good enough? If the artist had cut the tune, the a. & r. men hold back on selecting it, too, because they claim they don't want to buck the artist's recording with another version. Getting a pub-artists tune wide diskery coverage has become a virtual impossibility and most of them have decided to try develop it into a winner via their own waxings only.

Most of the pub-artists are realizing the two-edged sword quality of their operation and are limiting the selection of material which they'll publish to songs suited to their styling.

Among the top diskers who are continuing to operate in the pop field with their own firms are Perry Como, Vic Damone, Frankie Laine, Andrews Sisters and Sammy Kaye.

## Monaco Widow Sues Co. For 20G on Royalties

Virginia Monaco Helvoight, widow of songwriter James V. Monaco, filed suit for $20,000 in N. Y. Federal Court last week against Broadway Music, claiming that the publishing firm failed to pay her royalties on the renewal rights to tunes written by her husband in collaboration with Joe McCarthy in 1913-14.

Complaint alleges that Broadway paid royalties from 1942 to 1950, after McCarthy insisted on payment in return for the renewal rights. Plaintiff's brief says that Broadway Music is claiming Monaco relinquished his rights to royalties by virtue of certain signed agreements.

## BMI Preps

Continued from page 109

violation of the American Federation of Musicians' constitution, which prohibits AFM members from paying license fees or "assuming or attempting to assume responsibilities for royalties, fees, damage suits, or other claims arising from playing of copyright compositions."

BMI feels the operators are short-sighted in not accepting the proposition of ½ of 1% of the first $50,000 spent on the music payroll, and ¼ of 1% of payroll above 1%; with a minimum annual payment of $40, and a maximum of $750. It's pointed out that the Federal Copyright Law of 1909 calls for a minimum penalty of $250 for each infringement, with maximum damages not to exceed $5,000. BMI cites a St. Louis hotel which was tapped $1,500 plus court costs for copyright violations, and that sum would have paid the spot's BMI license for about five years.

Also, BMI is tub-thumping this theme song at the convention: the average bandleader's book on a one-nighter tour is better than 60% BMI music—and "how can any location hope for continued boxoffice if the band is forced to ignore the top hits of the day?"

# Inside Orchestras—Music

As much worry about his physical welfare as the economic setbacks figured in vet music man Henry M. Spitzer's suicide last week. It is ironic that, on the financial phase, had he held out he might have been succored on two fronts. His ex-associates, Edwin H. (Buddy) Morris, and the Dreyfuses (Chappell) both had plans for Spitzer. In fact, had Louis Dreyfus, who heads the Chappell interests in England, not been delayed by illness it might have been a different story. He was slated to make one of his frequent flying visits to visit his brother Max, who heads the American music interests of the international publishers. He is still delayed by illness in London.

"Recording Session," new stanza on WNEW, N. Y., is paying off via promotion it's receiving from diskeries. RCA and Columbia are distributing streamers to their dealers touting the show, which brings on performers and artists-and-repertory execs of the recording firms to tell the stories behind hit platters. WNEW promotion chief Ken Klein is working with the wax houses on other point-of-sale promotions.

Talent-wise, program director Bill Kaland has garnered Perry Como, Rosemary Clooney and Louis Armstrong as cuffo guests in the first three weeks, along with such a.&r. toppers as Columbia's Mitch Miller.

Several music men have been displaying an unusual naivete during the past week re the VARIETY story on the Life Music firm. Yarn listed number of songs and number of airtime plugs firm has been able to line up, but omitted detailing the means by which this end had been achieved figuring that you don't have to draw pictures for the hep music trade. Fact that none of the air-plugged tunes listed received diskery coverage needed no further explanation.

Johnnie Standley etching of "It's In The Book," which broke through in the south and west several weeks ago via the Magnolia label, has been picked up for general distribution by Capitol Records. Cap bought the master from orch leader Horace Heidt, who owns the label. Magnolia had been dormant for the past couple of years. Heidt reactivated the diskery several months ago to cut the Standley platter. Heidt also supplied the orch backing on the disk.

Further pointing up the lengths to which a disk artist will go to get disk jockey spins for his platter, is John Arcesi's current hypo for his Capitol Records etching of "Wild Honey." Last week 300 deejays around the country received the platter and a jar of wild honey which, according to Arcesi, was found by him during a trek through the Colorado Rockies.

Leeds Music has come up with a new tune, "Vote," by Stan Myers, which it will use as a public service number in the weeks preceding the November elections. Tune has already been set on several commercial shows, and one of the major networks is considering its use for the station breaks in place of the straight get-out-and-vote announcements.

Decca is giving a major push to Peggy Lee's latest side for Decca, "Sans Souci," her own composition written in collaboration with Decca's Coast recording chief, Sonny Burke. Diskery hopes the tune will repeat the click of an earlier cleffing efort by Miss Lee, "Manana."

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# Disk Companies' Best Sellers

| CAPITOL | | ARTIST |
|---|---|---|
| 1. | MEET MR. CALLAGHAN<br>TAKE ME IN YOUR ARMS AND HOLD ME | Les Paul-Mary Ford |
| 2. | COMES A LONG A-LOVE<br>THREE LETTERS | Kay Starr |
| 3. | I'M NEVER SATISFIED<br>BECAUSE YOU'RE MINE | Nat (King) Cole |
| 4. | SOMEWHERE ALONG THE WAY<br>WHAT DOES IT TAKE | Nat (King) Cole |
| 5. | I'M HOG-TIED OVER YOU<br>FALSE HEARTED GIRL | Tennessee Ernie-Ella Mae Morse |
| **COLUMBIA** | | |
| 1. | JAMBALAYA<br>EARLY AUTUMN | Jo Stafford |
| 2. | YOU BELONG TO ME<br>PRETTY BOY | Jo Stafford |
| 3. | PIECE OF PUDDING<br>SETTING THE WOODS ON FIRE | Frankie Laine-Jo Stafford |
| 4. | HALF AS MUCH<br>POOR-WHIP POOR WILL | Rosemary Clooney |
| 5. | HIGH NOON<br>ROCK OF GIBRALTAR | Frankie Laine |
| **CORAL** | | |
| 1. | TAKES TWO TO TANGO<br>LET THERE BE LOVE | Pearl Bailey |
| 2. | MY FAVORITE SONG<br>AL-LEE-O-AL-LEE-AY | Ames Bros. |
| 3. | YOU'LL NEVER GET AWAY<br>THE HOOKEY SONG | Ames Bros. |
| 4. | STRING ALONG<br>ABSENCE MAKES THE HEART GROW FONDER | Mills Bros. |
| 5. | TENNESSEE WARBLER<br>MY LITTLE GIRL | Pine Toppers |
| **DECCA** | | |
| 1. | GLOW WORM<br>AFTER ALL | Mills Bros. |
| 2. | ZING A LITTLE ZONG<br>MAIDEN OF GAUDALUPE | Bing Crosby-Jane Wyman |
| 3. | BLUE TANGO<br>BELLE OF THE BALL | Leroy Andersen |
| 4. | HALF AS MUCH<br>AUF WIEDERSEH'N SWEETHEART | Guy Lombardo |
| 5. | TRYING<br>MY BONNIE LIES OVER THE OCEAN | Ella Fitzgerald |
| **MERCURY** | | |
| 1. | I WENT TO YOUR WEDDING<br>YOU BELONG TO ME | Patti Page |
| 2. | MADEMOISELLE<br>I DIDN'T KNOW ANY BETTER | Eddy Howard |
| 3. | ROSANNE<br>LEO LEA | Vic Damone |
| 4. | RELEASE ME<br>WEDDING BELLS WILL SOON BE RINGING | Patti Page-Rusty Draper |
| 5. | FORGETTING YOU<br>FORGIVE AND FORGET | Richard Hayes |
| **M-G-M** | | |
| 1. | LUNA ROSSA<br>I'LL FORGET YOU | Alan Dean |
| 2. | BEYOND THE NEXT HILL<br>TILLIES TANGO | Acquavivia |
| 3. | WHY DON'T YOU BELIEVE ME<br>PURPLE SHADES | Joni James |
| 4. | EARLY AUTUMN<br>BECAUSE YOU'RE MINE | Billy Eckstine |
| 5. | SETTIN' THE WOODS ON FIRE<br>YOU WIN AGAIN | Hank Williams |
| **RCA VICTOR** | | |
| 1. | LADY OF SPAIN<br>OUTSIDE OF HEAVEN | Eddie Fisher |
| 2. | WISH YOU WERE HERE<br>THE HAND OF FATE | Eddie Fisher |
| 3. | I WENT TO YOUR WEDDING<br>THE BOOGIE WOOGIE FLYING CLOUD | Hank Snow |
| 4. | I'VE GONE AND DONE IT AGAIN<br>TWO TIMING BLUES | Johnnie & Jack |
| 5. | VANESSA<br>SOMEWHERE ALONG THE WAY | Hugo Winterhalter |

## What Became of Kruesi, Who Built First Phono?

Nearly everyone who knows anything about the platter biz has heard that one of Edison's mechanics, John Kruesi, constructed the first phono from a rough sketch drawn up by inventor. But hardly anybody seems to know what happened afterwards to Kruesi.

The Swiss-born machinist remained with Edison and became one of his partners in developing the electric light. In 1886, when the Edison machine works were removed to Schenectady, N. Y., Kruesi went there as assistant general manager under Samuel Insull. When General Electric was formed in 1892, Kruesi became general manager. When he died in February, 1899, he was General Electric's chief mechanical engineer.

Kruesi came to this country in 1870. In June, 1872, when Edison was making Gold and Stock Exchange telegraph instruments in a Newark shop, Kruesi joined him and was one of the first Edison workmen to be transferred from commercial to experimental work.

## Longhair Disk Review

**Beethoven: Symphony No. 9 in D Minor.** NBC Symphony Orchestra under Arturo Toscanini, with Eileen Farrell, Nan Merriman, Jan Peerce, Norman Scott, Robert Shaw Chorale (RCA Victor, 2 LPs, $11.14).

In over 50 years of conducting, Arturo Toscanini has never permitted a recording of Beethoven's Ninth ("Choral") Symphony (and he has made several, with some firstrate orchestras) to be released. A strict perfectionist, he's been held back by unsatisfactory matters (usually only to him) of tone, balance, shadings, dynamics or a dozen lesser problems. Finally the maestro has okayed this NBC Symphony version, and no wonder. Well worth the long wait, it's a lulu. This album immediately takes its place as the definitive recorded version of a gigantic, tremendously complex work.

The last and greatest of Beethoven's symphonies, composed by an inwardly tortured soul long deaf, it is a massive musical statement on the joys and problems of human life, with its unusual, choral finale a powerful cry for human brotherhood. Its deep emotional content, its sharp dramatic impact, are captured admirably in this recording. What stands out, above all, is the clarity of the reading, never muddled, mushy or sentimental, but brisk and incisive. Performance throughout has steady vigor and drive, while the intricate finale, with chorus and orchestra interlacing, with solo voices and instruments competing, is handled with astonishing discipline for highly expressive results.

The choral movement, based on Schiller's "Ode to Joy," is sung in German. Of the soloists Jan Peerce and Eileen Farrell are standout, with Norman Scott and Nan Merriman as able assists in a harshly difficult score. The Robert Shaw Chorale does meritorious work with some of the most inconsiderate of measures ever written by a deaf man for the human voice. The maestro, with his virtuoso NBC symph, wraps it all up with consummate genius for a notable waxing.

Fourth side of the LPs presents Toscy and the NBC crew in a recording of **Beethoven's Symphony No. 1 in C.** The maestro's version doesn't match the majestic quality of his Ninth, being a little precise and carefully-studied instead of buoyant and fancy free, but it's authoritative and meritorious nevertheless. *Bron.*

## Funes Named Peer V.P.

Dr. Hugo M. Funes was upped to veepee in charge of Latin-American operations at Peer International last week. Dr. Funes, who'll headquarter in Buenos Aires, will set up branch offices in several South American countries. Peer already is repped in nine countries there.

Dr. Funes was with Peer for seven years. He's expected to leave for his new headquarters during the latter part of the week.

### New Indie Label

A new indie record company was formed recently by the Independent Recording-Promotion & Music Publishing Co. in Wilmington, N. C. Company is headed by John Lewis Jones.

Thrush Mary Stocks is the first artist to join the label.

It's Music by
JESSE GREER
Program Today Yesterday's
JUST YOU
JUST ME
ROBBINS

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# Thanks LEROY ANDERSON

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FOR DELIGHTING THE WHOLE WORLD WITH YOUR NEW MELODIES AND DYNAMIC RHYTHMS

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- HORSE AND BUGGY
- THE PHANTOM REGIMENT
- FIDDLE FADDLE
- THE SYNCOPATED CLOCK
- PROMENADE
- THE WALTZING CAT
- SERENATA
- SARABAND
- JAZZ PIZZICATO
- JAZZ LEGATO
- CHINA DOLL
- THE PENNY WHISTLE SONG

(Left to right) Jack Mills, President of Mills Music, publishers of 'Blue Tango,' Leroy Anderson, the composer, and Milton Rackmil, President of Decca Records presenting Anderson with a gold disc of 'Blue Tango' as the sale of the popular Decca platter hits the million mark.

## SLEIGH RIDE

Music that twinkles like stars on a clear winter's evening. Moving up fast for autumn sales.

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## PLINK, PLANK, PLUNK!

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### Thanks Again LEROY—

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## Band Reviews

**WARNEY RUHL ORCH (8)**
**With Elaine Powell**
**Hotel Muehlebach, Kansas City**

Current stand in the Terrace Grill of the Muehlebach is the fourth in recent years for Warney Ruhl, and as in past engagements he brings in a very able package of music and vocalists.

Musical output is hotel tenor style, with an instrumentation of three reeds, trumpet, piano, drums and string bass. Accent is on dansable rhythms, crew giving a wide variety as it intermixes very new pops, standards, waltz numbers, Latins, medleys and novelties, with patrons making most of the offerings and keeping the floor busy throughout the evening.

Lively pace is further supported by a wealth of vocal talent which Ruhl has among the crew and in featured singer, Elaine Powell. Blonde songstress is new to the game, but has an individual style which she projects nicely. In the way of male vocals Ruhl calls on Chuck Johnson, drummer, for baritone ballads; Ed Lucas, bassman, for livelier tunes; Bob Edwards, reed section, for rhythm work; and Jack Williams, reed, for tenor pops. Johnson and Williams combine with Elaine Powell in the "Ruhltones" trio, a capable combo.

During three-week stand here orch is doing a twice-nightly floor show, showing its singers and instrumentalists to best advantage. Show is the occasion for several novelty numbers, a Dixieland opener, a novelty pantomime done by the entire crew and a parody on "Trees," also by the entire outfit. Midway in the show Miss Powell does "Almost Like Being in Love" for strong hand and encores with "Mean To Me." Chuck Johnson has a solo entry on "Old Man River," and at the keyboard Vina Ruhl has her inning for a catchy "Cumina." Session ends with orch members demonstrating the raspa and drawing the customers on floor to sample the dance and stay for regular terp session. Twenty-minute show is well paced throughout. *Quin.*

**TEX BENEKE ORCH (16)**
**With Bill Raymond and Joan Kavanaugh**
**St. Francis Hotel, San Francisco**

This crew is a carefully gathered tribe of music makers who are hep exponents of smooth music. Wide range of tonal effects, clever mixing of tunes and a fair share of novelty items are neatly directed to meet the demands of all age sets, with most of emphasis on the lively stuff to keep the younger element happy. Decidedly maintaining the Glenn Miller slant there is no doubt but that Beneke succeeds in great measure in carrying on that tradition.

Hitting this room, new for him, his troupe played on the loud side as a starter but it was evident that toning down to allow for the acoustics was in the offing. Over-emphasis of the brass, can create a considerable din.

Beneke's four trumpets, four trombones, five saxes, bass, drums and piano are a well integrated unit. It's good dance music and good listening to for the sitters-outer. The vocalists meet all trains with Joan Kavanaugh a good looker into the bargain. Definitely a tops outfit. *Ted.*

Al Donahue
And His Orchestra
RICE HOTEL
HOUSTON

# RETAIL DISK BEST SELLERS

VARIETY
*Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

## Week Ending Sept. 27

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Philadelphia—(A. Williams Co.) | Indianapolis—(Pearsons) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Kansas City—(Jenkins Music) | Seattle—(Sherman & Clay) | San Antonio—(Alamo Piano Co.) | Detroit—(Grinnell Bros.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | PATTI PAGE (Mercury)<br>"I Went to Your Wedding" | 2 | 1 | 3 | 1 | 1 | 6 | 1 | 3 | 2 | 5 | 1 | 3 | 103 |
| 2 | 2 | JO STAFFORD (Columbia)<br>"You Belong to Me" | 1 | .. | .. | 4 | 2 | 1 | 2 | 1 | 1 | .. | 2 | 1 | 84 |
| 3 | 6 | JO STAFFORD (Columbia)<br>"Jambalaya" | 4 | 8 | 8 | 3 | 3 | 5 | 8 | 2 | 7 | 6 | 5 | 4 | 69 |
| 4 | 3 | EDDIE FISHER (Victor)<br>"Wish You Were Here" | 3 | 9 | 5 | 6 | 4 | 9 | .. | 4 | 4 | 7 | 3 | 9 | 58 |
| 5A | 8 | LES PAUL (Capitol)<br>"Meet Mr. Callaghan" | 5 | .. | 7 | .. | 5 | .. | 6 | 5 | .. | .. | 6 | 2 | 41 |
| 5B | 4 | VERA LYNN (London)<br>"Auf Wiederseh'n" | .. | .. | 10 | .. | 6 | 2 | 7 | 8 | 6 | 4 | 4 | .. | 41 |
| 6 | 5 | FRANKIE LAINE (Columbia)<br>"High Noon" | 7 | .. | 4 | .. | .. | 4 | 9 | 6 | 8 | 9 | 7 | 7 | 38 |
| 7 | 7 | ROSEMARY CLOONEY (Col)<br>"Half As Much" | 10 | .. | 1 | .. | 7 | .. | .. | 7 | 5 | 8 | 8 | 5 | 37 |
| 8 | 9 | DEAN MARTIN (Capitol)<br>"You Belong to Me" | .. | 5 | 2 | .. | .. | .. | .. | .. | .. | 1 | .. | .. | 25 |
| 9 | 10 | NAT COLE (Capitol)<br>"Somewhere Along Way" | 8 | .. | 6 | 8 | .. | .. | .. | .. | 3 | .. | 9 | .. | 21 |
| 10 | 12 | SLIM WHITMAN (Imperial)<br>"Indian Love Call" | 9 | 3 | .. | .. | 9 | .. | 4 | .. | .. | .. | .. | .. | 19 |
| 11 | 11 | HARRY GROVE (London)<br>"Meet Mr. Callaghan" | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 2 | .. | .. | 17 |
| 12 | 15 | PEARL BAILEY (Coral)<br>"Takes Two to Tango" | 6 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 13 | 17 | HILL TOPPERS (Dot)<br>"Trying" | .. | 2 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 13 |
| 14 | 14 | SAMMY KAYE (Columbia)<br>"Walkin' to Missouri" | .. | .. | .. | .. | .. | .. | 3 | 9 | .. | .. | .. | .. | 10 |
| 15 | .. | MILLS BROS. (Decca)<br>"Glow Worm" | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 6 | 9 |
| 16 | .. | EDDIE FISHER (Victor)<br>"Outside of Heaven" | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 17A | 17 | ROSEMARY CLOONEY (Col)<br>"Blues in the Night" | .. | 7 | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 6 |
| 17B | .. | SUNNY GALE (Victor)<br>"I Laughed At Love" | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 6 |
| 17C | .. | D. Cornell-T. Brewer (Coral)<br>"You'll Never Get Away" | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 6 |

| FIVE TOP ALBUMS | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
|  | WISH YOU WERE HERE<br>Bway Cast<br>Victor<br>LOC-1007<br>OC-1007 | THE MERRY WIDOW<br>Hollywood Cast<br>M-G-M<br>M-G-M-157<br>K-157<br>E-157 | LIBERACE<br>Columbia<br>CL-6217<br>B-308<br>C-308 | BIG BAND BASH<br>Billy May<br>Capitol<br>KCF-329<br>DCN-329<br>L-329 | NEW FACES OF 1952<br>Bway Cast<br>Victor<br>OC-1008<br>WOC-1008<br>LOC-1008 |

# On the Upbeat

## New York

**Don Cornell**, Coral Records pactee into the Golden Hotel, Reno, for a two-week stand beginning Oct. 22. He follows with a two-week booking at the El Rancho, Las Vegas . . . **Alan Dean** into the Prince George Hotel, Toronto, Oct. 10 . . . **Harry Belafonte** opens at the Thunderbird, Las Vegas Thursday (2) . . . **Ray Charles Trio** currently at the Bermuda Room, New York cafe . . . M-G-M Records sent a model garbed in Lana Turner's costume from the Metro filmusical, "The Merry Widow," on a round of the New York disk jockeys with its soundtrack album of the pic.

## Pittsburgh

Latest in the polka band around here is the **Levitske** outfit. It's headed by **Andy Levitske**, on accordion, and his brother, **John**, on drums . . . **Baron Elliott's** orch already set for annual New Year's eve party at the Pittsburgh Field Club . . . **Carmen Cavallaro**, booked for week of Oct. 6 at Bill Green's, has cancelled out . . **Al Marsico** using **Mary Lou Hough** on piano in his reorganized nitery band . . . **Art Farrar** opens week's engagement Monday (6) at Vogue Terrace . . . **Piccolo Pete** orch had option picked up again at VTW Club in East Liberty . . . ditto **Larry Faith** at new Horizon Room of Greater Pittsburgh Airport.

## Chicago

**Ernie Rudy** headlines Grant Theatre, Evansville, Ind., show for five days Oct. 8 and works his way up to Chicago and Melody Mill for two weeks starting Oct. 22 . . . Pappy's, Dallas, is dropping talent for bands and has set **Buddy Morrow** Oct. 31 for two frames to be followed by **Ernie Rudy** for two more . . . **Jimmy Palmer** is playing the college circuit and has been inked for Perdue, Oct. 10, Illinois State Normal, Oct. 18 and Notre Dame, Oct. 24 . . . **Herbie Fields** has a three-weeker at the Flame, St. Paul beginning Oct. 10.

**Tony Pastor** jumps into Melody Mill Oct. 15 with a telecast out of the ballroom and stays for 14 days and then goes into the Peabody, Memphis . . . **Weavers** have been pacted for Angelo's, Omaha, Oct. 24 for a stanza . . . **Louis Jordan** set for Riviera, St. Louis, Nov. 18 for a week . . . **Hal McIntyre** will be featured at the Home Show, Sioux Falls, S. D., Nov. 25 through 30 . . . **Jan Garber** grabbed the Horse Show at Baton Rouge, La., Nov. 6-9 and then moves up into the Claridge, Memphis, Nov. 10 for two weeks . . . **Bill Snyder** signed **Jack Beckman** as personal manager.

## Dallas

**Peter Lind Hayes** and **Mary Healy** inked for two weeks in Baker Hotel's Mural Room, starting Oct. 23 . . . **Mel Torme** does a fortnight at Abe's Colony Club in January . . . **Al Donahue** orch set today (Wed.) at Dallas Athletic Club, and **Frankie Carle** orch Oct. 10 at Baker Hotel, for Oklahoma U. Club, preceding annual Texas U.-Oklahoma U. football game here . . . Pappy's Showland has **Ray Anthony** orch for a night's stand Oct. 3, and two weeks each for **Sandy Sandifer** orch, Oct. 4; **Hal McIntyre** orch, Oct. 17; **Ernie Rudy** orch, Nov. 14 and **Johnny Long's** crew on Nov. 28.

## Band Biz

Continued from page 109

Astoria, N.Y., and Sammy Kaye also continue to attract the crowds.

A few ballroom ops, however, contend that the big orchs have lost their drawing power and have switched to booking local crews or semi-name bands with a top disk artist as the marquee hypo. The Hollywood Palladium and Frank Dailey's Meadowbrook, Cedar Grove, N. J., have been deemphasizing name bands and are counting on the disk artists to pull them out of the red. Several agency men maintain that these spots have switched to solo wax stars because they won't pay the name orch's price. Meadowbrook, for example, is offering most of the name leaders $2,500 guarantee against 27½% of the gross. A lot of orchs have turned down dates there figuring it's more profitable to stick to the road where the price is generally $1,500 vs. 60% of the gross on one-nite stands.

On the other hand, ops like Bill Levine of the Rustic Cabin, Englewood Cliffs, N. J., is moving deeper into a name band admitting that the big bands have built a steady clientele for his spot. Majority of ops around the country are following Levine's booking pattern especially in weekend dates. According to the agencies, the biggest problem is trying to convince the ops to spread out their dance dates throughout the week so that they can avoid a booking scramble. Ops, however, feel that the dance biz is strictly a weekend biz and for the most part refuse to gamble a guarantee on a midweek date.

Another problem confronting agencies is the brushoff given their new orch properties by the ballroom ops. "The only way the band biz can continue growing," one agency man said, "is to develop young orchs, but the ops just want names and they won't play ball with us." Several ops, however, complain that the agencies have been forcing them to play ball via the block booking practice which gives them a name orch only if they also pact a young band for another date. The tyro orchs come cheap and generally have been driving their dates into the black. Nevertheless, they are still the big bone of contention between operators and agencies.

Big difficulty in getting the band biz back to the level of the '30s is lack of personality leaders and players. When Goodman, Miller, Shaw and the Dorseys were the b.o. draws, the teenagers and terpsters were violently partisan. Excitement generated by these orchs via fan clubs, "battle of the bands," etc., paid off in big receipts. Today the fan clubs virtually have become the personal property of disk singers and the band-battle has switched to the "battle of the baritones." Trade, however, is counting on such new band names as Sauter-Finegan, Art Lowry and the year-old Billy May crew to revive the interest.

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# AGVA Members Petition Union to Kill Ban on Deejay Cuffos; Biz Needs Hypo

Members of the American Guild of Variety Artists are originating petitions asking the union to remove the ban on cuffo appearances on cafe-emanated disk-jockey shows. Movement has been started to rescind the ruling which went into effect earlier this year as a means of permitting performers to publicize themselves.

It's planned to ask the national board to act on the petitions at its board meeting starting next Wednesday (8) in New York.

The disk-jockey rule has been one of the most controversial in the history of the union. There have been few rulings by the union which caused as much excitement. With enactment of the ruling, deejay had to pay clubdate minimums in order to interview a performer, even if he didn't do his act. Thus, a singer had to be paid even if he didn't sing, or a comedian, even if he stuck to politics or similar subjects, had to present a bill, if the show emanated in a cafe.

Results of this petition will be watched carefully in all segments of the trade. Should the board act on this repealer, then it's anticipated that another movement will start asking the rescinding of legislation banning guest nights in cafes, unless performers are given full salary.

Feeling behind the disk-jockey repeal movement is that the cafe biz is at an ebb point at this time. Everything possible must be done to "glamorize" the industry and get people to go out so that act employment could rise. It's probable that the same line of thought will be applied to repeal of the guest-night ban.

### M&L's Syracuse 1st

Syracuse, Sept. 30.

Dean Martin & Jerry Lewis will make their local debut Oct. 31 at the Syracuse War Memorial.

The duo's show will include songstress Kitty Kallen and Dick Stabile's orch.

## 'Holiday' Icer Neat 55G As K. C. Aud. Teeoffer

Kansas City, Sept. 30.

Opening road attraction of the local season was "Holiday on Ice" playing a six-day stand in the Municipal Auditorium closing yesterday (Mon.). Third time for the show in here and likely to be the only K.C. icer of the year, it garnered a good $55,000 in seven performances with house scaled to $3.

Show got off to a good start Wednesday night (24) with Ararat Shrine as sponsor, and drew good press notices. Sturdy pace continued throughout the six days.

## Mpls. New Shake A Hawaiian Kick

Minneapolis, Sept. 30.

Curly's, one of the few remaining niteries here and one of town's largest, is being sold to local business man, Tom Hastings. He plans to convert it into an Hawaiian-style restaurant, eliminating the present type of entertainment.

Cafe's present owner acquired it a few months ago when it ran afoul of the law for selling liquor after hours.

One of the city's two leading supper clubs, the Hotel Nicollet Minnesota Terrace, is being turned into a convention ballroom but, while abandoning floor entertainment as a steady and regular diet, will bring in five or six name performers from time to time if and when they're available.

The extent to which the Hawaiian bug has bitten here is reflected in fact that the Curly plans follow those announced by the Hotel Nicollet regarding the launching of a Don the Beachcomber replica to replace the Terrace.

## 'Ice Follies' Fat 384G, L.A.

Hollywood, Sept. 30.

The Shipstads & Johnson "Ice Follies" closed a 28-day stand at the Pan Pacific Auditorium, Los Angeles, with a socko $384,000.

Gross was somewhat under last year's figure because of rescaling of house. However, total take represents an increased attendance.

## AGVA Offers Deal To Take Noel Sherman Off Its Unfair List

Noel Sherman, producer of "Water Follies," which met with financial difficulties on its recent South American tour, has been offered a deal by the American Guild of Variety Artists whereby he would be taken off the union's unfair list. At a meeting of the N. Y. Branch board, a deal was arrived at whereby Sherman would be permitted to work with AGVA performers if he reimbursed the union's welfare fund to the extent of $3,362, sum which was laid out by AGVA in order to get performers back from South America. In addition, Sherman would have to assume liability for all future claims resulting from the South American trip.

Union held that although "Water Follies" operated under a corporate setup which would legally absolve Sherman as an individual, from any financial claims, Sherman was morally responsible. When "Water Follies" tour folded, the U. S. Dept. of State brought back the performers and AGVA reimbursed the Government from its welfare dept.

## Chi Theatre's H.O.'s

Chicago, Sept. 30.

In an unusual action, Nate Platt, Chicago Theatre booker, has retained two acts over from the previous show. Bill Snyder, composer and pianist, stays on, as does the Manhattan Rockets 16-girl line.

Peter Lind Hayes & Mary Healy headline the Oct. 3 show, Al Martino and Jan Murray share honors on the Oct. 17 bill with Frankie Laine and Nat (King) Cole set to follow.

# Miami's Pre-Season Dope Sheet: Pessimism, Optimism, Yes-No Names

By LARRY SOLLOWAY

Miami, Sept. 30.

Winter seasons picture for this pastel playground—now extended via new motel and hotel building all the way to Hollywood (Fla., that is)—finds the cafe situation a mixture of muddlement, pessimism and optimism, with only hotel row seemingly set on policy. The straight niteries among the bigger spots are the most confused, due to legal and lease entanglements, an upsurge of late-hour intimeries, and general apprehension on part of most operators with resultant scaling down in the middle-budget groups.

That there'll be no gambling of any kind except sneak is an accepted fact; thus, bidding at top fees for toppers will be confined to just a few.

### Copa on the Hook

Biggest club in the area, Copa City, is currently in litigation, with lock on door, pending applications for receivership upcoming in local courts. This may mean split of the Murray Weinger and Ned Schuyler combo which has run the spot for two seasons. Schuyler ailing, has taken himself out of active nitery operation. Weinger, currently in New York, is reported going ahead on tentative bookings and looks to be inheritor of the 750-seater's reins with "new money" coming in to take up the "claims" angle.

No matter what the legal windup, Copa City will be going this season, though no one at this time can name the date of opening. Which brings up status of the Schuyler Freres' Beachcomber, the former big rival for name bookings. Ed Fielding, who ran the bistro last year under a lease agreement which prevented him from utilizing any name acts in competish with Copa, has not as yet renewed his sublease from the Schuyler interests. If he does not, there is possibility that the original operators (Schuyler & Co.) will take it back

(Continued on page 116)

## Newark Negro Vauder's Fast Fold; Bond Payoff

The Negro vaude venture at the Newark Opera House, Newark, was shuttered Friday (26) following failure to pay off the cast. American Guild of Variety Artists started shelling out salaries from a bond that had been posted with the union. House operated for one week.

Manhattan Paul was producer of the show. He went in with backing from several sources.

## Bailey's 100G Suit Vs. N. J. Riviera

Singer Pearl Bailey last week filed a $100,000 suit against Bill Miller's Riviera, Ft. Lee, N. J., charging that the cafe failed to provide her with adequate protection, which, she claims, led to her being beaten by an unknown assailant.

Miss Bailey contends that the nitery failed to police the spot properly. She states that she was followed backstage by an unknown person, knocked to the floor and then beaten and kicked. She was forced to cancel two engagements because of the assault, she declares in her N. Y. Federal Court action.

Incident occurred at the Riviera on Sept. 15, when she and a femme friend visited the cafe. In the lobby, one of a party of 14 assailed her after making an anti-Negro remark. She was escorted backstage by a busboy and after her escort left, one of the party followed her and beat her. A waiter captain, Jack Bruno, who attempted to chase the attacker, was also roughed up.

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—NICK KENNY, *N. Y. Daily Mirror*

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## Miami Pre-Season Dope

Continued from page 115

and again compete with Copa City, leading to top bidding for names.

All of which leads to the Clover Club and owner Jack Goldman's tour around the country seeking the best—with an open checkbook—for his mainland spot. He has already pacted Johnnie Ray, Spike Jones & Co., Billy Gray, Patti Moore & Ben Lessy, Jackie Miles, and is dickering with Rose Marie, Sophie Tucker, Tony Martin and others in the high brackets. One of his prize bookings may be return of Lena Horne for a seasonal date. That he's on first base and going, is obvious in the present situation.

La Rue's, last season's click, has set Los Chavales de Espana for winter run combining dance-show policy. Last year it was straight dine-dance. Ciro's looks to be under Maurice Pollak's direction again. Show idea is not set, though one star plus big orch have been talked about.

Felix Young is building a new swank supper club and will utilize two orchs. Lou Walters reopens the Latin Quarter in December and will adhere to last year's money-making Continental revue idea with new personnel in ranks.

### Same Old Stand

The Vagabonds are due to return to their club in December with their former policy of booking newer faces and comedians for their class spot. Martha Raye at her Five O'Clock Club (in November) will also stick to policy of solid novelty acts and young upcoming comics. Set to come back with her are the Kirby Stone quintet and always standard Ben Yost Singers. Both Miss Raye and the Vagabonds are consistent money-makers, based on their draw, with the frenetic comedienne probably the most consistent in-the-black-act working this area.

Along the smaller cafes, Mother Kelly's is skedded to reopen with Pat Morrisey, who was discovered in the spot, plus other new-face acts as well as instrumental groups. Kelly's is reported for sale, but it is a good bet the present owners will be back in operation.

Bill Jordan at his Bar of Music, as per annually, will team with David Elliott as the feature at the Baldwin's, plus a variety group that doesn't cost too much but is clicko with the smarter crowd who flock here.

El Mambo (former Kitty Davis, Old Roumanian, et al.) was a click last summer with a pop price policy and will return same with local fave maestro Freddie Calo and his own Latin revue.

Alan Gale, who almost had his club sold to thrush Gracie Barrie, has decided to return with the show he is currently presenting in Manhattan, beginning in January. Though not presenting a splash production, his tariffs are on same level as the larger rooms with the name shows.

### Cushion for Hotels

In best shape is the hotel group which features plush rooms accommodating from 250 up and featuring one or two acts and a top orch. All can afford losses, through absorption in regular hotel operation, marked off to "publicity." Most are worked in tight enough manner to reach a break-even point or short loss through season. They include Sans Souci, Nautilus, Casablanca and for this season, the Saxony.

The Saxony, which has enlarged dining room into a supper club layout allowing for some 350-400, may go all-out for acts such as play New York's better hotel cafes, with a Hildegarde, Edith Piaf, Morton Downey in mind; across the lobby the Shell-I-Mar, a 250-seater, will be devoted exclusively to Latinaddicts. It will be a one-show policy, plus those sumptuous room accommodations in the deal.

Best of the hotel line, including the new ones such as the Algiers, will follow the policy established years ago by the Lord Tarleton, of booking club dates with acts after they've completed runs in straight niteries. Possibility that some of the group (Monte Carlo, Sherry Frontenac, Algiers) may go in for full weeks if competition is too tough.

### More & More Smallies

There'll be an upsurge of intimeries built as adjuncts to restaurants and some hotels which are allowed all-night liquor licenses. There's the Brook Club Lounge with Charlie Farrell moving over from the defunct Park Avenue Club (now strictly a restaurant) after eight years. Along with 79th St. causeway (not connected with city authority) there is the Bonfire, Chary's, Cork Club, Harbor Club and other spots building, all using instrumental and solo acts in the $150 to $500 range, depending on draw power.

In the hotel club-date and the aforementioned nitery bracket, it means plenty of work for the smaller acts which, if they click, may wind up in the larger spots once they've established themselves. Most of the booking agencies around the area complain that they cannot get enough talent in this bracket to fill their orders.

For the rest, the recent crackdown by the law on stripperies hasn't held up their operations; the strippers are more careful on amount of adornments taken off. Expected that with season time, all will be forgotten until the lull come spring. As for the "femmic" ideas, they'll be carefully policed, with all the types going in for male attire to keep within bounds.

It adds up to more places operating than ever, but on this trip, with more work for the middle-salary acts and the newer talents with enough potency to attract attention.

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### Miami La Vie?

A Miami Beach edition of La Vie en Rose, N. Y., is in the works, according to Monte Proser, room's operator. It's known that Julius Gaines, operator of the Casablanca Hotel, Miami Beach, was in New York last week negotiating with Proser to take over the Club Morocco in that hotel on a percentage basis. In addition, Proser stated he's been offered several other rooms.

However, Proser is still studying all propositions. He'd rather take over a nitery operation than a hotel room because earlier curfew in hotel spots cuts down the gross tremendously.

## House Reviews

Continued from page 25

### Apollo, N. Y.

gins takes no chances. He plants a few in the house that help him off off to better returns.

The Earles (2), good hand-to-handers, show fine tricks and hit some comedy falls for good effect. Betty Carter is under New Acts.

The band is a family affair headed by Duke Hampton, whose name suggests a union of two top names in Negro jazz circles. Crew comprises eight brothers and sisters, a brother-in-law and the rest are good friends. It's an interesting combo. The gals combine in dances, another sings blues and their formations suggest good preparation.

While not a musically ingenious group, with some unprofessional touches, they do present a refreshing facade. Their lack of musical sophistication and rough stage demeanor aren't serious faults at this stage. They are capable instrumentalists, have good arrangements and should get by in most situations. *Jose.*

---

Eric Thorsen booked for the Rice Hotel, Houston, Oct. 30, and the Schroeder, Milwaukee, Dec. 2.

## Unit Review

### Sally Rand Show
### (MID-SOUTH FAIR, MEMPHIS)

Memphis, Sept. 24.

*Sally Rand, Roland Drayer, Jimmy August, Fred Werner, Sally Rand Girls* (11), *Henry Rodidger; Sally Rand, producer-director;* $1 *weekdays,* $1.50 *Sat.-Sun.*

Sally Rand is still boff at the b.o. She's demonstrating this aplenty during her stint at the annual Mid-South Fair, Sept. 18-27. The fan dancing topper is pulling terrif crowds and racked up a rousing record gross of $14,000 for the opening weekend.

And the payoff is that the show is tame enough for grandma and the old folks to take a gander at. The show savvy gal has surrounded herself with a line of 11 girls who are easy on the eyes and handle themselves in topflight fashion.

The layout is loaded with nifty numbers which have all been created and directed by Miss Rand. The costumes and scenery are far above the carnie or tent category. Production could easily hold better than its own in a name house and fare better than par over the applause and b.o. courses.

Neat opening finds a girl trio pouring out clever patter telling the customers that "people no longer are screaming for strip numbers but talent is what the public is after." And talent is liberally sprinkled throughout the 40-minute show. Highlight of the femme routines is the "Manhattan Scene" production by Miss Rand which scores heavily.

The girls are also spotted in "Fan Ballet," which is the builderoo for the star's entry with her fan routine. La Rand still handles her weapons in precision-like fashion and is socko in her grace, showmanship and selling style. She knows her biz—knows her audience and injects a "ladyship" atmosphere into her strip-fan portion. The audience was with her all the way at show caught.

Henry Rodidger, who accomps the entire production on the Hammond, is a show by himself. A one-man pit band, he moves the show along musically without a flaw.

Roland Drayer is spotted as emcee and featured singer, but is much stronger in the latter. He handles his patter sans any punch and occasionally goes aloof. But he bounces back in winning fashion with his pipes. He rocks 'em with his medley of "Oklahoma," and then stops them with "Ireland."

Fred Werner in the deuce spot is okay as a cello performer but weak in the comic role. He wields a neat bow on his cello, which is also loaded with laugh-getting props, but when he milks for applause with his comedy routine, he falls flat. Werner salvages his act with a slick rendition of "Kiss Me." Jimmy August, in a drunk dance and snappy military tap routine in the finale with the entire company, scores easily.

Miss Rand and troupe move on to Dallas for the Texas State Fair (Oct. 4-19). After that, she'll wrap up her show and take a hiatus until next year. *Matt.*

---

**Peter Kourmpates**, 33-year-old aerialist who died in Chatham, N.B., last August after an 80-foot fall, was partnered with his brother, William, in the act known as the Barrett Bros. The brother's name had previously been reported as Paul.

## It's Not Illegal To Spike Drinks Mpls. Court Holds

Minneapolis, Sept. 30.

Local niteries that keep open after liquor hours, to serve food and on Sundays when the sale of any beverage stronger than 3.2 beer is prohibited, are affected by Municipal Judge Tom Bergin holding that a city council ordinance banning "spiking" is illegal.

The 1400 Club, which does the bulk of its business after niteries and other liquor spots are closed, had been raided for allegedly serving ginger ale and other setups and permitting patrons to spike them.

Judge Bergin dismissed the charges against the establishment's co-owner and a waitress. It was the second time in a year and a half that a spiking case has been tossed out of court on a legal technicality. Another judge had ruled the ordinance unconstitutional in a case involving a restaurant without a liquor license.

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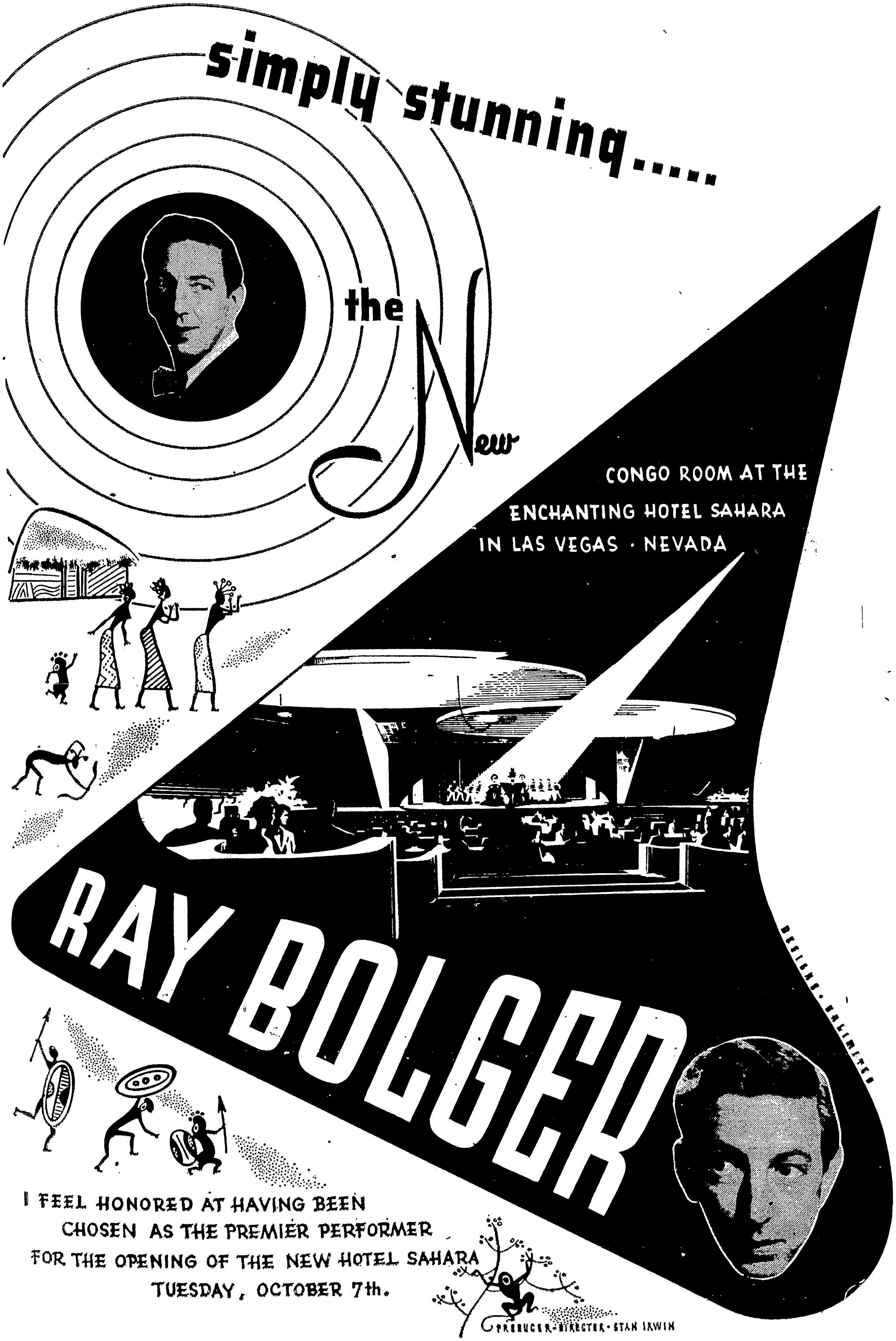

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# Limited Partnership Financing Rears Head in Burlesque Via N. J.'s Ex-Keith

Limited partnerships, a major method of legit show financing, has now hit the burlesque field for the first time. The Colony Theatre, Union City, N. J., is now attempting to raise $35,000 to capitalize the operation of that house. It was formerly the B. F. Keith vaude house and until recently was operated as a filmer.

According to the prospectus, general partner will be Harry W. Doniger, who has operated theatres in New York. Sam Steinman, New York flack, will do publicity and advertising. Shares in the setup ranging from one-seventh of 1% to $35,000 for 50% are available. Lowest unit is selling for $100.

Union City is already w.k. as a burley centre because of the Hudson Theatre, which for many years has drawn on New York for a healthy share of its audience. Gotham has been without an operation labelled "burlesque" or "follies" for a decade since the late Mayor Fiorello H. LaGuardia banned reissue of licenses to burley theatres.

Prospectus claims that operating permit has been assured following completion of stage alterations. It's planned to run two shows daily. House has been leased for 21 years. Rental, it's claimed, is $13,000 annually and outlay of $12,000 is necessary to get the house ready for business. Remainder will be utilized as working capital.

It's claimed that operation calls for $250 weekly rental and $750 for extensive advertising and total cost of doing a show will be less than $5,000. Union agreements require four stagehands and five musicians. Beckman & Pransky will book. Seating capacity is 901. A $1.75 top is planned on a reserved-seat basis.

There has been some pressure for reopening of N. Y. to burlesque. The Theatrical Fact Finding Committee has been working on that situation for more than a year, but no results have been attained as yet. However, the committee is still hopeful that the Gotham coin now going to Union City will stay in New York.

# Video Names' 1-Niter Fling

Theatre and nitery operators within a wide radius of New York are hopeful of getting a flock of television names on a one-night basis. Managements have been encouraged by the booking offices to feel that they'll be able to get many headliners for a part of the week.

Patti Page has played some one-nighters between video assignments. Robert Q. Lewis is set for a series of dates, which included Hartford, over the weekend. It's expected that other headliners will be lining up dates to keep them occupied between video sessions.

# EX-G.M. COLLIGAN SUES SONJA HENIE FOR 20G

Chicago, Sept. 30.

James J. Colligan, former general manager of the Sonja Henie ice show, has filed a $20,000 suit against Miss Henie in Superior Court here.

Colligan alleges that Miss Henie broke a verbal agreement to keep him as manager until the show ended its run next March. He claims he was fired Sept. 13, and Miss Henie's attorney, Jerry Giesler, said Colligan resigned.

The $20,000 is the amount Colligan would have received from his $600 weekly salary. Show closed its Chicago run Sunday (28).

# Saranac Lake

**By Happy Benway**

Saranac Lake, N. Y., Sept. 30.

Dr. Homer McCreary, our house medico who is also head man with the Saranac Lake Rehabilitation Guild, has enlisted the following patients to do leather articles on order for Christmas gifts: Ken Derby, John (IATSE) Streeper, Ted (TV) Brenner, Joe Fenessey, Raymond (Loew) McCarthy and Thomas (Carnival) Lewey.

A bow to Jack Beck, manager of Globe Theatre, Atlantic City, for sending us good old salt water taffy.

Coleman Shirley Houff, Pitt-Roth technician who mastered major surgery, is off to Washington for his first furlough out of the san.

Jean Ellis (Interstate circuit) did her hitch in the observation domicile, took surgery and is now a full-fledged member of the ambulatory department.

Mac Kaufman, piano wiz who has memorized some 5,000 songs, in for a chat with this columnist and arranged for a concert to be given for the gang at an early date.

Colonial Inn, local nitery, has changed hands with Anthony R. Brindis the new operator and manager.

Theresa Loomis (Columbia Pictures) off to Gotham to attend the funeral of her uncle.

Double birthday party was tendered Audrey Lumpkin (IATSE) and this mugg in the main lounge of the VC hospital. It was a surprise classic, with buffet lunch, refreshments, and entertainment by Roberta. Party was sponsored by "We The Patients."

**Write to those who are ill.**

# Sugar Ray Saves Cafe From KO

New York's Havana-Madrid, which passed into history last week and became the Club 500, installing a Negro show policy, had about as much misfortune as a nitery can undergo on its preem. Spot on opening night (25) couldn't locate the arranger who had taken all the music to his home. Cafe emissaries declared that they couldn't rouse him from his apartment.

Result was an improvised show that had little sense or form. Bill Bailey, Johnny Hudgins, and the Fontaines (2) went through the motions of their act, but with little satisfaction either from a personal or audience viewpoint. The line, however, couldn't hide the fact that it had looks and okay costumes.

The evening was saved from complete blotto by Sugar Ray Robinson, the fight champ, who aspires to do a dance act in the future. Robinson got on the floor, hosted graciously and persuaded some name performers in the crowd to contribute a few minutes. The American Guild of Variety Artists forbids talent to do their acts for free on nitery floors. So VARIETY isn't blowing the whistle by mentioning names.

*Jose.*

# CAPPELLA & PATRICIA BACK AFTER 4½ YRS.

Jacques Cappella & Patricia are returning to the U. S. on the Sept. 30 sailing of the Caronia from Europe, after four and a half years on the Continent. Ballroomers have played the Savoy Theatre and Hotel; the Hippodrome, London, as well as dates in the key Continental cities and North Africa.

Duo also played 15 days in Germany during that time.

# Eck-Basie-Shearing Unit To Bow in Ft. Wayne Aud.

Fort Wayne, Sept. 30.

First entertainment to be offered in this city's new 10,000-seat War Memorial Coliseum, which was formally dedicated Sunday (28), will be the Billy Eckstein-Count Basie-George Shearing show, skedded Oct. 15. The package is being promoted by John Apt, operator of a local ballroom, who said he plans to present other talent shows later in the new arena.

A full week of programs is on for the dedication week, including a square dance jamboree, free to the public, and an ice skating festival, also cuffo.

A free industrial exhibit is being held in the basement exhibition hall from Sept. 28 to Oct. 2, sponsored by the manufacturers' committee of the Chamber of Commerce.

The 1953 Shrine Circus (Polack Bros.) has been booked for the Coliseum early in February.

# Kaye's 5G for S. F. Crix; Big Advance for 2d Run

San Francisco, Sept. 30.

Danny Kaye's special benefit matinee, sponsored by the San Francisco Critics Council on Sunday (21), scored a sock $5,000. The 1,758-seat Curran was scaled to $4.80. The matinee was sandwiched between the afternoon and evening performances.

Kaye wound up his 21-performance stand that night with a record gross of $110,900. Advance sales for repeat two-week engagement starting Oct. 6 are already piling up with expectations that the second run will equal the smash of the previous.

# 'Opry's' 6G

Richmond, Va., Sept. 30.

First of four "Grand Ole Opry" units scheduled here this season played the 4,865-seat Mosque for two performances on Sunday (21) to a satisfactory gross of $6,000. House was scaled at a $1.90 top and the show was headed by Ernest Tubb, with The Carter Sisters, George Morgan and Little Jimmy Dickens.

Grand Ole Opry units are handled locally by Bill Railey, record shop owner, who has contracted to bring in three more of the hillbilly shows this season.

# Rooney Unit for Reno

Mickey Rooney has been signed for the Riverside, Reno, starting Nov. 6 or 13. Rooney heads his own package.

Deal was set by the William Morris Agency.

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# Ice Show Review

## Holiday On Ice

**(MUNICIPAL AUD., K. C.)**

Kansas City, Sept. 25.

*"Holiday on Ice of 1953," produced and directed by George & Ruth Tyson; associate producer, Dolores Pallet; choreography, Don Arden-Ron Fletcher; costumes, Billy Livingston; music, Paul Summey; musical director, Ben Stabler; lighting, Doug Morris; scenic effects, Ted Meza. At Municipal Auditorium, Kansas City, Sept. 24-29; $3 top.*

*With Michael Meehan, Joan Hyldoft, Rudy Richards, Jinx Clark, Genevieve Norris, Bob Payne, Leo, Mae & Joan Freisinger, Paul Andre, Flip & Flop with Marvin Shaw, Bill Blocker, Phil Hiser, Bob Saccente, The Stuarts (2), Wayne Thompson, Glamour Icers (24), Ice Squires (16).*

New version of "Holiday on Ice" is making a six-day stand here, after a few other midwest dates. It began with a well-loaded house Wednesday night (24), and likely will pull big for its seven performances. Performing on its own 60x125 portable rink, "Holiday" is an elaborate show living up to all the traditions of icers in cast, costumes, music, mounting, staging and spectacle in its 135 minutes.

Six production numbers are sprinkled through the show, beginning with the patriotic "Freedom Is Everybody's Business" which combines precision routines by the entire company with flashing costumes and stirring score. "Undersea Wonderland," closing first part, lives up to its name in reflecting the eerie depths of the sea in its costumes and setting all off with fanciful use of magenta. Blonde Joan Hyldoft carries a featured role ably in this, and sock windup is provided by sea of bubbles which float down from the rigging. Midway in the act, "Jung-Ri-La" provides flash in the fashion of Oriental costuming, has Michael Meehan for the required fancy figure skating and puts the line through unusually vigorous choreography.

Inserted along the way are the manifold specialties and individual performances which have come to earmark the big ice shows. Bob Saccente has a solo bit of leaping, twisting, twirling acrobatics, followed by a fairy tale sequence of "Goldilocks and the Three Pigs," a story in pantomime with recorded dialog and spotted for the juvenile set.

"Where There's Smoke There's" serves as initial comedy entry with Flip & Flop and Marvin Shaw making with the funny business and drawing a good share of laughs as eccentric firemen. Jinx Clark as one of the show's featured lovelies has her own solo inning in "Serenade to a Lovely Lady," a bit well taken. Session by four gals as "Pert Personalities" known by their hats is a lively bit, and segues into solo stint by Bill Blocker doing some ace figure work.

"Clown Jamboree" is the springboard for Leo Freisinger and his speed and jump skating in a make-believe tanbark arena climaxed with his leap through a spiked hoop. Outstanding bit is contributed by Rudy Richards doing an accentuated rhythm terp on blades with a line of eight backing. Acro adagio work in a highly polished version is forte of Genevieve Norris and stalwart Bob Payne. Paul Andre in comedy entry as a gob on blades for the first time raises a big mitt from the house. Stanza winds with the impressive undersea fantasy.

Sixteen members of the first act are followed by 13 in the second. "Dizzy Toon Fantasie" has the line in a production number out of which comes another of Rudy Richards' rhythmic icings and novelty musical effects, with each chorine a part of a huge xylophone and icemen ringing Swiss bells. In "Open Road" Mickey Meehan has a second solo flash to exhibit his finesse at figure and acro work. Sole straight vaude entry of the show is the Shaw twosome on their trampoline, roundly applauded.

Jinx Clark has a second number as "Woman of Distinction" in which she proves tops as femme rhythm stylist. The inevitable waltz interlude is provided by Mae Freisinger and Phil Hiser for the usual strong reception. In "Swan Lake Ballet" Paul Andre assays slapstick, but it comes off lightly. A more entertaining entry is Leo Freisinger and youngster Joan as Tyrolean skaters, their capers being smooth and applause-gathering.

Spectacle is the ingredient for "Springtime in Japan," with generous use of personnel, costumes and lights, and featuring the adagio of the Norris-Payne team. "Calypso Kids" is a repeater from previous show, and deservedly so as Clark & Richards cavort in a most unusual and energetic terp. Flip & Flop come back to lampoon TV wrestling, but register better with their acro skating which follows. Duet figure work of Miss Hyldoft and Meehan is a show highlight with the skillful pair at their best. "R.S.V.P. Cotton Ball" as the finale adds one more spectacle production and trots out the entire personnel.

Pace of the show is zingy except for one or two sequences. All of the necessary ingredients are present in generous amounts, with the possible exception of comedy which scarcely carries its weight in this lineup among the titans of polished figure work, dazzling costumes and a strong and pervading musical score. Admittedly a tough assignment for a blade show, comedy improvement could lift this fine show still higher.

Music is basically provided by a live orch, with Wayne Thompson singing some numbers and Artie Kane in special piano work. This is rounded out with a series of songs and sequences recorded by an eight-voice group and played in combo with the orch. Some dialog sequences likewise are recorded. Out of it all is "Holiday on Ice," a gigantic undertaking generally well done.

*Quin.*

## New Owners to Reopen Boston Latin Quarter

Boston, Sept. 30.

Hub's Latin Quarter, which folded last New Year's Eve, has been leased by owner Michael Redstone to the La Palona Corp., a local group who plan an Oct. 16th opening. Spot will operate as in past with name policy but unlike previous setup, new lessees will bypass cover charge policy, relying strictly on minimum charge, figuring Hub cafe goers resent paying the added admish. Riviera, N. Y., show may move in for preem.

While the headliner for initialer hasn't been set, operators hope to tee off with a staunch lineup to insure fast getaway. While plans are to kick off on a Thursday night, succeeding shows will bow in on Monday. Spot will be managed by Carl Newman, who held the same post during the former regime.

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*I've ridden planes in blinding rain*
*So that I could play the Statler chain*
*I've rushed like mad — in and out of town*
*I pitched my tent in Montreal*
*I struck oil in Dallas town —*
*For an Oscar I performed a trick*
*(That's the Oscar who writes with Dick)*
*And "goodness" did I have a ball*
*I was the BLOODIEST MARY of them all*
*So here am I — that gay and mad chantoose*

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### Riviera, Ft. Lee, N. J.

*Ames Bros. (4), Gene Baylos, Szonys (2), Arden-Fletcher Line (12), Walter Nye and Pupi Campo Orchs; $3.50, $5 minimum.*

The seasonal finale at the Riviera doesn't have powerhouse nitery names, but the entertainment values are potent enough to make this show look good at the tape. The Ames Bros. (4), whose Coral diskings have made them a strong item for the younger set, and Gene Baylos constitute the headliners, with the Szonys held over from the last session.

The Ames boys, when caught, stayed on for 45 minutes, which is stretching their stand a bit. Their turns were still going strong at the exit; but, let's face it, it's a lot of time for any act, especially after Baylos took advantage of a warm crowd by staying on longer than regulation length.

Their vocalistics are surefire and commercial. They make a strong impact with an assortment which includes pops and some of the evergreens they've etched. Foursome shows a strong comedic infusion in some of the numbers and do a spot of instrumentalizing to point up others. However, their forte is good individual voices and a blend of harmonics. They reprise "Because," "Clancy" and "Wanna Love You" and hit jackpots with a vocal takeoff on an oldtime vaude turn and another series of vintages. Despite the great variety of their act, their overtime chores gave the illusion of monotony. They were on about 10 minutes too much.

Baylos was on for a long term also, but he was there first—before the show became a sitzkrieg. Baylos gives the impression of being a naturally funny guy. His act is informal and undisciplined. He goes as the spirit moves him, providing real tradey stuff, doubletalk bits, familiar gags and lines that hit the audience sharply. He gets off to a strong mitting.

The Szonys perform their ballroom ballet with delicacy, charm and warmth. This is one of the top teams of its kind around. They are superior dancers with excellent routines and make a strong enough impression to take earned bows.

Walter Nye showbacks and the Pupi Campo orch does the Latin dance turns. The line's two efforts are appreciated.

Boniface Bill Miller has had a generally good season even though he was hit with some bad weekend weather at the start. Biz at this point is tapering off, but as the nights get cooler, the general run of nitery patron isn't hitting the road as frequently. *Jose.*

### Thunderbird, Las Vegas

Las Vegas, Sept. 24.

*Jean Sablon, Gil Lamb, Andre, Andree & Bonnie (4), Sari, Leon Leonardi, Johnny O'Brien, Christina Carson, Kathryn Duffy Dansations (7), Normandie Boys (3), Al Jahns Orch (11); no cover or minimum.*

Surrounded by an elaborate layout themeing Gay Paree, Jean Sablon heads up an hour-plus blend of acts and production. Warbler winged into Vegas direct from Paris, and with fine personality knocks down all language barriers to insure top biz for his stay.

Sablon is one of the few male voicers around who doesn't have to resort to a contrived gimmick in order to sell. He has a natural one—his accent which makes the gals purr, and virile appearance which gets okay nod from males. No affectations mar his delivery.

Warmth and know-how are apparent as Sablon chants such w.k.'s as "Autumn Leaves," "C'est Si Bon," "Tranquil," "Le Fiacre," "September Song." Tickles risibilities with a ki-yippee "On Top of Old Smoky," with yodel tag. Audience comes in for innings [illegible] during participation in [illegible] and brace of requests [illegible] in medley form.

Gil Lamb, hampered slightly by time out, nevertheless romps into his long-limbed prancing and batch of jokes for good returns. Best bet is bebopper getting kicks during Benny Goodman jam session in theatre. Exits to fine flurry of mitts following his standard harmonica swallowing and beeping.

Andre, Andree & Bonnie impress with unique mannequin turn. Andre keeps illusion perfect during opening moments, then flings his dolls about for some eye-catching tricks, especially whirls holding two gals. Three-way ballrooming in Latin tempo drifts into work with Andre surrounded by terping femmes who, by this time, have doffed rubber masks.

Sari, well-stacked redhead, takes a slow build with her contortions, but grabs plenty of palms for expert winding and unwinding at finish.

Kathryn Duffy Dansations put sparkle into overall production with Montmartre doings, "Lucky Pierre," with vocals by Johnny O'Brien and Normandie Boys. Prior to Sablon entrance, gals go into costume parade with "Maxim's," spotting romps of Babs Warden. Finale is melange of "April in Paris" and "American in Paris," featuring excellent toeterps by Christina Carson.

Al Jahns orch displays precision in all scores, with Sablon's keyboard accomper and conductor, Leon Leonardi, moving into podium space for sympathetic backing. *Will.*

### Latin Quarter, N. Y.

**(FOLLOWUP)**

As an interim booking between Martha Raye and Sophie Tucker (latter opens Oct. 13), Lou Walters has brought in comic Jack Durant to headline a pruned production. Sock supporting acts, attractive line and elaborate setup, however, maintain the LQ's position as one of the best buys in town.

Durant has walked into a tough assignment here and emerges with only a mild score. An LQ topliner needs a bit more than he's got to offer to stand out above the boff supporters and slick staging routines. In his 25-minute stint Durant just manages to reach the payoff wire.

He's a clever performer with expert delivery savvy. He can throw out an old line and pick up enough yocks to warrant its resurrection. Trouble is he relies too much on the tried-and-tested patter quips to get maximum impact. Material includes a wide variety of bachelor, marriage and mother-in-law jokes. Most of them are standard stuff that's been mouthed by dozens of comics before and that's reached print via Walter Winchell, Earl Wilson, et al. He occasionally lapses into a blue barrage but for the most part sticks to the kind of quip that's fit to print. A more selective approach to his material would aid his turn.

Durant is at his best in the zany pratfalls which he casually inserts between lines. Another sharp bit is a carbon of a dialog between screen thesps Greenstreet and Lorre. It's a madcap sequence that keeps 'em roaring.

Rest of the layout are holdovers from Miss Raye's production. Darvas & Julia (also holding for Miss Tucker's engagement) continue to amaze with their acro holds, spins and splits. Also effective is Sid Krofft and his puppet menagerie. Collette Fleuriot repeats her half-and-half dance specialty for okay response. Production numbers including "Bal d' Quatre Arts," "Circus Parisienne" and a can-can routine are all socko.

The Art Waner and Buddy Harlowe orchs share the podium in top style. *Gros.*

### Mark Hopkins, S. F.

**(PEACOCK COURT)**

San Francisco, Sept. 23.

*Dorothy Shay, Benny Strong Orch (13); $2 cover.*

Dorothy Shay's solid local fandom, built up during five previous stands, is too loyal to quibble over any of the opening night bumbles that can scotch a performance. This includes the forgetting of a song at its midway point and lights which kicked back by shedding a gelatine film at the highpoint of a tune. To Miss Shay's credit, she handled both distractions as if they were part of the act.

Reeling off a compote of her oldies with a few new items in between, she has easy [illegible] the outpouring of devotees who gobble everything she has to offer. Miss Shay doesn't have to try, though her month's layoff on vacation shows her a trifle rough before she moves in for the final kill with her standbys. Opener nervousness also account for some unnecessary gabbing which slows her session. All told, however, the customers wound up Shay-happy and cooing for more when she begged off after 45 minutes at show caught.

Gowned in a white strapless sequin and beads beaut, Miss Shay's opener, "Friendly Feeling," is adequate as a warmer with her "If It Wasn't for Father" one down the middle for strike. "Television's Tough on Love" is less than sock as a ringer, but "Beverly Hills" clicks heftily. Her old reliables, "Pure as the Driven Snow," "Efficiency" and "Uncle Fudd" in the home stretch, are money in the bank, as always. Accompaniment by Russ Black is oke. Benny Strong orch is its usual tops for show and terping. *Ted.*

### Last Frontier, Las Vegas

Las Vegas, Sept. 24.

*"Diamond Jim Brady Revue" with Edward Arnold, Buddy Lester, Joy Lane, Virginia Lee (2), Sid Marion, Dolores Frazzini, Eddie Gallagher, Devlyn Girls (12), Garwood Van Orch (10); no cover or minimum.*

This vehicle built for Edward Arnold's nitery debut by Hershey Martin and Sammy Lewis is a moneymaker for the Last Frontier. As is, the package could do very well in most niteries throughout the country. Pared down from original 90 mins. to 75, the Arnold showcase bustles along utilizing the title as a handle only. Headliner's experience as thesp in pix and on radio proves a definite asset, as key man in the revue wins approbation for his affable charm and ability to sell in varied ways. (See New Acts).

Buddy Lester has never been accorded such yocks and healthy mitts in prior Vegas stands. From the moment he begins his rapid-fire chatter, the room is his. Task isn't easy, for he follows Arnold's dramalog of "Devil and Daniel Webster," and to switch mood from calm to tempest requires just the right kind of segue. Lester leaps in without spoiling effect of preceding turn, and carries the house through some mad hunks of business. Bit with trumpet blares in "Old Man River," having windjammer in Garwood Van orch answer challenge is a honey. Stripper sashay has 'em howling. His "Son of Ted Lewis" is another gem. Lester stamps an indelible impression with this display.

Joy Lane, former band chirp, comes up with a showstopping gimmick, using echo chamber voice track of herself in duo songology. Begins with straight thrushing, then deals her first good card with "Please Mr. Sun." Followup has her "conscience" asking for old time song, while she drives through with modern version. Result is double voicing of each style as measured in "When You and I Were Young Maggie Blues." Tosses in special cutie, "What Would I Ever Do Without Mike," inference being microphone, and closes with multiple noduling via tape of "Good Morning Echo."

Virginia Lee has another surprise act, when she finds a bashful guy in the audience and brings him up to work in some acro nipups. Yocks roll in as he becomes entangled, falls, finally makes it. Audience is not aware of male being a plant until close of act.

Sid Marion, vet comic with Teutonic lisp, breaks into an Arnold dissertation, and as the impudent waiter, tosses gags back and forth. Arnold's dignity vs. Marion's foolish gabbing tickles funnybones in the well-known "Jonah and Whale" sketch.

Devlyn Girls are swathed in expensive wardrobe themed around "Diamond Jim Brady" idea during a Florodora number. Dolores Frazzini is the eye-filling soloist in this. Finale brings on entire cast in "Diamond Jim Brady for President" special. Garwood Van batons his orch with solid assurance. *Will.*

### Town & Country, B'klyn

*Joyce Bryant, Denny Desmond, Rosario Imperio, Johnnie Morris Orch, La Playa Sextet; $3-$4 minimum.*

Ben Maksik has taken a spot in a remote and deserted area of Brooklyn and transformed it into a gusher. This 785-seater (650 in the main room) is far away from competition. A customer must be equipped with a car and [illegible] map for successful [illegible] this cafe [illegible] Maksik is wise enough to realize that a property in this [illegible] location must offer some powerful incentives to pull trade. He's doing just that with his purchase of virtually any name (within reason) that makes itself available. The policy has paid off.

The current bill isn't as potent at the b.o. as some of the other layouts he's had in this room. But it's extremely strong on entertainment with Joyce Bryant in the top spot. This Negro singer is a provocative stylist. She can create a variety of moods, but excels in highly dramatic tunes. In the latter type number, she shows a tendency to extract the last measure of drama. A little more restraint would be easier on the customers. However, it's her biggest tune and the customers reward her with salvos. Other numbers in her catalog are "One for the Road," "Porgy" and "Stormy Weather," which get similar treatments, and lighter items include "Tzena" and a French medley.

Denny Desmond (ex-Mack &) is testing out his material here. He's essentially a clever lad and has several lines of attack. He can hit through comedy pianistics, his standup funstering, and dancing. He's still to give his act a bit more form, but individual bits are good and can hold up. He has a nice bit of pantomime, accompanied by a tape recorder. Desmond also does well with a dance he bills as a Ray Bolger impression. He needs a stronger line of continuity to tie up the various bits. Gets off nicely here.

Other turn is Rosario Imperio (New Acts). Johnnie Morris showbacks well and La Playa Sextet provides the Latin moments. *Jose.*

### Fairmont Hotel, S. F.

**(VENETIAN ROOM)**

San Francisco, Sept. 23.

*Dorothy Dandridge, 4 Step Bros., Ernie Heckscher Orch (10); $2 cover.*

This is an instance of top entertainment having its troubles at a preem due to fuzzy presentation. This included brash lighting for a star requiring sensitive framing, a dance platform over-accentuating terp footwork, and lack of liaison between performers and music. Undoubtedly succeeding stanzas ironed these, but at the opener they sideswiped the proceedings.

Dorothy Dandridge lives up to her billing as a thrusher and her lace bodice satin flare gown is a throat-lumper. But there would have been a greater impact if the showmanship angle had received more consideration. The dance foursome labors to overcome the effect of hoofing on a hollow elevation which yields a tom-tom resonance. And it takes several tunes for the singer to warm up the vocal session.

"I Never Knew I Could Love Anybody," Miss Dandridge's tee-off, manages to register by a fair margin and her second item, "I've Got You Under My Skin," comes a little closer to clicking, but it isn't until she tosses in "Talk Sweet Talk to Me" that she pulls the dish-rattlers over to her side. "Bye, Bye Baby" is in the clear and her overtime package of "Blow Out the Candles," an English novelty which includes a bit of biz with accompanist Marty Jacobs, "You Won't See Your Baby at All" and "Just One of Those Things" bring her home to a good mitt. It was hard work, but she done it!

The Four Step Bros., who open the seance, had equal hurdles to clear. A groaning dance platform that talked back at each step and a lack of coherence between the hoofers and orch (which first had one of the dancers signalling for a speedup and then another calling for a slowdown) didn't help. In spite of handicaps, the steppers got off to a good score. Their encore, a Latin tempo Charleston, was especially socko.

This can wind up one of the best of recent bookings in this hemstitched room, but the opener had holes in its head. *Ted.*

### El Rancho, Las Vegas

Las Vegas, Sept. 24.

*Jack Haley, Helen O'Connell, Allan & Ashton, Fluff Charlton, Joy Walker, Buddy Bregman, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.*

Jack Haley has meandered through plenty of show biz green fields before entering nitery pastures. With his first exhibit, which is marked by ropes-up biz at the reservation desk, the comedian looks good for another addition to his multi-faceted career. (See New Acts.)

Helen O'Connell, [illegible] blonde chirp returning [illegible] told after some [illegible] domesticity, makes [illegible] interlude court for terrif huzzas. Gowned and coiffed perfectly, thrush hits big with "Taking a Chance on Love," then goes into palpitating "Wish You Were Here." Revives style that made her top fave with Jimmy Dorsey's orch 10 years ago, combining "Green Eyes," "All of Me" and "Tangerine," for salvos. Ballads "Be Mine," and brings style she originated up-to-date with "Loveliest Night of the Year," winning cheers at bowof.

Allan & Ashton, couple of tyros in dance teaming, nevertheless show vet qualities of showmanship in their sock priming slot. Rely upon themes and patterns of moderne choreography instead of flash tricks. From sexy "Blues" opener, pair grab and hold rapt attention through "Just One of Those Things," and a moody "September Song." Comedy tag hits big at close when they exhibit "Streetcar Named Desire," with great with, and just short of knockabout.

El Rancho Girls flounce around in brief "Varsity Drag" opener, but make grade with sexy "Blues in the Night." Pairing of Fluff Charlton and Joy Walker does much to enhance impact of glittering terps. Ted Fio Rito orch takes show in good musical stride. *Will.*

### Mapes Skyroom, Reno

Reno, Sept. 25.

*Borrah Minevitch's Harmonica Rascals with Johnny Puleo, Roger Ray, The Skating Ryles (4), Mapes Skylettes (7), Eddie Fitzpatrick Orch; no cover or minimum.*

Some rich harmonica blending carefully mixed with the slapstick clowning of Johnny Puleo sets up an amusing 20 minutes. Nobody gets hysterical, but the pleasant little smiles of comfortable enjoyment indicate the success of the quiet comedy and music.

With little Johnny Puleo forever squeezed out of the act and his irrepressible attempts to star, the Harmonica Rascals pantomime all their comedy in the midst of playing "I Can't Give You Anything But Love," "Sweet Sue" and "Peg O' My Heart."

While serious solos ensue, little skits occur in background. With the crew lined up across stage to hear leader play, Puleo is shoved back and forth along the line for a series of laugh-laden devices. Among their other numbers are "Star Dust," "Mr. Callaghan" and "Swanee River." Room comes to life when it appears the boys are leaving, and enthusiastic mitting brings them back twice.

Roger Ray, with his xylophone, never quite gets around to playing the instrument to any advantage. Leaning casually across it to the mike, sometimes lying on it, and occasionally beating it, he evolves some clever comedy. During an explanation of "Indian Love Call" he breaks down and cries. In a piece with orch accompaniment, he winds the number up with the last sock on the vibes. In a segue with the tooters, he registers big yocks.

Ray does Red Skelton's "Guzzler's Dry Gin" routine almost to the word and to perfection. This is an encore bit and should be the last. But with reception obviously hot at this point, he comes back and fades quickly with some material that can't follow. He should have stayed off while ahead.

The Skating Ryles do business rapid-fire on a small platform. Danish mixed four produce smash acrobatics aboard the rollers. Centrifugal force allows some amazing tricks as they stand out horizontally from the centre, sometimes hanging simply by a foot caught behind a neck. Music is a continuous mad whirl, too, which never changes in tempo or pace. Some of more exciting rollering would be best sans accomp.

Mapes Skylettes open the show with a slinky, skin-tight red gown getup and close at opposite end of the spectrum with a school days bit. *Mark.*

### Bagatelle, London

London, Sept. 23.

*Lind Joyce, Arnold Bailey Swingtet, Edmundo Ros Rhumba Band; $5.50 minimum.*

Having revised her routine since her previous West End appearance, Lind Joyce has substantially strengthened the character of her act. There still are shortcomings which need to be corrected by trial and error, and while, like most British cabaret artists, she faces the problem of original material, she reveals a deft touch for putting over a pop tune with verve and charm.

Miss Joyce is [illegible] known locally for her [illegible] stint as principal [illegible] Tommy Handley's radio [illegible] and to some extent she capitalizes on that substantial credit. A short medley of bits from that program is one of the best features of her performance.

The chanteuse has included one or two sexy lyrics which don't register too happily. These are obviously not her metier and she is more at home with straight material. Her closing number, "If I Am Fancy Free" is easily her best; the least successful is a cockney version of "Poor Little Fatherless Fanny."

The Arnold Bailey Swingtet with Johnny Franz at the keyboard showcases the act in slick style. *Myro.*

### Sugar Hill, Boston

Boston, Sept. 27.

*"Sepia Scandals" with "Rubberneck" Holmes, Peggy Thomas, Princess Orelia and Jose, Eddie Gilbert, China Doll, 10 Sugarettes; Sabby Lewis Band (8), 3 Sharps; no cover or minimum.*

With fall season now in full swing, Sugar Hill bonifaces have reverted to previous policy, discarded during summer lull, of including a line of sepia chorines to lineup with result a fast moving lively show with accent on terping, mostly of hip swinging variety. In fact, only act to bypass footwork during stint, is vocalist Eddie Gilbert although he's conned, obvi-

(Continued on page 124)

# VARIETY BILLS

## WEEK ENDING OCTOBER 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

**New York City**
**Music Hall (I) 2**
Nanci Crompton
Eric Hutson
George Sawtelle
Will Mahoney
T & F Vallett
Patricia Rayney
Rockettes
Corps de Ballet
Sym Orc
**Palace (R) 3**
H & P Muller
Senor Cortez
Tommy Hanlon Jr
Sharkey the Seal
Frank Richardson
Dolinoff & Raya Sis
Ross & La Pierre
Tokayer Tp
**Paramount (P) 1**
Louis Prima Orc
Keeley Smith
Los Gatos
5 De Marco Sis
**Roxy (I) 1**
Mary Small
Al Bernie
Arnold Shoda
Romayne & Brent

**CHICAGO**
**Chicago (P) 3**
Hal Sands Rockets
Bill Snyder
Peter Lind Hayes
Mary Healy
Chuck Brown & Rita

**WASHINGTON**
**Capitol (L) 2**
Lewis & Van
Beverly Dennis
Jay Lawrence
Mel Torme

## AUSTRALIA

**MELBOURNE**
**Tivoli (T) 29**
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
R MacGreggor
Harry Morney
Toni Lamond
Peter
4 Singing Girls
2 Show Girls
4 Dancing Boys
Adorables

**SYDNEY**
**Tivoli (T) 29**
Mara & Maurice
Daresco 3
Lowe and Ladd
Guy Nelson
Renita Kramer
Bouna
Rey Overbury & Suzette
Sonya Corbeau
Show Girls
10 Nudes
Boy Dancers & Singers
Ballet

## BRITAIN

**BIRMINGHAM**
**Hippodrome (M) 29**
Harry Roy Bd
Bebe & Belle
Vogelbeins Bears
Mereaux & Liliane
Fred Lovelle
Allen Bros & June
Morecambe & Wise

**BLACKPOOL**
**Opera House (I) 29**
Lester Ferguson
Terry-Thomas
Semprini
Dandy Bros
Harry Bailey
Pamela Kay
Corps de Ballet
Regency 8
Albert Marland
Magyar Dancers
20 Tiller Girls
Roof Top Lovelies
**Tower Circus (I) 29**
C Carroll & Paul
Knie's Lions & Tigers
Rose Gold 3
Chezzi Bros
Knie's Horses & Zebras
Regge Sis
Tosca de Lao
Knie's Lippizanas
Jackie Lupescu
Oliveras
Knie's Animal Carousel
Duncan's Collies
Crocker's Bears
Knie's Baby Elephants
Little Jimmy
Jimmy Scott
Annette's Circusette
**Winter Gardens (I) 29**
Fraser's Harmonica Co
Freddie Sales
Salici Puppets
Faye & Tamara
Billy McCormack
Kathleen Gray
Doreen Hinton
12 Beau Belles
Ronnie Ronalde

**BOSCOMBE**
**Hippodrome (I) 29**
Billy Whittaker
Mimi Law

**BRIGHTON**
**Hippodrom[illegible]**
No[illegible] 29
[illegible]
[illegible] & L Ward
Betty Jumel
Maple Leaf 4
V & J Crastonian
Bil & Bil

**BRISTOL**
**Empire (I) 29**
Eddie Reindeer
Pen White & Stagger
Al Podester 3
Gretyna & Ketchinsky
Gardner & Baxter
Paulla D'Orsay
F Whitely Girls

**BRIXTON**
**Empress (I) 29**
Donald Peers
Donald Stewart
Dick Emery
H & V Lennon
7 Volants
Dick Calkin
Cyclo Bros
Cawalinis Dogs
MacDonald & Graham

**CARDIFF**
**New (S) 29**
Laurel & Hardy
Lonsdale Sis
Lorraine
Archie Elray
Kenways
Jimmie Elliott
MacKenzie Reid & Dorothy
Cingalee

**CHELSEA**
**Palace (I) 29**
Hayseeds
Spectrum Silhouettes
Carolyn Cousins
4 Village Slickers
King Kong Jr

**CHISWICK**
**Empire (S) 29**
Ralph Reader
Fred Stone
Clifford Henry
Rex Jameson
Denis Bros
Kirby & Hayes
Richard Gilbert
Roger Avon
Anthony Gill
Davis Main

**DERBY**
**Hippodrome (S) 29**
Vic Oliver
Victor Seaforth
Sylvia Campbell
Maureen Power
Les Raynor & Betty
Eileen Rae
Andy McFarlane
Barrie Gosney
Llewelyn John
Seaton & O'Dell
Ernie Brooks Co
Ernie Brooks Co

**EAST HAM**
**Granada (I) 29**
Cooks Pony Rev
Eric Cave
Silvers
Chow Ding Co
Fe Jover & Jack
Bert Shrimpton
**Metropolitan (I) 29**
Jimmy Malborn
Fisher Dixon
Joyce & Baron
Gaye & Pearson
**Palace (I) 29**
Hal Monty
Desmond & Marks
Olwyn Miller
Hal Collins
12 Pin Ups
Chic Fowler
Ray Gordon
Robert Trent

**EDINBURGH**
**Empire (M) 29**
Dorothy Squires
Joyce Golding
Ossie Morris
Rhoda Diane
4 Burgess Bros
Billy De Haven

**FINSBURY PARK**
**Empire (M) 29**
G & B Bernard
Forbutt
Nixon & Dixon
Agnette & Sylvio
Canfield Smith
Benson Dulay Co
Mary Naylor
Beryl & Bobo
Peggy O'Farrell Tp

**GLASGOW**
**Empire (M) 29**
Granger Bros
Anne Shelton
Sandow Sis
Nat Jackley Co
Olympiad 3
Skyliners
Tommy Jover Co

**GRIMSBY**
**Pala[illegible]**
Ha[illegible] 29
[illegible]
[illegible]
Joan Price
Johnny Critchley
12 Girls

**LEEDS**
**Empire (M) 29**
Billy Cotton Bd
H & A Ross
Jenny Hayes
Frances Duncan
Bunny Boyle
Ferronis
Reg Russell & Susie

**LEICESTER**
**Palace (S) 29**
Derek Roy
Eve Boswell
3 Falcons
Downey & Daye
Charles Stephen
Nanette Dubray
Eddie Myles
Whiteley Girls

**LINCOLN**
**Royal (I) 29**
Roy Lester
Dog Carnival
Kay Lesters Midgets
Ross & Ramaya
Jerry Powell
Danny Williams
4 Dude Ranchers
Glamour Girls

**LIVERPOOL**
**Empire (M) 29**
Trois Poupee
Joy Nichols
Felixio
Peter Sellers
Bill Waddington
Louise Pets
Wally Peterson
Herschel Henlere
Dandy Mery

**LONDON**
**Palladium (M) 29**
Betty Hutton
Skylarks
Rastellis
Clifford Guest
Warren Latona & Sparks
3 Monarchs
Tornedo
Jackie
Palladium Tiller Girls
Skyrockets Orc

**MANCHESTER**
**Hippodrome (S) 29**
Winifred Atwell
Fayne & Evans
Jimmy Wheeler
Tommy Fields
Leslie Randall
T & G Durante
Peter Raynor
R & M Lamar

**NEWCASTLE**
**Empire (M) 29**
Mitchell Glee Club
Jimmy Clitheroe
Karina
Arthur White
Vadio & Hertz
Sonny Burke
Jon Joyce Dcrs
Rexanos

**NORWICH**
**Hippodrome (I) 29**
Sandy Lane
Merry Martins
Valentine Napier
Benedere Bros
Al Brandon
8 Girls
Patricia Joyce
Sonny Lane

**NOTTINGHAM**
**Empire (M) 29**
Betty Driver
Tommy Cooper
Kenny Baker
Billy Banks
George Martin
Petersen Bros
Reg Radcliffe
Bobbie Kimber
Clayton & Ward

**PORTSMOUTH**
**Royal (M) 29**
Issy Bonn
Eddie Calvert
Malcolm Mitchell 3
2 Alfredos
Godfrey & Kerby
Richman & Jackson
Paula Coutts
Ray Alan

**SHEFFIELD**
**Empire (M) 29**
Deep River Boys
Geraldine & Joy
Jackley & Jee
Najarros 3
Saveen
Hall Norman & Ladd
Beryl Orde

**SHEPHERDS BUSH**
**Empire (S) 29**
Max Miller
Billy Thorburn
Reading Grantley & P
Henri Vadden Gls
Martyn & Cooke
Martin Crosbie & Thelma
Stan Hardy & Frances
Babette & Raoul

**SWANSEA**
**Empire (M) 29**
Dorothy Neal
Newington & Winters
Winters & Fielding
S & P Kaye
Musical Derricks & Tony
De Vere Dancers

**WOLVERHAMPTON**
**Hippodrome (I) 29**
Ivy Benson Girl Bd
Rajupyana
Revel & Fields
Joe King
Pauline & Eddie
Merle & Marie

**WOOD GREEN**
**Empire (S) 29**
Bartlett & Ross
Kenne Lucas
Jones & Foss
Symmetricals
Niberco Bros

# Cabaret Bills

## NEW YORK CITY

**Birdland**
Jackie Jocko
Perry Gibbs
**Cafe Society Dntwn**
Arthur Blake
Lois Andrews
**Blue Angel**
Odette Myrtil
Alice Ghostley
G Wood
Golden Gate 4
Anita Ellis
Ellis Larkin 3
Bart Howard
**Bon Soir**
Jimmie Daniels
Tony & Eddie
Three Riffs
Norene Tate
Garland Wilson
Mae Barnes
**Celebrity Club**
Alan Gale
Freddie Stewart
Haydocks
**Copacabana**
Joe E Lewis
Tony Bennett
Lauri Layton
M Durso Orc
Ray Steele
Milt Page
**Chateau Madrid**
Alberto Castillo
Jeanie Korin
Freddy Alonso
Sarita Herera
**Embers**
Joe. Bushkin
**French Casino**
Ginette Wander
Consuelo & Melba
Jane Laste
Laura T[illegible]
[illegible]
[illegible]
[illegible] Cardenas
Vincent Travers
**Havana-Madrid**
Bill Bailey
Fontaine Bros
Tiny Brown
**Hotel Ambassador**
Jules Lande Orc
**Hotel Astor**
Blue Barron Orc
**Hotel Biltmore**
Michael Kent Orc
**Hotel Edison**
Henry Jerome Orc
**Hotel New Yorker**
Bernie Cummins O
Roymayne & Brent
Elimar
Jack Raffloer
Joan Walden
Adrian Rollini Trio
**Hotel Pierre**
Morton Downey
Stanley Melba Orc
Chico Relli Orc
**Hotel Plaza**
Kay Thompson
Williams Bros
Dick La Salle Orc
Continentals
**Hotel Roosevelt**
Guy Lombardo Orc
**Hotel St Regis**
Julie Wilson
Milt Shaw Orc
Horace Diaz Orc
**Hotel Warwick**
3 Suns
**Village Barn**
Penny Copper
M & J Linder
Jimmy Casanova
Zeb Carver
Arthur Warren Orc
**Waldorf-Astoria**
Compagnons de La Chanson
Alex Alstone Orc
Mischa Borr Orc
**Hotel Taft**
Vincent Lopez Orc
Royal Ashtons
**Latin Quarter**
Jack Durant
Sid Krofft
Collette Fleuriot
Darvas & Julia
Art Waner Orc
**La Vie en Rose**
Amalia
Jacques Peals
Dave Apollon
Van Smith 3
**Riviera**
Ames Bros
Gene Baylos
Szonys
Art Johnson
W Nye Orc
Campo Orc
**Leon & Eddie's**
Eddie D[illegible]
[illegible]
[illegible] Morris
[illegible] Sisters
Oliver Dcrs
**No. 1 Fifth Ave**
Nancy Andrews
Bud McCreery
Bob Downey
Harold Fonville
Hazel Webster
**Old Roumanian**
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
**Park Sheraton**
Irving Fields
**Two Guitars**
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
**Versailles**
Edith Piaf
Emile Petti Orc
Panchito Orc
**Village Vanguard**
Robert Clary
Sylvia Syms
Orson Bean
Clarence William Wivel
Sal Noble
Bob Lee

## MIAMI-MIAMI BEACH

**Allison Hotel**
Beachcombers (4)
Julio & Mae
**Casablanca Hotel**
Milt Ross
Louise Brown
Milt Roberts Orc
**Clover Club**
Nov-Elites (3)
Peggy Greer
The Zarras (2)
S Marlowe Line
Tony Lopez Orc
**Cork Club**
Jo Thompson
**Delmonico**
Jack Almeda
Crayton & Lopez
Carlos & Melisa Orc
**Frolic Club**
Kathie McCoy
Don Charles Orc
**Harem Club**
Lenny Ross
Dusty Rochelle
Patty Malone
Raby Crider
Ginger Marsh
**Lombardy**
Don Baker Orc
Henry Taylor
Julio & Mae
**Martinique Hotel**
Manolo & Ethel
Danny Yates Orc
Rose & Paul Vincents
**Monte Carlo**
Day & Alva
Arno Barnett 3
**Nautilus Hotel**
Al Stevens
Janie Stevens
The Bradys (2)
**Rendezvous**
Richard Cannon 3
Freddy Calo Orc
Paquito's Orc
**San Marino Hotel**
Mac Pepper
The Jesters
**Gaiety Club**
Amy Fong
Marie Stowe
Dolly Miller
Blue Drake
Gaiety Girls
Bob Morris Orc
**Johnina Hotel**
Teddy McKay
Ben Reynolds
Eva Martin
Tony Matas
Randum
**Leon & Eddie's**
Babe Baker Revue
Patti Lane
Bill Gray
Kitty O'Kelly
Jackie King
**Sans Souci Hotel**
Jimmy Burnell
Eddie Snyder
Sacasas Orc
Ann Herman Dcrs
**Saxony Hotel**
Bobby Escoto
Lee Sherwin
Val Olman Orc
Tano & Dee
Saxonettes
**Shore Club**
Rosalia & Carlas
Danny Kline Orc
**Shoremede**
Preacher Rollo 5
**Harbor Club**
Joe Mooney
Charlie Page
**Tony Pastor's**
Stone's Continental Revue (10)

## CHICAGO

**Chez Paree**
Jack Carter
Betty Reilly
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc
**Conrad Hilton Hot'l**
Adele Inge
Eric Waite
Diana Grafton
Charles & Lucille Cavanaugh
Dennis & Darlene
Lillian Byers
Yvonne Broder
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevar-dears (6)
Frankie Masters O
**Edgewater Beach**
Continentals (5)
Ralph & Lorraine
D Hild Dcrs (10)
Griff Williams Orc
**Palmer House**
Los Chavales de Espana (11)
Trini Reyes
Eddie O'Neal Orc

## LOS ANGELES

**Ambassador Hotel**
Freddy Martin Orc
Stuart Wade
Murray Arnold
The Martin Men
Rita & Alan Farrell
**Bar of Music**
Tito Guizar
Helen Boice
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
**B Gray's Bandbox**
Buddy Hackett
Karen Chandler
Sportsmen (4)
Charlie Bagby
Bill Howe
**Biltmore Hotel**
Noonan & Marshall
Bill Finch
Rudells
Hal Derwin Orc
**Cafe Gala**
Jack & Pete Garwood
Jean Arnold
Phil Gordon
Don Sheffey
**Ciro's**
Will Mastin Trio
Sammy Davis Jr
Dick Stabile Orc
Landre & Verna
Bobby Ramos Orc
**Mocambo**
Jackie Miles
Eddie Oliver Orc
Felix Martinique O

## LAS VEGAS, NEVADA

**Flamingo**
Rose Marie
Vagabonds
Flamingo Starlets
Herb Flemington
Ike Carpenter Orc
Boby Page Orc
**Last Frontier**
Willie Shore
Carmen Cavallaro
Eddie Gallagher
Dolores Frazzini
Devlyn Dancers
Garwood Van Orc
Don Baker
**Desert Inn**
"Peep Show"
De La Rosa 5
Ving Merlin Strings
Albins
Tito Valdez & Louisa
Red Marshall
Kanazawa 3
Linda Bishop
Ben Hamilton
C Hayes Orc
**Thunderbird**
Henny Youngman
Harry Belafonte
Johnny O'Brien
Christina Carson
K Duffy Dansations
Al Jahns Orc
**El Rancho Vegas**
Parks & Garrett
Joel Grey
Fluff Charlton
Joy Walker
El Rancho Girls
Ted Fio Rito Orc
**Sahara**
Ray Bolger
Lisa Kirk
Schyrettos
Sa-Harem Girls
Cee Davidson Orc
**El Cortez**
"Hollywood Scandals '53"
Cully Richards
Joe Kirk
Dr Giovanni
Virginia Dew
LaVerne Pearson
Nappy LaMare Orc
Star-Kings
**Silver Slipper**
Lilly
Hank Henry
Woo Woo Stevens
El Cleve
Geral Young
Jimmy Cavanaugh
Isabelle Dwan
Bill Willard
Dolly Dee Line
George Redman Orc

## RENO

**New Golden**
Minsky University & M Rosenbloom
Sherry Britton
Freddie Lane
Visionaires
Erv Foster, T Parris Trio
Raul & Eva Reyes
Minsky Girls
S Young Orc
**Riverside**
Billy Gray
Patti Moore & Ben Lesse
Cheerleaders
Bill Clifford Orc
**Mapes Skyroom**
Mary Kay Trio
Dave Barry
Ramanos Bros
E Fitzpatrick Orc

## [illegible] Halls Blast

Continued from page 5

much to lower respect for the trade in Parliament and in the nation generally. It charged omission of salient facts, with "twists of wording, too numerous to mention, designed to impress non-critical or ill informed readers with the shortcomings of British producers and how much exhibitors co-operate and assist them."

After giving examples of the "misleading character" of the CEA pamphlet, Sir Henry French's draft concluded with the assertion that the CEA claim that their pamphlet was useful for reference and debate could be true only for a small minority of persons not concerned with facts.

The draft reply, which was circulated to members of the BFPA executive, was marked: "Confidential until approved for release." That approval never will be given.

## Coast Disk Jock

Continued from page 1

the spots between records. He plans to telephone them wherever they may be, interview them via phone, with both sides of the conversation amplified. Incidentally, he contends FCC has ruled he doesn't need to use the "beep" attachment which interrupts the conversation since the interviews will be direct and not recorded.

Jay added that if performers are in the restaurant, he'll summon them to a telephone booth in the place and conduct his telephonic interview over a distance of a few feet.

# New Acts

**EDWARD ARNOLD**
**Comedy & Dramalog**
**"Diamond Jim Brady Revue"**
**20 Mins.**
**Last Frontier, Las Vegas**

Edward Arnold, vet film thesper, has a neat package built around his personality in "Diamond Jim Brady Revue." Put together by Hershey Martin and Sammy Lewis, show is designed to present Arnold in the character he portrayed on the screen years ago, and to capitalize upon his in-person appeal.

Dressed in garb of the famous Gay '90's bon vivant, with diamonds flashing, Arnold makes a charming host for the first half of the revue, introing various acts. He then heads into a comedy sketch with Sid Marion. Latter, as impudent waiter, lisping in Teutonic accents, interrupts a monology. Patter back and forth has moments of high humor, with Arnold playing straight into the standard "Jonah and the Whale" sketch.

After setting the scene for serious dramalogy Arnold holds pin-drop attention with excerpt from "Devil and Daniel Webster." Received ovation at finish when caught.

Finale is built around "Diamond Jim for President," containing a three-way comedy-song sequence set to "Gallagher & Shean," with Buddy Lester and Sid Marion asking questions and Arnold giving answers. Although stretched a bit too far, scene has merit and enough laughs to keep interest alive.

Within the borders of this package, Edward Arnold is a natural; however, as a single and unsupported by comedy foils, scope is limited. He has his way with the drama dept., which could pay off, if properly produced, and including the right readings for his manner of presentation. *Will.*

---

**JACK HALEY**
**Comedy**
**40 Mins.**
**El Rancho, Las Vegas**

Jack Haley had one more portal to cross in order to complete his show biz circle. Having been on the scene for years, dishing up his sly comedy in pix, musicals, radio and TV, the only field remaining was the nitery. His showcasing at El Rancho should put him in clover.

Special frames for his comedics were constructed by writers Phil Shuken and Jerry Seelen. He laces over jokes to bind his varied types of song intros. Established and underway Haley chortles [illegible] of "Just My [illegible] passages aroo [illegible] and a solid sock- [illegible] Health with Bernarr MacFadden. Mother Goose gets a share of ribbing as Haley expounds via a brace of warbles, "Little Miss Muffet" a la Cole Porter; Rodgers & Hammerstein and Metopera. Tossaway, "Man's Gotta Have It," fills in before the flashback into picts and musicomedies with songs introed by Haley. Accomping at the 88 is handled by Buddy Bregman.

Haley looks great on a nitery floor and socks over with showmanship. *Will.*

---

**KAREN CHANDLER**
**Songs**
**12 Mins.**
**Billy Gray's, L. A.**

Newest of the recording chirps, Karen Chandler makes a decided impression in her nitery debut. Working in a spot where singers are strictly the breather between comics, she earns attention on her own with an okay 12-minute stint that is nicely balanced between ballad and rhythm stuff.

Miss Chandler, naturally needs to learn more ease in front of an audience but the important attributes of voice and rhythm are there. She gives a winsome projection to such items as "You Belong To Me," and displays effective rhythm sense on "Sitting On Top of the World" and "I Get a Kick Out of You."

A few more Coral disks probably will help give her the assurance she needs for personals. *Kap*

---

**BETTY CARTER**
**Songs**
**8 Mins.**
**Apollo, N. Y.**

Betty Carter has an interesting idea. She takes standards and musical comedy tunes and strays far from the melodic line into a swing and bop form. Some of the Negro singer's stuff is ingenious, but much shows little imagination.

Her major number is "Perfidia," which has moments of delicacy and charm. Her bop excursions are strong enough to warrant an encore in this house. *Jose.*

**BUD McCREERY**
**Songs**
**15 Mins.**
**One Fifth Avenue, N. Y.**

Special material writer for several top performers, Bud McCreery impresses as having sufficient merit on his own to rate as good bookings as his customers.

Accompanying himself at the piano, McCreery doesn't have much of a voice, but he doesn't need one. Emphasis is all on his own material and the engaging way in which he sells it, and he's socko all the way. His "sophisticated singer" tag might be reminiscent of Dwight Fiske, but while his delivery is basically the same, he has an infectious showmanship of his own.

He tees off here with a clever ditty titled "My Girl Contortionist," but really hits paydirt with a scathingly funny indictment of the old cafe society set—about "Elsa" and "Noel," etc. "Tale of Marian Mouse," all about the stress on animal actors in pix, emerges as a socko dig at Hollywood. His closer, "Sadie Thompson," is no more irreverent than the play ("Rain") at which it pokes fun, and earns him a solid begoff. *Stal.*

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**HERB & BETTY WARNER**
**Songs**
**10 Mins.; One**
**Palace, N. Y.**

Husband-wife song team is young, refreshing and good-looking, in addition to having good legit voices. They sing the pops well and suggest that they can do the heavier stuff as well.

Betty Warner is a pretty and petite blond with a classy chassis that's shown off well in the white bouffant gown she wore when caught. Mate is attired in midnight-blue dinner jacket. Open with "Can't Take It With You," then go into "Over the Rainbow" (with a curtsy to Judy Garland), followed by the male's "Street Song."

They've obviously given their presentation an ambitious format, since they try to break it up with some simple dance maneuvers around the stage, in musicomedy fashion, but this is something at which they show obvious inexperience. But that's okay; they should keep trying if they ever intend to get places. In these times of expanding talent needs, singing alone frequently isn't enough. *Kahn.*

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**ROSARIO IMPERIO**
**Dance**
**9 Mins.**
**To[illegible] & C[illegible]ntry, Brooklyn**

Rosario Imperio, emigre from the Coast, has a good line of terps that should carry her into the flossier spots. Miss Imperio exhibits jazzed-up flamenco and some modern ballet. Both are good audience fodder that win applause.

Miss Imperio opens with the flamenco, which is difficult to follow with the ballet. Latter items, which show good form and technique, are not as commercial as her opening gambit. At times, she postures too much. Perhaps a modification which permits her to close with the Iberian terp or something similar would get her off in a top fashion. *Jose.*

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**FISHER & MARKS**
**Comedy**
**9 Mins.; One**
**Palace, N. Y.**

Fisher & Marks are a two-man comedy team whose material is unfunny as well as too familiar. They sing and dance, too.

Fisher opens on stage, then Marks emerges as the familiar audience plant to indulge in the usual fol-de-rol. Marks goes through a series of impressions (Cagney, Churchill, Martin & Lewis, Crosby & Fitzgerald, etc.), but all of this has been done to death.

Perhaps there's nothing wrong in doing old material—the trick is to do it better than the ones from whom you've done the borrowing. *Kahn.*

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**TEX & HELEN WILLIAMS**
**Lariats, Whip-Cracking**
**8 Mins.; Full**
**Palace, N. Y.**

Tex & Helen Williams comprise a male lariat-tosser and whip-cracker. Helen Williams is his foil for the whip-cracking.

Williams opens with the varisized ropes which he twirls dexterously. He closes with his cracking of the whip in a number of maneuvers. He snaps wooden stems, for instance, held by his mate in various postures.

Act is okay for standard turns of this type, but could use more showmanship and humor. But for the rodeos and carnies, it's okay. *Kahn.*

# Plays Abroad

### Hanging Judge

London, Sept. 24.

Michael Powell and Walter P. Chrysler, Jr., production of drama in three acts by Raymond Massey; based on book by Bruce Hamilton. Stars Godfrey Tearle. Directed by Michael Powell. At New Theatre, London, Sept. 23 '52. $2 top.

| | |
|---|---|
| Sir Francis Brittain | Godfrey Tearle |
| Major Gilbert West | Henry Caine |
| Sir George Sidney | John Robinson |
| Col. George Archer | James Raglan |
| Sir Alfred Parkinson | Bartlett Mullins |
| Keith Nottingham | Peter Williams |
| Miles Lamprey | Jack Melford |
| Ronald Pond | Julian Somers |
| John Teal | John Byron |
| Mary Reddish | Jane Griffiths |
| Roberts | Denis Shaw |
| Hendrey | William Pearman |
| Governor of Gaol | John le Mesurier |
| Foreman of Jury | Hamlyn Benson |

Despite the intensity of this dramatic story and the skill displayed in adapting it to the stage, it is strongly apparent how much better this was in its literary form and how improved it could be if given the wider scope of the screen. The play is confined to one full set, supplemented by blackout and spotlighted vignettes denoting frequent change of locale. While speedy and economical, this tends to diminish realism. With Godfrey Tearle secure in popular standing and the current vogue for thrillers, it stands an even chance. For the U. S., the odds might not be so favorable.

Theme, which marks Raymond Massey's debut as a playwright, is forceful and gripping, although variations of the idea have been used before. The early scenes are cluttered with a surplus of characters which serve to provide background before the wheels are set in motion. Most of the action is in an exclusive London club, the central figure of which is a high court judge, severe and aloof. He is dubbed the "hanging judge" because of the number of murder cases over which he has presided. He is feared and respected for his fanatical belief in the integrity of the law, asserting that no innocent men ever pays the supreme penalty. Hence, if convicted, he must die.

A ghost from the past materializes in an illegitimate son who, knowing that he is dying, craftily plans suicide to look like murder, implicating his father through a maze of circumstantial evidence. Although government officials plan to smuggle the judge out of the country to avoid scandal, he is caught, brought to trial and condemned. When he has endured all the agony he has so oftened witnessed in others, the father realizes the boy's revenge for his mother's betrayal is complete. But he is saved on the eve of execution by a last-minute confession corroborating the father's innocence. Reprieve comes too late to the fallen giant, who would rather cling to the findings of the courts of justice than to life.

Godfrey Tearle is all majestic dignity in the leading role. The only phase that does not ring true is a liaison with the young housekeeper in his country retreat. His early indiscretion that causes the tragedy is feasible, but the May-November alliance seems out of character.

Supporting players have little to do but come and go, alternately helping and hampering justice. Best of these are John Robinson, Henry Caine, Jack Melford, Peter Williams, James Raglan, Julian Somers and John Byron. Jane Griffiths, making her first West End appearance, is a gleam of brightness in an otherwise all male cast. Michael Powell directs the play with vigor. *Clem.*

### Second Threshold

London, Sept. 25.

Jack de Leon, in association with Marcel Hellman, production of drama in two acts by Philip Barry with revisions by Robert E. Sherwood. Stars Clive Brook and Margaret Johnston. Directed by Wendy Toye. At Vaudeville Theatre, London, Sept. 24, '52. $2.25 top.

| | |
|---|---|
| Toby Wells | William Sylvester |
| Malloy | John Kelly |
| Miranda Bolton | Margaret Johnston |
| Joseph Bolton | Clive Brook |
| Thankful Mather | Patricia Owens |
| Jack Bolton | Derek Blomfield |

There has been a surfeit of psychological dramas in recent years and only the very best now have a reasonable chance of weathering the critical storm. "Second Threshold" does not fit in this category, and its main chances depend on the personal draw of the two stars, Clive Brook and Margaret Johnston, both of whom have substantial West End followings.

Brook repeats the role he played early last year in New York, but even his skillful and forceful interpretation of the father with suicidal tendencies, does not succeed in raising audience sympathy for the character. And with that weakness predominant, the play itself, with its verbose treatment of the father-daughter relationship, doesn't come across. There is a total lack of suspense or surprise, and the few touches of whimsy seem out of place. Occasionally the dialog rises well above the average, but such passages are too infrequent.

The complex character of the daughter is played in highly theatrical fashion by Miss Johnston, an able actress. In the opening scene where she plays the role on a provocative note, she is excellent. The later switch to a near-hysterical key is within her range, but not her style.

William Sylvester fills the part of the young doctor in polished style. There is a standout job by Patricia Owens as a flighty piece of fluff and the only character in the play free of complexes. Derek Blomfield and John Kelly round out the able cast. Play has been efficiently directed by Wendy Toye. *Myro.*

### Gelliebte Hexe
### (BELL, BOOK AND CANDLE)

Vienna, Sept. 23.

Theatre in der Josefstadt production of comedy in three acts by John Van Druten; translated by Alfred Polgar. Directed by Peter Preses; costumes and setting by Edith Almoslino. At Kammerspiele, Vienna, Sept. 19, '52.

| | |
|---|---|
| Gillian Holroyd | Ursula Schult |
| Queenie Holroyd | Adrienne Gessner |
| Shep Henderson | Leopold Rudolf |
| Sidney Redlitch | Hans Ziegler |
| Nicky Holroyd | Robert Rober |

While Peter Preses, from a considerable Stateside experience as actor and director, has given "Bell, Book and Candle's" Viennese incarnation a lot more reality and life than is usual in the dreary present-day theatre here, lack of acting resources leaves the charming play gasping for breath and the audience yearning for the doors. Only Adrienne Gessner is standout in a play which should give all its characters, especially the juicy male and female leads, a field day for knocking viewers out with comedy and charm.

Ursula Schult, playing the apartment-house witch, gives the part a nervous, irritable quality which her querulous voice intensifies. Leopold Rudolf does the lover boy from upstairs with hysterical intensity, often stepping into the idiotic when things should be more dramatic. The two are in each other's arms necking so continually, as to make one wish for censorship.

The sure-footed Miss Gessner's appearances are a distinct relief. Her talent and feeling for underplaying the subtle comedy of her role as the mundane hex aunt is a breath of air in the murk of Viennese stage antiquity and a much needed hypo to the almost strangled humor of the van Druten script. The other parts are negligible in importance and played commensurately.

The set looks more like New York than is usual here. But it's so cluttered with furniture and lamps as to hamper the cast. *Isra.*

### Love From Judy

London, Sept. 26.

Emile Littler production of musical in two acts (11 scenes). Book by Eric Maschwitz and Jean Webster; music, Hugh Martin; lyrics, Martin and Jack Gray; scenery and costumes, Berkeley Sutcliffe; choreography, Pauline Grant; orchestrations, Phil Green; Directed by Charles Hickman. At Saville Theatre, London Sept. 25, '52. $2.50 top.

| | |
|---|---|
| Jerusha Abbott | Jean Carson |
| Sadie Kate | Barbara Deeks |
| Gladiola Murphy | Pixie Murphy |
| Mamie | Molya Kelly |
| Loretta | Heather Lee |
| Mrs. Lippett | Mary Marvin |
| Mrs. Grace Pritchard | Linda Gray |
| Cyrus Wykoff | Vincent Lawson |
| Senator Parsons | Joss Clewes |
| Jervis Pendleton | Bill O'Connor |
| Julia Pendleton | Audrey Freeman |
| Sally McBride | June Whitfield |
| Jimmy McBride | Johnny Brandon |
| Gordon McLintock | William Greene |
| Butterfly | Adelaide Hall |
| Mrs. Pendleton | Mary Marvin |
| Mary Lou Wagner | Jeanette Landis |
| Wilburforce | James Ansley |
| Walters | Vincent Lawson |
| Loulie Jean | Anne Foley |
| Don Mize | David Karry |
| Ballet Jervis | Rex Reid |
| Ballet Judy | Irene Claire |
| Ballet Magnolia | Frances Pidgeon |

The entry of this new British musical into the West End arena is not to be considered as a threat or chanllenge to the established Broadway productions now playing at two major theatres. Emile Littler's new venture is in a different class. Equally spectacular, it is less sophisticated but it has a charm which many British people will enjoy to the undoubted amazement of visiting Yanks.

The book is based on the play, "Daddy Long-Legs," and much of the naive charm of the original finds its way into the new version. The score was done by an American, Hugh Martin, who also collaborated on the lyrics. Although the music is pleasing to the ear,

(Continued on page 124)

## 'Wagon' in Columbus

Columbus, Sept. 30.

"Paint Your Wagon" goes into rehearsal here today (30) in preparation for opening its road tour at the Hartman Thursday (2). Show was set Monday, and cast, including Burl Ives, were to arrive in town this morning.

Also expected for the opening are co-authors Frederic Loewe and Alan Jay Lerner, film star Nancy Olson (Lerner's wife) and choreographer Agnes DeMille.

# Plays Out of Town

### The Time of the Cuckoo

Wilmington, Sept. 25.

Robert Whitehead and Walter Fried production of comedy-drama in two acts (six scenes) by Arthur Laurents. Stars Shirley Booth. Directed by Harold Clurman. Setting, Ben Edwards; costumes, Helene Pons. At Playhouse, Wilmington, Sept. 25, '52; $4.20 top.

| | |
|---|---|
| Signora Fioria | Lydia St. Clair |
| Eddie Yaeger | Donald Murphy |
| June Yaeger | Geraldine Brooks |
| Giovanna | Silva Gaselli |
| Leona Samish | Shirley Booth |
| Mrs. McIlhenny | Jane Rose |
| Mr. McIlhenny | Daniel Reed |
| Mauro | Jose Perez |
| Renato Di Rossi | Dino DiLuca |
| Vito | Ruggero Romor |

Shirley Booth gets star billing, and deservedly so, in Arthur Laurents' new play of an American secretary on the hunt for romance in Venice. At present she is the show's prize asset, but it is doubtful that even she will be able to carry this one to success in the face of Broadway competition.

There are a number of excellent individual scenes but they fail to add up to the desired overall effect, which is further damaged by a weak ending.

Show gets off to a bright start with its picture of American tourists abroad. The plot revolves around Leona Samish, who realizes a lifelong ambition to tour Italy. However, historic ruins and famous buildings leave her with a sense of something lacking. That something turns out to be romance, and she falls in love with a graying Italian charmer who has a strictly Continental viewpoint on affairs of the heart.

There is the inevitable clash of divergent moral outlooks when Leona learns her Romeo is married. She finally offers herself anyway, but is rejected by her admirer. There is a secondary love affair, involving the sophisticated landlady who has little trouble seducing a married American artist.

The thin story line places the entertainment burden on the players, who come through in fine fashion for effective individal scenes, but the final curtain leaves the impression of something vital lacking.

It is Miss Booth's show the entire time she is on the stage. In her hands Leona is a warm, appealing character. She achieves a nice balance between the comedy and dramatic demands of the role, and pulls out all the stops in a telephone pantomime bit, and as a slightly inebriated lady throwing a party.

Dino DiLuca, as the Romeo, makes a good impression in his American debut, although he hasn't much to do except make pretty speeches to Miss Booth. Lydia St. Clair is effective as a worldly woman on the make. Donald Murphy, as the object of her affections, and Geraldine Brooks, as his wife, play with gusto.

There is an engaging characterization by young Jose Perez as a street urchin wise beyond his years, while Daniel Reed, Jane Rose, Ruggero Romor and Silva Gaselli in bit roles round out the top-grade cast.

Harold Clurman's direction makes the most of Laurents' script, and there is an attractive Venetian setting by Ben Edwards. *Klep.*

### Nina

Portland, Ore., Sept. 30.

Randolph Hale presentation of farce-comedy in three acts by Andre Roussin, adapted from the French by Samuel Taylor. Staged by Edward Everett Horton. Setting, Gus Schneider, costumes, Maurice Sands. At Mayfair, Portland, Sept. 25, '52.

| | |
|---|---|
| Wife | Marta Linden |
| Husband | Edward Everett Horton |
| Lover | Christopher Plummer |
| Redon-Lamur | Edgar Iverson |

With Edward Everett Horton in the top role, "Nina" made its Coast debut here last week. French farce-comedy had Gloria Swanson in the title role on Broadway last year, but Horton discerned that the husband's role was just as hot as the wife's. When the play folded, he got together with the author, made a few changes, and has an evening's entertainment on his hands.

After more than 100 performances in summer spots, the play opened here at the Mayfair and will then travel to Seattle, and Tacoma, and sit down for a le[illegible] date in San Francisco. If the "Nina" clicks there, as it should, the company will no doubt work its way back to Broadway.

There is nothing particularly original about the plot—a French farce about a husband, his wife and her lover. Horton plays the part of the hypochondriac husband to the hilt.

The timing, snappy lines, ges-[illegible] and personal style of Horton, [illegible] a hot supporting cast, make this one of the top comedies. Cast keeps the pace going at a fast clip. Marta Linden does a nifty job as the wife with a husband and lover on her hands, while Christopher Plummer scores as the sleek lover who admires his femme's husband. Edgar Iverson is on during the last few minutes of the play as another wronged husband. The new "Nina" is Horton comedy at its best. *Feve.*

# Inside Stuff—Legit

Enid Bagnold, 60-year-old British authoress who wrote the novel, "Serena Blandish," which S. N. Behrman made into a hit in 1925, has an unusual article in the October Atlantic, titled "The Flop." In it Miss Bagnold describes her harrowing emotional experiences last year in the U. S., when her play, "Gertie," starring Glynis Johns, ran on Broadway for four days. Before the first rehearsal, the producer-director (Herman Shumlin, although he's never named in the article), said: "I want to tell you—though I shall hate it to happen—that you and I will end in dreadful battle, that you may leave America loathing me." (He was wrong on the second count, she says.) Miss Bagnold describes the usual bewilderment of hasty and frequent rewriting New Haven and Boston tryouts, battles with director, etc.

Scene designers she called "my particular enemies." She made a written memo at the time, "Good God—has an old Englishwoman got to argue with a young American about taste! It comes to something! Georgian, Regency, Empire, Boulle, just plain Victorian . . . it comes from us! From your old homes in England, Germany, France. If you can't remember it through your haze of radio, television, supermarkets and whining sirens—when I come here to tell you, you've got to take it!" Wistful about the flop of "Gertie," she says: "Success would bring money, and pride to my family. I hoped deeply for it. But nothing could take away what I had felt in the theatre." She ends with: "Some mystical thing I had seen when I'd written the play—that he (Shumlin) had seen when he took it—had broken in our fingers, or perhaps had never after all been there."

Backers of "Bernardine," Guthrie McClintic's production of the Mary Chase comedy, include Ben Marden, owner of the Playhouse, N. Y., where the show will play, $7,200; playwright and radio scripter Clifford Goldsmith and his wife jointly, $2,100; producer Elaine Perry, orchestra conductor Harry Salter, theatre executive Louis A. Lotito, Theatre Guild co-director Theresa Helburn, stage manager Windsor Lewis, director Margaret Perry and Katharine Cornell (Mrs. McClintic), $1,200 each; Theatre Guild associate director Armina Marshall, producer Ted Adoue, company manager Manning Gurian and actress-singer Peggy Fears, $600 each, Rebecca Franklin, wife of N. Y. World-Telegram & Sun drama columnist Ward Morehouse, $300; radio-tele-legit actress Ruth Rawson, producer Gertrude Macy, authoress Nancy Hamilton, Mildred Sigman Jacobs (widow of producer Irving Jacobs, who was originally slated to produce the play) and Charles G. Strakosch, company manager of the show, $300 each. Venture is capitalized at $60,000, with provision for 20% overcall. McClintic, who will also direct, and Stanley Gilkey, his general manager, are general partners.

In an article titled "John Golden's Plan To Help the Theatre," in the upcoming Oct. 11 issue of Saturday Review, Henry Hewes interviews the vet producer on the ills of current legit. Golden feels that new plays and playwrights will solve most of these ills, and comes up with a three-pronged approach. First, Golden is starting to raise a $100,000 Playwright's Loan Fund to tide over "writers who have talent and time to put in hock." Next, he's urging Actors Equity to change its rule against presentation of new plays at Equity Library Theatre. Third, he wants more encouragement for such groups as Howard Lindsay's New Dramatists Committee, Mrs. Martin Beck's American Theatre Wing classes, and Dr. Milton Smith's School of Dramatic Arts at Columbia "I'm going to try and do all of these things with the cooperation of all the fine people we have in the theatre. I don't say it will cure, but I'm sure it will help a lot more than sniping," Golden says.

Backers of "Dial 'M' for Murder," Frederick Knott's London melodrama hit being presented on Broadway by British producer James P. Sherwood, include theatre owner Howard S. Cullman, $12,500; Maurice Evans, who will star in the play, $1,500; Mrs. Boris Karloff, $1,000; San Francisco financier Louis R. Lurie, $3,500; Armina Marshall (Mrs. Lawrence Langner), associate director of the Theatre Guild, $1,000; producer-theatre owner Gilbert Miller, $10,000; playwright John Patrick, $500; A. Gerald Renthal, son of theatrical accountant Charles Renthal, $2,000, and John F. Waters, representing theatre owner Lee Shubert, $15,000; Emmett Rodgers, actor and production associate of Evans, is listed as general partner, representing Sherwood. The venture is capitalized at $50,000, with provision for 20% overcall.

In connection with the current "Mr. Pickwick," Playwrights Co. production of the Stanley Young comedy at the Plymouth, N. Y., Samuel Stark, of Dana Point, Cal., notes that two previous plays based on the Dickens characters and stories appeared in New York many years ago "Sam Weller; or The Pickwickians," starring William Rufus Blake, was presented at the old Park Theatre, opening March 16, 1838; and "Pickwick Papers," adapted by Augustin Daly, was presented at the old New York Theatre, Jan. 22, 1868. Already reported was a comedy titled "Pickwick," by Cosmo Hamilton and Frank C. Reilly, produced by the latter at the Empire, Sept. 5, 1927, for a run of 72 performances. It was pressagented by author-playwright Arthur Kober.

John Steinbeck, author of the just-issued novel, "East of Eden," told Lewis Nichols (in Sunday's (28) N. Y. Times) that: "I'm just determined I'm going to learn something about the theatre. Last time out we were kicked around like dogs ("Burning Bright" 15 performances in 1950), but I still want to do it. This shows a truly pure quality of stupidity. Just nuts. I'm so fascinated by everything about the theatre, I don't really care if the show's a flop." Steinbeck also told Nichols that he and Elia Kazan will do a film script of "Eden." He also wants to do the book for a musical version of his novel, "Cannery Row," to Frank Loesser's music, which Feuer & Martin are interested in producing.

Presentation at the Arts Theatre Club in London of "Two Loves I Have" recalls a $1,000,000 lawsuit instituted in New York when the Dorothy and Howard Baker play was staged in Gotham in 1944 under its original title of "Trio." The play was forced to close at the Belasco Theatre on intervention of the late License Commissioner Paul Moss, and legal proceedings were initiated by Lee Sabinson. As the Arts Theatre Club operates on a membership basis, plays staged there do not require censor's approval. Script of the play, however, has been sent to the Lord Chamberlain and if his approval is forthcoming, it will probably transfer to a regular West End run.

Joan Blondell in "A Tree Grows in Bdooklyn" won't open the subscription season at the Nixon, Pittsburgh, Oct. 13 as announced after all. Actress won't be finished with her vidpix series, "Calamity Jane," in Mexico in time to get up in the show. As a result, the musical, which originally starred Shirley Booth on Broadway, will tee off instead in Chicago late next month and won't hit Pitt until February, because house is booked almost solid until then. Theatre Guild-ATS series at the Nixon will bow with "Gigi," Oct. 13, followed by Katherine Cornell in "Constant Wife," week of Oct. 20.

# Bali Dancers Continue SRO Pace On B'way, Pacted for Las Vegas

Fred Schang, Columbia Artists Mgt. prez, inked pact on Monday (29) with Hal Braudis, manager of the Thunderbird, Las Vegas, for an engagement at the nitery of the Dancers of Bali Nov. 20-26. Troupe will do a 50-minute show twice nightly, for 14 shows, in excerpts from the current Broadway program.

Date for the stylized Bali group at this type of entertainment spot is considered quite a novelty in dance circles. But engagement, according to Schang, solves several problems, such as breaking up the one-night stands on the troupe's tour to the Coast, and keeping the Indonesian troupe out of cold climates en route to L. A. Deal was set up through the Baum-Newborn agency in N. Y., for reputed price of $15,000.

Meantime, the troupe is doing sock biz on Broadway. The five-week N. Y. run was sold out after one week, so that an added return fortnight has already been set. Troupe closes at the Fulton Oct. 18, and plays a week split among Boston, Hartford, Newark, Philly and D. C. Then it will return for the extra two weeks, starting Oct. 27. Cold weather will prevent its staying in N. Y. longer.

There's been demand for a special orchestral program by the gamelan orchestra accompanying the dancers, and there's possibility of a Sunday afternoon concert before troupe's departure.

In its first week at the Fulton, troupe took in $17,800 in six shows and a preview. Last week, also in seven shows, it grossed over $21,000, which is capacity-plus, with standees at every show. Sock biz for what was regarded as a limited-draw longhair event has been the season's biggest surprise.

## 22-Year-Old U.S. Maestro, Four-Year Vet of Opera, To Debut With NBC Symph

Thomas Schippers, who is only 22, will conduct the NBC Symphony Orchestra for the first time next Saturday (4). Young American maestro, who joined the N. Y. City Opera Co. last season, when he batoned for the stage preem of "Amahl and the Night Visitors," conducted his first classical work last week (26), batoning for "La Boheme."

Schippers conducted "Amahl" last season for its world premiere over NBC-TV. He's batoning for "Amahl" again this fall, and for the N. Y. City Opera preem of "The Consul."

Young maestro heads for Europe next, to conduct there Dec. 5 through Jan. 10. He'll do the London preem of "Amahl" Dec. 5, as well as baton a BBC concert. He'll also preem "Amahl" in Paris. Schippers will be back in N. Y. to conduct the Philadelphia Orchestra at Carnegie Hall in a concert version of "The Consul" Jan. 14, then go abroad again, to conduct in Spain. He'll be back for the spring season of the N. Y. City Opera Co., prefacing it by conducting in his home town Feb. 20, with Kalamazoo Symphony.

Schippers started batoning in 1948, when he was 18, as conductor with the Lemonade Opera Co. in N. Y. He preemed Kurt Weill's "Down in the Valley" and some Haydn and Mendelssohn works with the Greenwich Village outfit. He conducted "The Consul" on Broadway for four months in 1950, then went abroad to baton the Menotti work there.

## Albanese, Conner in Met Italo-English 'Bohemes'

The Metropolitan Opera Assn. has picked the femme lead for its novelty presentation of the coming season—Puccini's "La Boheme," to be done both in English and Italian.

Licia Albenese will sing the lead in the Italian version, Nadine Conner in the English presentation. English version will be done to the new libretto written by Metro ad-pub veepee Howard Dietz, and not heard hitherto anywhere. The two "Bohemes" will be offered on successive Saturday afternoons (when Met performances are broadcast).

## Gingold's Fix

London, Sept. 30.

Hermione Gingold has a problem. Already set to star in a new revue with Boris Karloff as leading man, the comedienne would also like to take an option on a new play, but can't find out who the author is.

The new revue is called "The Thing and I," with the sub-title, "A Monster Revue." It's to open in London around New Year, after a provincial tryout tour. In several of the sketches Karloff is expected to portray the sort of creepy character he played in films.

Miss Gingold's difficulty about the straight play is that the first three pages of the script are missing, so she doesn't know the author's name. The piece is titled "Royal Fandango," but the actress don't recall who sent it to her. She doesn't believe it has been produced anywhere.

(A comedy called "A Royal Fandango," by Zoe Akins, was presented by Arthur Hopkins, Nov. 12, 1923, at the Plymouth, N. Y., with a cast including Ethel Barrymore, Spencer Tracy and Edward G. Robinson. It played 24 performances.)

## Wilmington's Local, CLT Drives Seen Paying Off; Sock 'Cuckoo' Attendance

Wilmington, Del., Sept. 30.

Click attendance for last week's tryout of "Time of the Cuckoo" at the Playhouse here indicates that the promotional efforts of the theatre management and the Council of the Living Theatre may pay off if satisfactory shows continue to be forthcoming. House is making a determined effort to build it as a tryout and touring spot.

Gross of almost $10,000 pulled by "Cuckoo" was rated particularly impressive because the show was on Theatre Guild-American Theatre Society subscription, which entitled members to a reduction on the tickets. Otherwise, the 88% attendance for four performances in the 1,223-seat house would have topped $12,000, despite mixed reviews in the local dailies. The play drew standees at all evening performances, with good attendance at the Saturday matinee.

Aside from the CLT campaign, which boosted the subscription list and presumably hypoed legit interest generally, a positive factor in the situation is figured to have been the heavy radio ballyhoo (52 spot plugs in 10 days) and the exploitation via the theatre's 10,000-name mailing list.

Stressing the longrange value of the promotional drive is the fact that a single performance last night (Mon.) of the Charles Wagner touring "Carmen" opera troupe was sold out in advance, and that the new Moss Hart play, "Climate of Eden," due Oct. 9-11, already has a heavy sale.

## FINAL LOSS $16,631 FOR OLIVIA 'CANDIDA' RUN

"Candida," Thomas Hammond revival last season of the Shaw comedy starring Olivia de Havilland, represented a loss of $16,631. A final accounting, issued to the backers last week, revealed that the venture had returned $19,369 on its $36,000 investment.

Final payment of $7,369 accompanied the accounting, $12,000 having been returned last winter. The loss on the windup four-week engagement at the National, N. Y., closing last May 17, came to $15,431, plus $2,263 closing expenses. Total gross for the stand was $26,359. Thus, the Broadway run wiped out a small profit the show had built up on tour. Sale of scenery and props brought $250.

## Steber's European Bow

Met Opera soprano Eleanor Steber, who returned from a two-month European vacation Monday (29), has signed for lead in "Lohengrin" at Bayreuth next summer.

This will mark her European debut.

STEPHEN DOUGLASS

As Billy Bigelow in "Carousel"
Paper Mill Playhouse, Milburn, N. J.
Personal Representative
Jane Deacy

## 'Stalag' Broadway Reprise Remote

Prospect of a new company of "Stalag 17" to play a return engagement on Broadway appears remote. Matter will probably not be decided, however, until producer Jose Ferrer's return next week from London, where he's been starring in John Huston's film, "Moulin Rouge."

With the original "Stalag" production apparently set for an extended run in Chicago, it was proposed to form a new troupe to play the Donald Bevan-Edmund Trzcinski comedy-melodrama at the 48th Street, N. Y., where it played a 471-performance engagement ending last June. Click of the show this summer on the subway circuit was a factor in the suggestion of returning it to Broadway.

However, it was figured that the subway circuit edition might not stack up too well in comparison with the original, and the formation of a new troupe might be prohibitively expensive, considering that it has only until next January to recoup its cost. The film version of the play is due for release then.

Although Ferrer will decide on the "Stalag" question and other matters while in New York, his principal purpose in the trip is to stage Kermit Bloomgarden's touring production of "The Shrike," starring Van Heflin. Ferrer produced, directed and co-starred with Judith Evelyn in the original Broadway presentation of the Joseph Kramm prize-winner last season. Following his New York visit, the actor-director-producer will return to London, where he plans productions of "Shrike," "Stalag" and a musical in partnership with British manager Jack Hylton.

## Milhaud Opera's U.S. Bow In Concert Form by N.Y. Orch

American premiere of Darius Milhaud's opera, "Christopher Columbus," based on the play by Paul Claudel, in concert form, will be given by the N.Y. Philharmonic-Symphony at Carnegie Hall, N. Y., Nov. 6, 7, 8 and 9. Mack Harrell will sing the title role, with Dorothy Dow, Norman Scott, John Brownlee, David Lloyd and Adolph Anderson in support. Dimitri Mitropoulos will conduct.

Opera will be sung in English, in translation by Arnold Perry. Milhaud will come to New York from California for the performances.

## B'way 'Rye' Try Plans Still On Despite Author's Death

Kenneth Banghart and Warren P. Munsell are going ahead with plans for a Broadway production this season of "Comin' Through the Rye," comedy-drama with incidental music, by Warren P. Munsell, Jr. The play was tried out shortly after the author's death last summer at the Olney (Md.) Summer Theatre, where he was manager. The strawhat is operated by Banghart and Evelyn Freyman.

Script revisions, mostly of a structural nature, are being made by TV writer Stephen De Baun.

# Hammerstein Sued for $233,800 By Playwright on 'King' Collab Claim

Milton Herbert Gropper, author of various Broadway shows, including two collaborations with Oscar Hammerstein 2d, has sued the latter for $233,800 for alleged share of profits from "King and I." In an action filed last Friday (26) in N. Y. Federal Court, the plaintiff charges that he contributed parts of the hit musical, including the conception and writing of the "Small House of Uncle Thomas" ballet. Hammerstein asserts the entire claim is false and that he will prove so in court.

According to Gropper's complaint, he agreed in June, 1950, to collaborate with Hammerstein on the book of a new musical to be ready for rehearsal the following Jan. 1. He claims he agreed not to get billing or public credit, but was to have received a portion of the royalties, with $75 a week in advance.

When "King and I" became a hit, the suit alleges, Gropper demanded his "share" of the profits, but Hammerstein asserted that reports of the show's success were not true. He charges that the defendant, who had by that time paid him a total of $3,000 in $75 weekly amounts, then gave him $1,500, plus $10,750 in weekly installments, for which he signed a waiver. Altogether, he received a total of $16,200, he claims.

On the allegation that his "rights" are worth $250,000, Gropper is suing for the difference, or $233,800. The action, first filed in N. Y. Supreme Court, was subsequently moved to Federal Court. Gropper's attorneys are Bondy & Schloss, while Hammerstein is represented by Howard Reinheimer. Besides collaborating with Hammerstein on "New Toys" and "Gypsy Jim," Gropper authored one hit, "Ladies of the Evening," in 1924-25, also writing or collaborating on "Every Minute Counts," "Wolf at the Door," "We Americans," "Mirrors," "Big Fight," etc.

Hammerstein's record, numbering some of the biggest hits of theatrical history, includes "South Pacific," "Carousel," "Oklahoma," all in collaboration with Richard Rodgers, plus "Show Boat," "Rose Marie," "Sunny," "Desert Song," "New Moon," "Music in the Air" and "Carmen Jones." He and Gropper were classmates at Columbia U.

## Swimming Pools Onstage

Vancouver, B. C.

*Editor*, VARIETY:

Have been noticing all the fuss about the swimming pool being used on the stage in "Wish You Were Here," some reports claiming that this was the first time on any stage that this has been done.

I remember a twice-nightly revue in England in 1912 called "Miss Paris in London" in which one scene was a swimming pool right on the stage—25 ft. long, 12 ft. wide and 7 ft. deep. The girls used to dive from a diving board into this tank. A duplicate tank was sent ahead each week, and a crew to install it on the next stand, much to the disgust of the local stage managers who used to hate to see their stages cut up.

Also, the London Palladium used a large tank set down into the stage in a spectacular production entitled "Mexico," the climax of which was a horse and rider jumping from a high cliff into the tank much to the discomfiture of the boys in the pit who were liberally sprinkled at each performance. The musical show, "Chu Chin Chow," also had a swimming pool scene.

*W. S. Bartindale.*

## B'way Crix Again Aren't Seeing 'Em Eye-to-Eye; Mgrs. Start to Mutter

The New York drama critics are apparently off on their annual steeplechase. Reviews of the recent opening, "Mr. Pickwick," not only were an even pro-and-con split, but included one of those braces of diametrically opposed notices from the Times and Herald Tribune aisle-sitters.

The reactions of Brooks Atkinson, of the Times, and Walter F. Kerr, of the HT, caused some head-scratching on Broadway. Atkinson relished the entire show, spreading praise among virtually all elements in the production. Kerr, on the other hand, gave the offering a general panning and dished out raps for nearly all the aspects that Atkinson liked. Of the other critics, John Chapman (News), John McClain (Journal-American) and Arthur Pollock (Compass) were favorable, while Robert Coleman (Mirror), William Hawkins (World-Telegram & Sun) and Richard Watts, Jr. (Post) turned thumbs down.

Atkinson's notice enthused over the play as a whole, the opening paragraphs citing the Stanley Young dramatization, the "refreshing" Dickens characters, John Burrell's "lively" staging and the "taste and gusto" of the acting. Among the individual cast citations were plugs for George Howe in the title part, as well as Nigel Green, Estelle Winwood, Jacques Aubuchon, Clive Revill, Louis Hector, Basil Howes and Nydia Westman. The review mentioned virtually every actor.

Kerr's reaction, after giving a mild okay to Young's adaptation, panned the direction and was the

(Continued on page 125)

## PRICE VICE LAUGHTON FOR 'DON JUAN' TOUR

San Francisco, Sept. 30.

Vincent Price tonight (Tues.) takes over Charles Laughton's role in "Don Juan In Hell."

Laughton is pulling out of the Shaw dramatic reading to fulfill a Metro contract on "Young Queen Bess."

## Cronyns Bow to Crew

Chicago, Sept. 30.

In a special 10th wedding anniversary celebration mood, Hume Cronyn and Jessica Tandy brought out the entire "Fourposter" backstage crew for a bow at the end of Saturday night's (27) performance. Included were the general manager, press agent, stage manager, assistant stage manager, dressers, carpenter and electrician.

Pair said they wanted credit where credit was due, and that "not just two people make a play."

## Ballet Theatre's $41,400 Points to Boff N.Y. Run; De Mille Preem Tonight

Ballet Theatre, which opened a three-week N. Y. engagement at the Met Opera House last Thursday (25), looks to rack up one of its best Manhattan seasons to date. In six performances Thursday through Sunday (with two of them matinees at reduced prices), troupe grossed a robust $41,400.

In addition, advance as of Monday a.m. was $61,000, with big lines steadily at the boxoffice. Opening night top was $6 (although the press list cut into it), with other evenings at $4, and matinees at $3. First three nights were sellouts, and Sunday night very good in spite of the Jewish holiday. By Monday night, ticket sale was virtually clean for this week.

Good b.o. is being attributed to fact that it's the first ballet troupe into N. Y. for the season; excellent notices Friday and Saturday; good promotion; glamor of guest stars like Alicia Markova, David Lichine and Tatiana Riabouchinska; and good shape of the company, plus draw of its regular stars Alicia Alonso and Igor Youskevitch.

Troupe this week will premiere the two new works skedded for this engagement. Tonight (Wed.) it will offer Agnes de Mille's "The Harvest According," and tomorrow night (Thurs.) Edward Caton's "Triptych."

Miss de Mille's "Harvest" is a three-part ballet, dealing with birth, childhood and war. The third, or war, scene is an amplification and altered version of Miss de Mille's Civil War ballet which she did for the 1944 Broadway legiter, "Bloomer Girl."

Jon Crain, onetime Xavier Cugat vocalist, to debut with N. Y. City Opera Co. in lead role of Alfredo in "Traviata" Sunday (5).

# Plays Abroad

Continued from page 122

### Love From Judy

there is hardly a whistleable tune in the show.

Production has been staged on lavish and ambitious lines. Settings are and look expensive; the costumes provide a blaze of color, and a general atmosphere of warmth and sincerity is adroitly created by director Charles Hickman.

Jean Carson, an upcoming local gal, has her really big chance in this show and has taken advantage of it squarely. She plays the part of the orphan child who is taken away from her grim surroundings by an unknown (to her) benefactor with whom she subsequently falls in love. Her dominating personality, good looks and spirited vocals have lifted her to the front rank in musical comedy, and she deservedly received a thunderous opening night ovation.

Plot is unmistakably thin and there are fewer side issues than usual. But it appears quite adequate to hold the production together with a big chorus and dancing troupe to keep the action rolling.

Male lead is nicely played by Bill O'Connor. He is a proven singer with a pleasing stage presence. Adelaide Hall plays a Negro maid with her familiar assurance while other roles are capably filled by Linda Gray, Audrey Freeman, June Whitfield, Johnny Brandon and William Greene who head an efficient cast.

Production is staged in two acts, with the action taking place in New Orleans during 1903. The American accent may not be the real thing, but is good enough to deceive many Britishers. *Myro.*

### The Player King

Edinburgh, Sept. 5.

Henry Sherek presentation of verse-drama in three acts by Christopher Hassall. Staged by Norman Marshall. Settings, Anthony Holland. At Lyceum Theatre, Edinburgh, Sept. 5, '52.

| | |
|---|---|
| Cicley Lampson | Josephine Griffin |
| Porter | Peter Bryant |
| Sir Robert Clifford | Ernst Clark |
| Sir George Neville | Geoffrey Bayldon |
| Margaret | Cathleen Nesbitt |
| Henry Bergen | Kenneth Edwards |
| Richard of York | Tony Britton |
| Henry VII | Noel Howlett |
| Sir William Stanley | Milton Rosmer |
| Roderigo de Puebla | Kenneth Hyde |
| Officer | Edwin Apps |
| James IV | Andrew Faulds |
| Robert Erskine | Dan Cunningham |
| Lady Katherine Gordon | Heather Stannard |
| Pedro de Ayala | Ernest Clark |
| Abbot of Beaulieu | Milton Rosmer |
| John Kinch | Peter Bryant |
| Tower Officer | Dan Cunningham |
| Flemish Peasant | Geoffrey Bayldon |
| His Wife | Beatrice Rowe |

Actor-poet Christopher Hassall has written here his second full-length drama in verse. It is poetic, but in language that the modern playgoer can well understand. Piece, written specially for the Edinburgh Festival, is set in the 1490's and deals with a new theory regarding Perkin Warbeck, pretender to the throne of the British king, Henry VII. As set together in an intriguing plot, it becomes an absorbing story, with a good part for a new young actor, Tony Britton.

Theory, briefly, was discovered through state archives in Milan. It's as yet unproved, but suggests that the boy Perkin Warbeck, who aspired to the throne of England, was in reality the illegitimate son of Bishop Henry of Cambrai and Margaret, Dowager Duchess of Burgundy (sister of Richard III). They are said, according to this theory, to have goaded him on to overthrow the Tudor king, Henry VII.

Playwright has pieced together an interesting drama, with passages of rare beauty. He draws his canvas of history wide, peopling it with a variety of principal characters. One major fault is that there are too many main roles, thus not defining the piece as firmly as possible.

Love interest is created via romance between good-looking young Warbeck and Lady Katherine Gordon, high-born Scots noblewoman. Scenes between these two are delicately woven, both by playwright and players, and Heather Stannard, in the femme role, gives a worthwhile performance, expressively speaking her lines.

Clarity of enunciation is a standout. In his long oration to the Council, Tony Britton, as the young pretender, holds the stage in expert fashion, scoring in the difficult highlight of this portion of play.

Best femme portrayal is Cathleen Nesbitt as the scheming, power-seeking Duchess of Burgundy, sending young Warbeck out on his mission. It is near-perfect in tenderness and moods of passion and scorn.

Noel Howlett's precise characterization of the dignified Tudor king, Henry VII, is notable, while experienced thespers like Milton Rosmer (in a dual role as Sir William Stanley and an Abbot) and Andrew Faulds (speaking authentic Scots as James, King of Scotland) maintain the high acting standard. There is a rich cameo from Peter Bryant as an English yokel.

Anthony Holland's settings are noteworthy. Action of play ranges from 1492 to New Year of 1500, with a finely-done melodramatic final curtain. Piece brings history to life without suggestion of ancient dusty tomes, and while of stronger interest to British stubholders through its native story, has nevertheless limited appeal to others through beauty of verse and strength of story. It is one of best plays of recent Edinburgh Festivals. *Gord.*

### The Green Valley

Dublin, Sept. 9.

Illsley-McCabe Productions presentation of musical comedy in 2 acts (11 scenes). Book and lyrics by Frank Byrne; music by Michael Coffey. Stars Cherry Lind and Jack O'Connor. Production, Stanley Illsley; sets, Joss Farrell; choreography, Ivy Bourke. At the Olympia, Dublin.

| | |
|---|---|
| Mike O'Hara | Rory Kilkenny |
| James Flaherty | Nigel Fitzgerald |
| Eileen OHa'ra | Cherry Lind |
| Bridgid | Patty Ryan |
| Lewis | Ralph McKenna |
| Gubby | Philip McGirr |
| Rory O'Shea | Jack O'Connor |
| Linda | May Devitt |
| Torch Singer | Marie Paul |

A new musical comedy by Irish writers is a rare enough event, but the belief that a musical comedy is a couple of whistleable numbers in the middle of a thin story still lives on. "The Green Valley" is another in this tradition although it has some odd moments and good numbers which the majority of the cast were unable to put across.

Locale is an Irish village where all looks set for Cherry Lind, daughter of the tavern-owner, to marry a wealthy character she doesn't love, Nigel Fitzgerald. A boyhood sweetheart, Jack O'Connor, who has made his pile singing in the U.S., arrives, with romance following. When he returns to U.S., Fitzgerald and village postmistress set up conspiracy not to deliver his letters to girl, and to forge replies. Miss Lind pines away, Fitzgerald reforms and flies to U.S. to bring back O'Connor (about to wed another woman). All conforms to pattern and ends happily.

Miss Lind, femme lead imported from London, looks pleasant and sings likewise. Same applies to O'Connor, playing opposite her, but the general level of performance lacks snap. "I'll Meet You in Coolnadreena" and "Eileen" are the best of about 15 numbers in the show. They have zest and should be popular on disks. Some of the others are pleasant, but the cast did not do them well enough. Fitzgerald, usually seen in legit, and Patty Ryan give good performances in improbable roles while Rory Kilkenny is a typical village bar-keep who might have added to the fun if the book had given him something to do. Ralph McKenna and Philip McGirr as manager and stooge to the singing boy make a great deal of the little comedy given them. They hint talent that might be cultivated.

Dances are not inspired. Production gives the impression that the producer worked long and hard, but the cast lacked confidence in the book. This probably partly is due to the fact that musical comedy work is unfamiliar to most of them. *Mac.*

### Wild Horses

Glasgow, Sept. 9.

Linnit & Dunfee production of two-act farce by Ben Travers. Directed by Charles Hickman Sets, Elizabeth Taplay. At King's Theatre, Glasgow.

| | |
|---|---|
| Kate Slaughter | Constance Lorne |
| Cora Slaughter | Pat Keevney |
| George Slaughter | Robertson Hare |
| David Barnett | Robin Hunter |
| Iris Ingle | Joan Haythorne |
| Trumper Norton | Ralph Lynn |
| Mrs. Beebee | Edna Hazell |
| Kersit | Cyril Smith |
| Louis Beile | Dodd Mehan |
| A Pilec Sergeant | Colin Douglas |
| Sir William Reckham | Bernard Merefield |
| P. C. Osborne | David Stoll |
| P. C. Blood | Neil Wilson |

Direct from Germany, this new farce has a large quantity of laughs although not in the classic tradition of some previous works by Ben Travers. As light entertainment, it adds up to material with a fair chance of boxoffice success. However, Travers has given audiences cleverer stuff than this.

The partnership of Ralph Lynn and Robertson Hare in this play is a "natural." The two comedy actors shine with their usual assurance, the bigger role going to meek little Hare as a bald-headed type coping with family problems, a yen for philandering and a valuable painting of two wild horses which causes all the fuss through too-frequent change of ownership.

Action takes place in a drawing-room in Knightsbridge, fashionable London residential area. The settings by Elizabeth Taplay are brightly adequate.

Highspot of the farce comes in the second act, when Hare is called on to dress up as a femme, impersonate the daily cleaning woman and make conversation in his own drawing-room while attired in a woman's garb.

Joan Haythorne contributes a capable study of a woman visitor, Mrs. Ingle, with whom Hare tries unsuccessfully to flirt. Lynn, with a huskier voice than in recent years, has a real flair for farce. Dialog is fairly good, and sometimes bright. Staging maintains a generally brisk pace. Okay for tastes which don't go in for too subtle material. *Gord.*

# Current Road Shows

(*Sept. 29-Oct. 11*)

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Geary, S. F. (29-11).

**"Bernardine"**—Wilbur, Boston (29-4).

**"Call Me Madam"**—Aud., St. Paul (29-4); Wisconsin, Milwaukee (6-11).

**"Climate of Eden"**—Playhouse, Wilmington (9-11).

**"Country Girl"** (Robert Young, Nancy Kelly)—Biltmore, L.A. (29-11).

**"Deep Blue Sea"** (Margaret Sullavan, Alan Webb)—Shubert, New Haven (9-11).

**"Dial 'M' for Murder"** (Maurice Evans)—New Parsons, Hartford (9-11).

**"Don Juan in Hell"** (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead)—Curran, S. F. (29-4).

**"Fig Leaf"** (Ernest Truex, Sylvia Field)—Empress, St. L. (30-4); Selwyn, Chi (8-11).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi (29-11).

**"Gentlemen Prefer Blondes"**—Grand, Hamilton, Ont. (29-30); Erlanger, Buffalo (1-4); Aud, Rochester (6-8); Bushnell Aud, Hartford (9-11).

**Gilbert & Sullivan** (Chartok)—Shubert, New Haven (1-4).

**"Guys and Dolls"**—Shubert, Chi (29-11).

**"I Am a Camera"** (Julie Harris)—Harris, Chi (29-11).

**"In Any Language"** (Uta Hagen)—Plymouth, Boston (29-4).

**"Jane"** (Edna Best, John Loder, Howard St. John)—New Parsons, Hartford (1-4); Colonial, Boston (6-11).

**"Mister Roberts"** (Tod Andrews)—Broadway, Kingston, N. Y. (29); Majestic, Perth Amboy, N. J. (30); Lincoln, Trenton (1); St. James, Asbury Park, N. J. (2); Rajah, Reading, Pa. (3); Shrine Mosque, Harrisburg (4); Nixon, Pitt (6-11).

**"Moon Is Blue"** (David Niven, Diana Lynn, Murray Hamilton)—United Nations, S. F. (29-4).

**"Oklahoma"**—Nixon, Pitt (29-4); Shubert, Det. (6-11).

**"Paint Your Wagon"** (Burl Ives)—Hartman, Columbus (2-4); Cass, Det. (6-11).

**"Paris '90"** (Cornelia Otis Skinner)—Royal Alexandra, Toronto (29-4); Majestic, Boston (6-11).

**"South Pacific"** (Janet Blair, Webb Tilton)—Metropolitan, Seattle (29-4); Memorial Aud, Richmond, Cal. (6-8); Community, Berkeley (9-11).

**"Stalag 17"**—Erlanger, Chi (29-11).

**"Suspects"**—McCarter, Princeton (10-11).

**"Time of the Cuckoo"** (Shirley Booth)—Walnut, Phila (29-11).

**"Top Banana"** (Phil Silvers)—Shubert, Phila (6-11).

**"Tree Grows in Brooklyn"** (Joan Blondell, Johnny Johnston 1)—Klein Aud, Bridgeport (10-11).

## 3 New Stages Building At Isleworth Studios

London, Sept. 23.

Three new stages, which will fill the gap caused by the recent shuttering of Isleworth studios, are being built by London Films at Shepperton. The new unit will be entirely self-contained and will include administrative offices, make-up and dressing rooms. With the new extensions Sir Alexander Korda's group of producers will have seven stages available, with a combined area of 75,000 square feet. It is hoped that work will be completed and buildings ready for production by the end of 1952.

Two films currently are in production at Shepperton and two other units are on location. A further six are being readied for inclusion in the new schedule. These include productions by Carol Reed and David Lean.

# Night Club Reviews

Continued from page 120

### Sugar Hill, Boston

ously self consciously, into participating in the free-wheeling finale.

Following fast teeoff by Sugarettes, paced by China Doll, floor is taken over by Princess Orelia and Jose with femme displaying provocative gyrations winding on hands and knees while partner prances around ala a matador. Pair returns later to combine with chorines in a frantic Voodoo number.

Held over from previous layout, vocalist Eddie Gilbert, a local lad, scores nicely. A comparative newcomer, the tall, neat appearing youth has okay pipes but a more relaxed stage manner would hypo his overall impact. Peggy Thomas, a vivacious thrush, clicks with songology that includes "I'm Going to Live Till I Die," "Trust in Me," "One Sweet Letter" and "Undecided," interweaving her vocalizing with bits of uninhibited terping.

Bill is emceed by "Rubberneck" Holmes, longtime fave here, whose zany antics aid in moving show along at accelerated pace. Guy grabs himself a spot midway to uncork some slick eccentric terping, but his clincher is a tricky bit with a lighted cigarette. Comic secretes the butt in his mouth, drinks water ostensibly swallowing it, with lighted cigarette reappearing. Bit registers solidly with ringsiders.

Musical portion is adeptly handled by Sabby Lewis, who has revamped his lineup adding a trumpet and saxman. *Elie.*

### One Fifth Ave., N. Y.

*Nancy Andrews, Bud McCreery, Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.*

This most intime of all N. Y. intimeries unleashed a socko show to SRO biz last week to tee off its fall season. Talent lineup, as usual, is small numerically but, topped by singing comedienne Nancy Andrews and coupled with the spot's no cover-no minimum policy, makes for probably the best show buy in the city. Standout work of Bud McCreery, so-called sophisticated songster, and No. 1's perennial Bob Downey, Harold Fonville and Hazel Webster, add to the overall quality of the layout.

Miss Andrews, who's played this bistro several times before, is still relying on her special material and deft comedic antics to bulwark what would be a fine set of pipes anyway, and makes the total pay off for top results. Some of her stuff gets a little blue at times, and she's uninhibited in her gestures to point up that color in her work. But the patrons come here for that, so it actually never dips down from good taste.

Comedienne disports strong dialect ability in some of her tunes, plus a couple of standup jokes which she tosses in as fillips. She whams across such specials as "I'm Just a Cockeyed Bigamist" (parodying the "South Pacific" tune) and "I'm Just a Juvenile Delinquent," in which she mimes Judy Garland's classic treatment of "You Made Me Love You." Her "Model on the Cover of a Novel" is ultra-blue but non-offensive. Strangely, her closer, "A Gal's Best Friend Is a Man," emerges as weakest in the lot, and should be spaced earlier in her repertoire.

McCreery is a personable young special material writer who belts across his creations to his own piano accomp, a-la Dwight Fiske or Abe Burrows. (Incidentally, he penned Miss Andrews' "Juve Delinquent" number.) McCreery is reviewed under New Acts.

Downey & Fonville, at their twin pianos, score solidly with a "Wish You Were Here" medley and indulge in some real piano pyrotechnics with an almost classical rendition of "Ritual Fire Dance." With Downey as emcee, Fonville also registers on his own with some interlude 88'ing. And Miss Webster, as usual, displays a surefire treatment of showtunes, standards and the best of the new pops, deserving much more attentive listening than she gets from some of the noisier customers. *Stal.*

### Mount Royal, Mont'l

Montreal, Sept. 26.

*George Guest, The Foursome, Max Chamitov Orch (8) with Norma Hutton, Bill Moodie trio; $1.50 cover Sat. only.*

Before starting their new policy of name attractions for the winter season (Evelyn Knight opens Oct. 6), the Sheraton Mount Royal brings in George Guest and the Foursome to the Normandie Room and this two-acter makes for good eintertainment.

George Guest and his marimba are no strangers to this particular hotel and guy is as busy as ever knocking out everything from "Twelfth Street Rag" to the "Ritual Fire Dance" in a variety of tempos and volume. Mostly it is the volume and break-neck tempo that sets up an offering like this but there are times when something a little quieter and less-hurried would be as effective.

The Foursome, two guys and two gals, are right up there with the current wave of dancing-singing combos now making the nitery circuits. Their style is breezy, pacing okay and songalog, including "Sit Down" from "Guys & Dolls," "Love Is Sweeping the Country" and "Rustle in Her Bustle," makes for good listening in this room. Group break up warbling with a hep boogie terp which picks up biggest reception and then bow out aptly enough with a song called "Breathless."

Femcee Norma Hutton sparks the Max Chamitov orch with her songs during dansapation sets and the Moodie trio does relief chores. *Newt.*

### New Golden, Reno

Reno, Sept. 24.

*Victor Borge, Ben Yost Royal Guards* (5), *Peiro Bros.* (2), *Golden Girls* (7), *Sterling Young Orch; no cover or minimum.*

In 50 minutes of suave but hilarious humor, Victor Borge casually doubles up even the most hardened patrons. His humble self-spoofing, tossed off like a half-embarrassed kid, builds on the laugh barometer. He capitalizes on every item and makes a mint on chortles and guffaws.

Feeling his way with intro chatter, Borge tests with good jokes and ridiculous stories. The continuous piling of gags, sustained them for several minutes, keeps crowd alert for the next mumble which may be the one that splits the girdle.

With a "grand concert" imminent, Borge keeps devotees hanging mercilessly until those who really want to hear his piano are ready to scream. When he finally gets around to the 88, music lovers can never quite relax for fear the next note will be the last, or that he will fall off the bench. Even in the midst of a boff arrangement, with his face a study of serious attention to his craft, there is an air of impending mischief. The combo of piano and humor is woven into a smooth entertainment for multi-encores.

The Ben Yost Royal Guards are shattering the room with their strong pipes. Fronting tenor, bass or baritone on mike as they do, the featured singer usually drowns other four. When the quintet steps back for unison blasting, the orch keeps real sound at bay. Nevertheless, customers are impressed with the big voices which take turns on the medleys. They're dashing in their red jackets.

Peiro Bros. get this show off fast with some sensash juggling. They build up to a period of double juggling of hats and cigs while tossing Indian clubs. A brick-building routine in which they keep adding bricks in a vise between hands is clicko.

Golden Girls are sexy in opener and Latin wiggle proceding Borge. *Mark.*

### Sans Souci, Miami B'ch

Miami Beach, Sept. 26.

*Jimmy Burrell, Ann Herman Dancers, Mal Malkin Orch; $2 minimum.*

Personable Jimmy Burrell sets well with the regulars who make this smart hotel room a habit. Though tending to over-deliver some of his material, he keeps them mitt-happy all the way with an intelligent blending of tunes. He easily embraces the high ranging arrangements set up for him, which include "Lovely Way To Spend An Evening," "Pigalle," "Wish You Were Here," "Gonna Live Till I Die" and for the encore segment "Belles Of Duena," medley of pop ballads, "Yiddishe Momma" and for the palm-payoff a sock "Granada."

Ann Herman dancers set up mamba and samba ideas for the Latin addicts in artful style. Mal Malkin's pianistics and orch ideas keep the floor well filled for the dansapation. *Lary.*

# Chi Legit Scene Perks; 'Guys' $37,800, 'Fourposter' $24,200, 'Camera' $18,900

Chicago, Sept. 30.

Chi legit scene picked up, with "Fourposter" hypoing the take with almost capacity business for the first subscription week. "Guys and Dolls" also jumped with the last six weeks' notice, with the Wednesday matinee going very well.

Since last week, the booking office has been very busy, and has set "The Fig Leaf" into the Selwyn, Oct. 8 and "Tree Grows in Brooklyn" at the Great Northern Nov. 10. It looks likely that "Top Banana" will follow "Guys and Dolls" in November, but "Call Me Madam" might get the nod. This means that all the available houses will be full for the next two months, unless some attraction drops by the wayside.

**Estimates for Last Week**

**"Fourposter,"** Blackstone (1st wk) ($4.20; 1,534). Sparkling $24,200 for the first week.

**"Guys and Dolls,"** Shubert (32d wk) ($6; 2,100). Wednesday matinee was excellent with $37,800 for the week.

**"I Am a Camera,"** Harris (2d wk) ($4.40; 1,000). Very bright $18,900.

**"Stalag 17,"** Erlanger (4th wk) ($4.40; 1,334). Brisk $20,000 for eight shows.

# 'PACIFIC' SOCK $45,200 IN FULL WEEK AT FRESNO

Fresno, Cal., Sept. 30.

Normally a fair one-night stand for strong touring shows, this town turned itself virtually upside down last week for "South Pacific," shelling out $45,200 for eight performances at the Memorial Auditorium. It was strictly SRO all the way.

The Rodgers-Hammerstein musical, with Janet Blair and Webb Tilton starred, is playing Seattle this week.

# Israel's Philharmonic Opens in Tel Aviv, Oct. 6

Tel Aviv, Sept. 30.

The Israel Philharmonic will open its winter season here Oct. 6 with Jasha Horenstein conducting and pianist Rudolf Sorkin as soloist. Josef Rosenthal is the newly-appointed general secretary of the orch. Opening concerts in Jerusalem and Haifa will be Oct. 9 and 13 respectively.

# B'way Crix

Continued from page 123

reverse of Atkinson's regarding the performance. Where the Times critic had merely suggested that the playing was "almost too reasonable" and might have been "more intensely stylized in the spirit of caricature," Kerr chided the troupe for overacting, and commented, "A too severe attention to manner has driven all the heart out of the piece, and after we have taken our pleasure in looking at these porcelain figures, we find it almost impossible to listen to them."

Except for a few favorable observations of individual actors "who sneak in something independently amusing," he rapped the leads, noted that the between-acts music by a strong ensemble is "chaste and altogether genteel" and concluded that "quaintness and charm have been substituted for gusto, and the Pickwickian revels have been turned into a self-conscious costume ball."

Thus far, the traditional barrage of letters-to-the-editor has not erupted, nor have any of the disagreeing critics begun needling each other in print (not about this show, at least). But there are already mutterings in managerial circles along the general lines that the reviewers themselves don't know what they like. Also, referring to the sellout business being done by "Wish You Were Here," which was generally panned, there have been a few suggestions that the aisle-sitters have "lost touch" with the public.

FOR SALE

Screen synopsis. Drama. Descriptive. Complete in every detail, 9½ pages. No dialogue. Theme different. Would make unusual play. Short cast for young woman star. Male feature. Two other features. Male—Female. Box V-1029, Variety, 154 W. 46th St., N. Y.

# Ursula Jeans to Star In Bridie's Last Play

Glasgow, Sept. 30.

Ursula Jeans, English actress, is set as guest star with Glasgow Citizens' Theatre Co. for its preem here of "Baikie Charivari," James Bridie's last play, Oct. 6. George Cole and Donald Eccles are other name players. Penned by Bridie just before his death, play was aimed at TV production. It will have a two-week run here, and may eventually wind up in London's West End.

As memorial to Bridie, founder of the group, Glasgow Citizens' Theatre already has staged two other of his plays.

# Legit Bits

**Ernest H. Martin** returned yesterday (Tues.) from London, where he arranged for a West End edition of "Guys and Dolls," which he and **Cy Feuer** produced on Broadway . . . "The Suspects" is the new title for the **Agatha Christie** meller formerly tabbed "The Hollow" . . . "Gigi" will go immediately on tour this fall, opening at the Nixon, Pitt., Oct. 13, instead of playing a brief return visit on Broadway and then going on the road . . . British actors **Esmond Knight** and **Nora Swinburne (Mrs. Knight)** stopped off in New York last week to see some shows before leaving to guestar in several shows at the Bermuda Festival . . . **Ann Lee** in town this week for casting and script scouting for her Sombrero Playhouse, Phoenix.

**Diane Hart** has replaced Broadway actress **Joan Tetzel** in "Little Hut" in London, and **Robert Morley** is back in the cast after a vacation . . . **Peggy Ashcroft** has returned to the femme lead of "Deep Blue Sea" in London. **Celia Johnson** subbed for her . . . **F. Hugh Herbert's** "For Love or Money," a Broadway item of 1947-48, was presented last night (Tues.) at the "Q" theatre, a private subscription spot in London . . . **Robert C. Schnitzer** is due back tomorrow (Thurs.) from Europe, after a month's stint in connection with the Berlin and Vienna engagements of "Porgy and Bess."

**Howard S. Cullman** has been elected president of the Tobacco Merchants of the U. S. He's a legit investor and theatre owner, besides being chairman of the Port of N. Y. Authority and vice-president of Cullman Bros. tobacco firm . . . **Bernard Simon** will pressagent the **Shuberts'** touring edition of "Tree Grows in Brooklyn," starring **Joan Blondell** . . . **Brett Warren** is staging "The Money Makers," **Ted Allen** play about Hollywood, to be produced at the Jupiter Theatre, Toronto . . . Chicago Stagebill is offering a subscription to all editions of the legit program publication for $3 a year.

**Anthony Quinn**, on the Coast, is reading "Masquerade," new comedy by **Al S. Birchard** and **Jerome Stagg** about a modern Italian Robin Hood, which **Ben Tomkins** and **Alvin Cooperman** have optioned for December production.

**Les Thomas**, currently company manager with the touring "Nina," takes over as company manager of "Don Juan in Hell" next week (6), replacing **Helen Hoerle**, who will jump ahead of the show. Early in November, **Thomas** will manage **Paul Gregory's** new production "John Brown's Body," starring **Tyrone Power, Judith Anderson** and **Raymond Massey** on its national tour.

**Raymond Massey** originally due in from London last week on the Queen Mary, arrived Monday (29) on the Elizabeth. He attended the recent London opening of his new play, "The Hanging Judge." . . . **Prof. H. S. Aicher**, director of the Salzburg Marionette Theatre, also in on the Elizabeth to accompany the SMT on a seven-month U. S. tour.

**Arnold Moss** speaking prolog for both "Bluebeard's Castle" and "L'Heure Espagnole," being preemed by the N. Y. City Opera Co. at City Center, N. Y., tomorrow night (Thurs.) . . . National Assn. for Mental Health touring American Theatre Wing troupe in one-night stands for a seven-week run in **Nora Stirling's** "My Name Is Legion." Tour opened last night (Tues.) . . . **Lamar Clark** to be b.o. treasurer for **St. John Terrell's** "Show Boat" at Texas State Fair, Dallas, Oct. 4-16.

# 'Roberts' Fair $18,100 In Three-Way Split

Worcester, Sept. 30.

"Mister Roberts," with Tod Andrews in the title part, grossed a fair $18,100 last week in eight performances spread over three stands. The Thomas Heggen-Joshua Logan play, produced by Leland Hayward, is continuing one-nighters this week.

Show got away to a nice $10,700 in four performances Monday-Wednesday (22-24) at the State, Portland; added $2,200 in a one-nighter Thursday (25) at the Palace, Manchester, N. H., and wound up the string with $5,200 in three times Friday-Saturday (26-27) at the Elm Street Theatre here.

# 'Girl' $15,800, 'Moon' 17½G, S.F.

San Francisco, Sept. 30.

"Don Juan in Hell," which opened Monday (22) at the Curran, got smash crix reviews.

"Bell, Book and Candle," with Joan Bennett and Zachary Scott, opened last night (29) at the Geary. Show is scaled to $4.20.

**Estimates for Last Week**

**"Don Juan in Hell,"** Curran (1st wk) (D-$4.20; 1,758) (Charles Boyer, Charles Laughton, Sir Cedric Hardwicke, Agnes Moorehead). Hefty $33,500.

**"Country Girl,"** Geary (3d wk) (D-$4.20; 1,550) (Robert Young, Dane Clark, Nancy Kelly). Slipped to $15,800. (Previous week underquoted; was $19,400).

**"Moon Is Blue,"** Alcazar (1st wk) (C-$4.20; 1,157) (David Niven, Diana Lynn, Murray Hamilton). Good $17,500.

# 'JOLLYANNA' OK $46,700, 'BELL' THIN $14,400, L.A.

Los Angeles, Sept. 30.

Start of a new legit operation in town tonight (Tues.) by veteran Henry Duffy is being eyed hopefully by local legiters. Duffy, who opens a projected season with "Affairs of State" at the Carthay Circle, has long had a wide following here.

**Estimates for Last Week**

**"Bell, Book & Candle,"** Biltmore (2d wk) ($4.20; 1,636) (Joan Bennett, Zachary Scott). About $14,400 for a thin $29,500 on two weeks; around 40% of capacity and dangerously close to the break-even mark. Replaced last night (29) by "Country Girl."

**"Jollyanna,"** Philharmonic Aud (3d wk) ($4.80; 2,670) (Bobby Clark, Mitzi Gaynor. Did $46,700 in the next-to-closing frame. Winds this Saturday (4) to end the 1952 Civic Light Opera Assn. season.

# 'Nina' Lukewarm $12,000 In Portland Premiere

Portland, Ore., Sept. 30.

Edward Everett Horton in "Nina" grossed a mild $12,000 in five evening performances and one matinee at the Mayfair Theatre last week (22-27). This was the Coast premiere of the play, with Horton directing as well as taking the starring role.

The 1,500-seat house was scaled at $3.60.

# 'Paris' $14,300, Mont'l

Montreal, Sept. 30.

Cornelia Otis Skinner's solo production, "Paris '90," drew $14,300 at Her Majesty's Theatre last week, with prices in this 1,704-seater scaled to $3.38.

"Bagels and Yox" is current, with a good advance registered.

# 'Blondes' $26,700, Toronto

Toronto, Sept. 30.

"Gentlemen Prefer Blondes," with Iva Withers, grossed a very good $26,700 at the Royal Alexandra here, with the 1,525-seater scaled at $4.50 top, tax included.

Though matinees were poor, piece picked up at mid-week, with Friday-Saturday nights sold out.

## 'LADIES' 10G, PHILLY

Philadelphia, Sept. 30.

"Good Night Ladies" dropped to $10,000 in its third Erlanger week, but will remain for a fourth, with a nice profit to all at the figure.

Regular stage season opened Monday (29) with "Time of the Cuckoo" playing to capacity at the Walnut. Show is being presented here under Theater Guild-American Theater Society auspices.

# B'way Up Again; 'Wish' SRO $52,200, 'S.P.' Gets Hot $49,800, Fonda $26,400, 'Animal' $19,300, 'Fourposter' $18,400

Business took another spurt on Broadway last week. Conditions were better from the start than for the previous healthy stanza, and several shows registered their best grosses in recent months.

**The total gross for all 14 shows last week was $415,400, or 83% of capacity. Week before last the total for all 14 entries was $396,900, or 81%, compared with previous week's 382,300, or 82% for 13 offerings.**

**A year ago last week the total for all 14 shows was $409,300, or 80% of capacity, a drop of 6% from the week before.**

Of the new shows, "Mr. Pickwick" had a fair first full week and is a prospect for at least a moderate run, with intensive promotion efforts a factor. "An Evening with Beatrice Lillie" opens tomorrow night (Thurs.) and next week brings a revival of Somerset Maugham's "Sacred Flame" and the Jule Styne-George Abbott production of "In Any Language," an Edmund Beloin-Henry Garson comedy starring Uta Hagen. "Top Banana" closes Saturday (4) to tour.

"Wish You Were Here" again topped itself last week, for the first time having standees at all performances and leading the gross list for the third successive week. "Guys and Dolls," "King and I" and "Pal Joey" also went clean and "South Pacific," now well into its fourth year, zoomed to near-capacity.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).*

*Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

**"Fourposter,"** Barrymore (49th wk) (C-$4.80; 1,060; $24,996) (Betty Field, Burgess Meredith). Over $18,400 (previous week, $15,200).

**"Guys and Dolls,"** 46th St. (97th wk) (MC-$6.60; 1,319; $43,904). As usual, $44,000.

**"King and I,"** St. James (79th wk) (MD-$7.20; 1,571; $51,717). Over $51,700 (previous week, $51,600).

**"Male Animal,"** Music Box (22d wk) (C-$4.80; 1,012; $25,903) (Elliott Nugent, Martha Scott, Robert Preston). Over $19,300 (previous week, $17,000).

**"Moon Is Blue,"** Miller (82d wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Nearly $12,300 (previous week, $10,800.

**"Mr. Pickwick,"** Plymouth (2d wk) (CD-$4.80; 1,063; $29,019). First full week, $12,200 (previous week, first five performances got $9,100).

**"Mrs. McThing,"** Morosco (25th wk) (C-$4.80; 912; $26,800) (Helen Hayes). With the star's illness forcing cancellation of one performance, the show drew $19,600 in seven times (previous week, $20,100 on eight performances).

**"New Faces,"** Royale (20th wk) (R-$6; 1,035; $30,600). Almost $29,800 (previous week, $29,300).

**"Pal Joey,"** Broadhurst (39th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Nearly $39,900 (previous week, $39,700).

**"Point of No Return,"** Alvin (37th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Almost $26,400 (previous week, $22,700).

**"South Pacific,"** Majestic (180th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $49,800 (previous week, $45,800).

**"Top Banana,"** Winter Garden (44th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Nearly $39,800 (previous week, $34,400); closing Saturday night (4), to tour.

**"Wish You Were Here,"** Imperial (14th wk) (MC-$7.20; 1,400; $52,080). Complete sellout for first time, with standees at all performances and again the town's top grosser at $52,170 (previous week, $51,800).

**OPENING THIS WEEK**

**"Evening with Beatrice Lillie,"** Booth (R-$6; 900; $26,000) (Beatrice Lillie, Reginald Gardiner). Edward Duryea Dowling production of program of sketches and songs from the co-stars' former shows; opens tomorrow night (Thurs.).

# 'Language' $11,800, 'Bern.' $13,100, Hub

Boston, Sept. 30.

Two newcomers, "Bernardine" at the Wilbur and "In Any Language" at the Plymouth, bowed into town last week with satisfactory but not outstanding results. Each received lukewarm critical nods. "Bagels and Yox," in its final frame at the Shubert, rebounded from its second week, which was slapped by the Jewish holidays.

Bowing in next Monday (6) are "Jane" at the Colonial, "Paris '90" at the Majestic, and Gilbert & Sullivan Co. at the Shubert. Two week stands are skedded for each.

**Estimates for Last Week**

**"Bagels and Yox,"** Shubert (3rd wk) ($3.60; 1,700). Picked up for the the finale, winding with an okay $21,000. House currently dark.

**"Bernardine,"** Wilbur (1st wk) ($3.60; 1,200). Nabbed $13,100 for the initialer. Final week current.

**"In Any Language,"** Plymouth (1st wk) $3.60; 1,200). Fairish $11,800 for first week.

# 'MADAM' HEFTY $47,000 IN MINNEAPOLIS WEEK

Minneapolis, Sept. 30.

Second of the Theatre Guild subscription offerings, "Call Me Madam" drew virtual capacity for six nights and two matinees here last week. At $4.80 top (less for season subscribers), it grossed just under $47,000, a hefty figure, in the 1,859-seat Lyceum.

Attraction moved over to St. Paul from here, for an entire week at the Auditorium, ordinarily a two-night stand.

The South Dakota Black Hills Passion Play is current for a fortnight under Knights of Columbus sponsorship.

# 'Cuckoo' Fine 10G in 4 In Wilmington Teeoff

Wilmington, Del., Sept. 30.

Combination of first attraction of season and first in Theatre Guild-American Theatre Society subscription series, Shirley Booth in "The Time of the Cuckoo," drew excellent $10,000 gross in four performances at the 1,223-seat Playhouse Sept. 25-27. All three nights were sellouts and the usually weak Saturday matinee also came through in fine fashion.

Next premiere will be Moss Hart's "The Climate of Eden," in for three days beginning Oct. 9.

# 'Okla.' $18,800, Cleve.

Cleveland, Sept. 30.

Cleveland's legit season got off satisfactorily with "Oklahoma" last week at the Hanna. House has gone dark again until Phil Silvers in "Top Banana" arrives here Oct. 20.

Touring edition of the Hammerstein-Rodgers musical rolled up an excellent $18,800 on its eighth visit here. It played at a $4.35 top in the 1,500-seat house, managed by Milton Krantz.

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## Broadway

Ted Husing out of French Hospital following minor surgery.

Donald A. Davis, in charge of the New York branch of the Sam Jaffe Agency, made a veepee.

Clarence Brown, Metro producer-director, back from England, remains in New York briefly before heading west.

Irving Berlin may postpone one of his filmusical commitments in order to work on the next Ethel Merman legit score.

Abraham L. Bienstock, w.k. theatrical attorney, Robert Montgomery and Gardner (Mike) Cowles new additions to Macy's board of directors.

Theatrical attorney Max Chopnick in Hawaii with his wife on a holiday, in company with Ed Knopf (Metro), the D. A. Dorans (Par) and Rhonda Fleming.

Bob Hope, Les Compagnons de la Chanson, composers Rudolf Friml and Franz Waxman, as well as author Sholem Asch, in from Europe Monday (29) on the Liberte.

Howard Strickling, Metro's studio publicity chief, arrived in Gotham Monday (29) for confabs on the world preem of "Plymouth Adventure," skedded for Plymouth, Mass., Nov. 24.

Julian T. Abeles, special copyright and television attorney for Metro and 20th-Fox, back on the Queen Elizabeth after a quickie trip for some trouble-shooting on both companies' British deals that were legally stymied for a spell.

Borrah Minevitch paid Bill (Gay 90s) Hardey $1,000 for two oldfashioned wooden Indians which the former wants for his Meriville farm, located 42 miles outside of Paris. Minevitch heads for Hollywood next week before returning to his Paris home.

Chemical Bank & Trust Co. upped Francis P. Beattie, Pierce Onthank and Walter M. Ross from assistant veepees to full veepees.

Janet Rutstein, story analyst for Metro's eastern story department and daughter of the Radio City Music Hall's Esther Klar Rutstein, engaged to William Bangser, Jr. Thanksgiving wedding is planned.

Florence Prounis, daughter of Nick Prounis who operates the Versailles, N. Y., in conjunction with Arnold Rossfield, joining the John O'Malley office as account executive. Miss Prounis is a former editor of the Aspen (Colo.) Flyer.

By one of those 1,000-1 shots ex-Broadway publicist Ted Hartman, who has been vagabonding in Europe with his wife—"we live like kings on $35 a week in Innsbruck, Austria"—ran into his brother Paul (ex-& Grace) Hartman, on location with the 20th-Fox unit shooting a circus film, "The Man on the Tightrope," near Vienna.

## Memphis

By Matty Brescia

Chuck Foster held over another week at the Peabody's Skyway.

Bill Barker, Dallas VARIETY mugg, visited here last week to see his ailing mother.

Rev. Bill Riley, one of the nation's only ministerial disk jockeys, now back with KWEM.

Henry Jerome orch opened the fall season here this week in the Claridge Hotel's Balinese Room.

Katharine Cornell will tee off her southern tour with a pair of dates skedded for the City Auditorium, Feb. 10-11.

Wild Bill Elliott, western filmster, made several TV shorts during his sojourn here with his rodeo at Mid-South Fair.

Bob Johnson, Press-Scimitar's TV and feature editor, will trek to Hollywood next week as guest reporter for NBC and Young & Rubicam.

Mayor Watkins Overton and his bride (nee Helen Parker, woman's director of WHBQ, Mutual outlet here) just returned from a honeymoon cruise to the Caribbean.

Henry Slavick, general manager of WMC and WMCT, Memphis' only TV outlet, heading local radio committee for annual NARTB district powwow skedded here next week.

## Miami Beach

By Larry Solloway

U of Miami Ring theatre staging "Our Town" as next presentation, end of month.

Former "Freckles" of Our Gang pix, Jack Ray, working for Muntz TV stores here.

Clover Club's Jack Goldman returned from talent buying trip to Las Vegas, New York.

Comic Milt Ross and thrush Louise Brown held over at Casablanca for third week.

Joe's Stone Crabs, oldest restaurant on beach and fave show biz and newspaper fraternity reopened this week.

Martha Raye due in town from Manhattan and will rest for several weeks before reopening her Five O'Clock Club.

Sacasas orch returned to Sans Souci Blue Sails Room for third year. Danny Winchell opens in feature slot Oct. 3, with Arthur Blake due in Oct. 17 for a two week run.

Colgate-Palmolive-Peet toppers convening here at Casablanca Oct. 28. Harry Kilby setting show featuring topliners for the occasion. Being paged are Jean Sablon and Denise Darcel.

## San Francisco

By Ted Friend

Les Brown at the Fairmont Hotel.

Freddy Martin inked into Mural Room of the St. Francis, Oct. 28.

Anne Belfer, pressagent for Frisco North Coast, to L. A. for weekend.

Randolph Hale, legit operator and producer, back from "Nina" looksee in Portland.

Dennis Day, Phil Harris, Tony Martin and Bell Sisters headlining Western Living and Home Exposition at Civic Aud.

Norman Newman, film buyer for North Coast Theatres, due for conferences with Graham Kislingbury, local district manager.

## Chicago

Leo Zabelin, Chi VARIETY staffer, to L. A. on vacation.

Bambi Linn & Rod Alexander in for rehearsals of the new Palmer House show opening Oct. 9.

Danny Newman flew to New York for the flack job on "The Big Leaf" which opens at the Selwyn Oct. 8.

Peter Lind Hayes & Mary Healy headline the Chicago stage show for two weeks starting Friday (3).

Benn Reyes and wife planed to London, Rome, Paris, and Madrid looking for play and film teevee properties.

Jeanette MacDonald in for a concert with Gene Raymond, who makes a guest appearance at Loyola Drama Festival.

John Wharton, Playwrights Co. lawyer, in town to gander "Fourposter" at the Blackstone and to confer with George Oshrin, company manager.

John Flinn, ad-pub head for Allied Artists, in for Allied convention and also to gab with Lt. Francis Coghlin, head of pictorial branch of Navy information office, Glenview, Ill.

## Madrid

By Geeno Garr

Joaquin Gallego, RKO manager in Portugal, hospitalized at the Clinica Moderna in Barcelona.

Roberto Rizzo, pianist and singer who composes his own songs, off to wax disks and make personal appearances in Paris.

Guitarist Antonio Hernandez to Buenos Aires where under contract for the musical, "Drums of Spain," now touring Latin America.

Spanish composer Jose Santis, winner of the 1952 prize for the best Parisian song, here from the U.S. on his way back to France.

Producer Luis Spota and actress Gloria Marin, wife of Jorge Negrete, have agreed to come to Spain for a film in which Argentine actor Manolito Fabregas will co-star.

Director Lucas Demare, comedian Luis Sandrini and his wife Malvina Pastorino, all from Argentine, will do pic, "Vampire of Granada" here. Work will start late in September.

Argentine impresario Mario Madariaga here on his way to Paris for confab with Luis Mariano, Lady Patachou and Edith Piaff about their playing in Spain first and then a tour in Latin-American countries.

## Vienna

By Emil W. Maass

Karl Foederl, Austrian composer, reopened his renovated Cafe in Ottakring.

Carl Zuchmayer scripting his book, "Angels of Loewen," for Dillens Film Co.

State Opera singer Hilde Zadek inked by N.Y. Met for three months of appearances.

Paul Kling, concertmaster of Vienna Ton Kuenstler, off to Tokyo for two-year engagement.

Dillenz Film Co. inked Curt Juergens for title role in Ferdinand Raimund's "The Spendthrift."

The comedy, "Goodbye My Fancy," by F. Canin, being translated by Joe Glenn for Volkstheatre here.

Willi Forst will direct the film, "White Horse Inn," with Johannes Heesters, Hannerl Matz and Paul Hoerbiger in leads.

## London

Charles Tucker planed to New York on a routine looksee.

Evelyn Knight booked as the coronation cabaret attraction at the Bagatelle restaurant.

Jose Ferrer, in London to film "Moulin Rouge," has taken a long-term lease on an apartment here.

Betty Hutton guest of honor at last week's Variety Club luncheon. She will broadcast direct from the Palladium next Saturday (4).

Frankie Laine, now vacationing on the Continent, due back in London this weekend; gives his farewell concert at the Granada, Tooting.

Jack Hylton planed to New York over the weekend to set casting details for his upcoming West End productions of "Stalag 17" and "The Shrike."

Marta Toren and her screenwriter husband, Leonardo Bercovici, in for a short stopover here enroute to Rome where she is to star in a Technicolor film, "The Life of Puccini."

After being held up for several months waiting for "La Ronde" to finish its record-breaking run at the Curzon, where now in its second year, "Kon-Tiki" will get the British preem Oct. 10.

Al Daff, Universal executive veepee, here from the Continent for a quick check of British operations. Douglas Granville, the company's local rep, sails next week for homeoffice confabs.

Neighbors in New York, Fredd Wayne and Gene Lyons are now playing in neighboring West End theatres. Former is in "South Pacific" while the latter is the star of "The Troublemakers."

Arthur Blake returned to New York on the Liberte after a three-month cabaret and vaude tour of Britain and Sweden. He is now prepping a new act which he will open in Hollywood this fall.

## Las Vegas, Nev.

By Bill Willard

Lilly, exotic terper, in for long term at Silver Slipper.

Ray Bolger and Lisa Kirk to open new Sahara Oct. 7.

Cover Girls prance into Silver Slipper Oct. 10 for indef stay.

Willie Shore terps into Last Frontier Friday (3) for a fortnite.

Little Theatre prepping "Goodbye My Fancy" for November run.

Lili St. Cyr and Russell Nype a marquee twosome at El Rancho, Oct. 15.

Dr. Giovanni added to "Hollywood Scandals of '53" package at El Cortez.

Press Club annual "Branding Iron Revue" already a sellout for one-nighter at Sahara, Oct. 28.

Margaret Whiting autobahned in from Coast to ringside at the Flamingo for Jack Smith's songspiel.

Frank Sennes' "Peep Show" adds De La Rosa Quintet in headline slot for last two frames of Desert Inn fling.

Harry Belafonte to receive first local showcasing on Henny Youngman show opening at Thunderbird tomorrow (Thurs.).

Howard Hughes planed in with Mitzi Gaynor for quickie Sunday eve rounds and back to huddles with Stolkin syndicate.

"Minsky University" students taking two-week layoff here before treading Desert Inn boards for a month beginning Oct. 14.

## Paris

Rene Fraday back from Italian talent-scouting tour.

Hazel Scott giving two concerts at Salle Pleyel in October.

Buster Keaton beginning four-week date at Cirque Medrano.

Martine Carol nursing a fractured foot after a studio accident.

Arthur Rubenstein in town for Chopin Recital at Salle Pleyel Oct. 3.

Sacha Guitry opening revival of his "Don't Listen, Ladies" at Varieties.

Jean Image finishing up his second, full-length animated film, "Bonjour Paris."

Frank M. Folsom, Radio Corp. of America prexy, here for a European look-see.

Sidney Shelly scripting for the Sheldon Reynolds "Foreign Intrigue" series here.

Jean-Louis Barrault-and-Madeleine Renaud Co. to leave for U.S. and Canada tour Oct. 1.

Orson Welles' Cannes prizewinner "Othello" opening here at a Champs-Elysees smallseater.

Al "Fats" Edwards taking over Chez Inez, with Inez Cavanaugh away for a song date in Madrid.

Romain Coolus, playwright and journalist, given formal state funeral at Pere Lachaise Sept. 12.

Madeleine Robinson to do Gabriel Aront play, "Woman of Clover," at Saint Georges Theatre.

Roland Petit and Renee Jeanmaire to do a new ballet for the Opera to be called, "La Vie Parisienne."

L'amiral, small Champs Elysees nitery, reopening for third year with the same show, "Belles Mentalities."

Lou Walters interested in importing Folies-Bergere mannequins for N. Y. and Miami Latin Quarter shows.

Jean Marais with Pabst pic, "Moment of Conscience," just completed in Rome, back to star in new French film, "Call of Destiny."

Muriel Gaines hospitalized with an abdominal disorder and Gallic chantoosy Gilda filling in for her at Cafe Society Montparnasse.

## Philadelnhia

By Jerry Gaghan

Catalina Show Bar, North Philly cafe, celebrates first anni next week (6-11).

Jules Falk, local concert impresario, returned after three months in Monte Carlo.

Nick Garry, WHAT disk jockey, returned to the Penn Sheraton as featured singer in hotel's Persian Room.

Comedienne Ann Howard left to join husband Charley Howard, now working in Miami's Sherry Frontenac.

Chubby Stafford, personal manager of the Stone & Shine comedy duo, has turned them over to Abbie Greshler.

William Rittenhouse, prexy of Retail Liquor Dealers of Pennsylvania, is organizing a drive for extension of Saturday midnight closing to 2 a.m.

The Philadelphia Orchestra and the musicians union (Local 77) have inked season pact with the tooters weekly pay hiked $15 to a minimum of $135.

## Dallas

By Bill Barker

Kenny Sargent joined KLIF, with two daily deejay shows.

Carl Ravazza into Mural Room of Baker Hotel for a fortnight.

Johnnie Ray, with Chuck Cabot orch, a four-night hit at Sky Club.

Harry Richman, Century Room headliner, guested with Joe Reichman, WFAA deejay.

Allen Merriam, Times Herald's chief editor, named to State Fair of Texas directors' board.

Paul Lavalle will lead 4,000 musicians Oct. 15 in fifth annual Cotton Bowl Music Festival at State Fair of Texas.

Oscar Kosarin will baton "Show Boat," St. John Terrell's Motor Music Circus opener, at State Fair of Texas, Oct. 4-19.

Producer Jerry Wald addressed Southern Methodist U.'s drama department, then presented leather-bound script of "The Lusty Men." Pic world preems here Friday (3), with Robert Mitchum, Marilyn Maxwell and Arthur Hunnicutt doing personals here and in other Texas cities.

## Portland, Ore.

By Ray Feves

"South Pacific" with Martha Wright looms SRO at the Auditorium for week starting Oct. 13.

Gloria Swanson in town for a couple of days to display her new line of clothes at a local emporium.

Bedell & Matson with Gerri Sullivan at the Castle Club. Marty Allen & Mitch Dewood clicked with new act last week.

Robert Young, Dane Clark and Nancy Kelly in "Country Girl" booked into the Mayfair Theatre for three days starting Oct. 23.

First Drama Quartet in "Don Juan in Hell" will have Les Thomas as new company manager in legiter's sellout at the Auditorium, Oct. 10-11.

## Washington

By Florence S. Lowe

Arena Theatre teeing off its season of theatre-in-the round with Eugene O'Neill's prize winner, "Deside Under the Elms," starting October 7.

Joseph Yovin, motion picture boss for Department of Defense's Office of Public Information, recuperating from a heart attack at his home.

Mary Beth Larrabee, former aide to Bryson Rash, ABC White House correspondent, has joined radio staff of National Democratic Committee.

Duncan Renaldo, Hollywood's "Cisco Kid," headlines cast of the "Cisco Kid Wild West Rodeo and Hollywood Circus," which plays at Griffith Stadium next Saturday and Sunday.

"Biggest Show of '52," starring Nat "King" Cole and Sarah Vaughan, with Stan Kenton Orch, plays a one-night stand at the 6,000 seat National Guard Armory, under aegis of Super Music Corporation, next Sunday (5).

## Hollywood

The Gorgeous Georges divorced.

Billy May's wife filed suit for divorce.

Mona Freeman divorced Pat Nerney.

Anne Baxter planed in from Quebec.

Peggy Lee hospitalized for a checkup.

Arleen Whelan to San Francisco on vacation.

Rhonda Fleming planed back from Honolulu.

Paul Hesse recovering from a kidney operation.

Perry Liebers celebrated their 25th wedding anni.

Pandro Berman to Oregon on a three-week holiday.

Gracie Allen to San Francisco for a short vacation.

Randolph Scott to Washington, D. C., on personal biz.

Spencer Tracy in town after three months overseas.

Dr. Allen B. DuMont in town to gander the local TV situation.

Myron Healey broke a rib during the filming of "Son of Belle Star."

Penny Singleton to New Mexico to tee off the Community Chest drive.

Red Skelton entertained at a dinner for the International Police Chiefs.

Lena Horne and Lennie Hayton back after six months in Europe and Israel.

Olivia de Havilland guest of honor at a dinner flung by Foreign Press Assn.

Donald Hyde returned to the agency business as an associate of Paul Small.

Danny Thomas to appear in B'nai B'rith's annual fun-raising show in Detroit.

Lita Grey Chaplin sang at the 10th anni of Motion Picture Country House.

Borden Chase in from the Fiji Islands where he scripted "His Majesty O'Keefe."

Lou Costello tossed a dinner party for George Raft who is leaving soon for Europe.

Joaquin Agusti planed in from Madrid for production huddles with Frederick Brisson.

Al Lichtman in from N. Y. for sales talks with Darryl F. Zanuck and Joseph M. Schenck.

## Pittsburgh

By Hal Cohen

Slim Bryants celebrated their 18th wedding anni.

Eddie Peyton headliner for 34th anni celebration of Liberty Cafe.

Russell Whitney has joined the Playhouse School as an instructor.

Evans Family took off for theatres in Milwaukee and Washington.

Jay Hornick in town for confabs with George Murray, Casino manager.

Beatrice Sharp convalescing at D. T. Watson Home from polio attack.

George Claire now agenting Jackie Heller's Carousel exclusively.

Jack Balmer quitting as "Ice Capades" treasurer after three years.

W. C. Handy due Friday (26) for Negro talent hunt show at Schenley H. S.

Patricia Allen is new subscription secretary here for Theatre Guild-ATS.

Eileen Wilson headlining Copa this week and Maurice Rocco ditto at Carousel.

Molly Picon booked by Andy Chakeres for the Horizon Room week of Oct. 13.

"Stalag 17," with John Ericson, will be the Nixon's attraction for New Year's week.

Nite Court comedian Tiny Miller dropped 60 pounds during his seven-week hospital siege.

Larry Storch booked into the Copa week after next, right after "Cavalcade of Stars" fades.

## Omaha

By Glenn Trump

Mal Dunn's band into Music Box.

Lambert Bartak orch played Peony Park.

Comedienne Jeanie Leitt opened at Colony Club.

Gene Autry Indians booked for Ak-Sar-Ben Rodeo Oct. 3-12.

Organist Steve Stephani set at White Horse Inn of Regis Hotel.

Lucile Norris handling piano-organ at Airport Hayden House.

Fuzzy Plunkett's tent show back in western Nebraska for late dates.

Joni Lynn getting feature billing as vocalist for Jimmy Palmer orch.

State Fair girl shows took their annual beating in the press. Msgr. Maurice W. Helmann, editor of a Catholic paper in Lincoln, said he can't understand how anyone would condemn bingo and "ignore the base immorality" of such shows.

# OBITUARIES

### M. H. (DEKE) AYLESWORTH

Merlin Hall (Deke) Aylesworth 66, first president of NBC and former prez of Radio-Keith-Orpheum and its various affiliated outfits, and later publisher of the N.Y. World-Telegram, died Sept. 30 in New York after a lengthy illness. Details on Page 2.

### HARRY SHERMAN

Harry Sherman, 67, pioneer film producer, died Sept. 25 in Hollywood after two surgical operations. His show business career began as operator of a theatre circuit in the Minneapolis area. Later he became a film distributor and one of the founders of Alco Exchanges, operating in midwestern and northwestern states. In the silent films era he controlled, at one time, the western release rights to "The Birth of a Nation."

Sherman's first venture as a producer was in 1916, in association with George Lane Tucker. Subsequently he produced for Pathe and Metro. His Harry Sherman Productions was formed in 1936 and introduced "Hopalong Cassidy" with about 50 westerns.

Among the other pictures he produced were "Buffalo Bill," "Woman of the Town," "Parson of Panamint," "Tombstone," "American Empire" and "Ramrod." His last was "Four Faces West," released by United Artists in 1948. He had been readying a new western series, "Hashknife Hartley."

His daughter, Teddi, a screen writer, and another daughter survive.

### ALBERT E. NEWMAN

Albert E. (Red) Newman, 67, long-time star of the annual Dumbbells Revue, died Sept. 26 at Wasaga Beach, summer resort near Toronto, where he had owned and operated a summer hotel for several years.

Cockney comedian, whose trademarked song from World War I days was "Oh, Oh, Oh, It's a Lovely War," joined the 9th Battalion, 3d Canadian Division, whose shoulder patch was a dumbbell. From concert parties in France, he became tar of the all-male "Dumbbells evue" which toured Canada with wo new productions annually un-il 1930 and once had a 16-week ngagement in New York. He later tarred in several Canadian radio eries based on the British music all format and made several recordings for RCA Victor.

Survived by widow.

### WALTER H. MORDAUNT

Walter H. (Hal) Mordaunt, 82, egit actor, died in Buffalo, recent-y. After many years of dramatic tock in California around 1900, he ame east where he appeared in umerous Cohan & Harris productions. He later operated stock ompanies in Michigan and the idwest for W. S. Butterfield and ppeared in Buffalo at the old eck, Lyric and Academy. In the 920s, he directed the Buffalo Gar-y McGarry Players. At the time f his death he was drama director St. Joseph's Collegiate Institute Buffalo.

Survived by his wife, Margaret yan, who was a w.k. stock player, daughter and two sons.

### RAY MALA

Ray Mala, 46, screen actor, died a heart attack Sept. 23 in Hol-wood. Born in Alaska of an merican trader father and an Es-mo. Mala made his screen bow Ewing Scott's "Igloo" in 1932, d two years later starred in etro's "Eskimo." Among his een credits were "Last of the ans." "Call of the Yukon," awk of the Wilderness," "Mu-y on the Blackhawk," "Green ll," "Zanzibar" and "The Tut-of Tahiti." His last appear-te was in "Red Snow."

Between pictures he had worked an assistant cameraman at 20th-

### HARRY A. MORRISSEY

Harry A. Morrissey, 60, former ude performer, died of a heart ack Sept. 12 in Burbank, Cal. began his career with his two ters, Dollie and Stella, in an act own as the Morrissey Sisters & os. He later teamed with Frank eeler and then with Joe Young. also toured the Mutual bur-que wheel with his own show, he Parisian Flappers."

n addition to Dollie, another ter and a brother survive. Mor-sey was an uncle of Charles rrison, owner of the Mocambo, llywood.

### RALPH TRIER

Ralph Trier, 87, retired chair-n of the board of Playbill, Inc., publishers of the Playbill, mag program used in New York legit, died Sept. 25 in New York. Playbill, Inc., also published the Metropolitan Opera House program.

Trier joined Playbill, formerly known as the New York Theatre Program Corp., in 1892. He became its president in 1917, chairman in 1936, and had retired in 1949.

His wife survives.

### BRUCE MITCHELL

Bruce Mitchell, 70, pioneer film director, died Sept. 26 in Hollywood after a long siege of anemia. A civil engineer by profession, Mitchell became interested in pictures back in 1912 through a meeting with Mary Pickford. Among the films he directed were "The Cloud Patrol," "The Air Ranger," "Love's Whirlpool" and others. In 1934 he turned to acting, and retired 12 years ago.

His widow, Edith, survives.

### WM. B. STEVENSON

William B. Stevenson, Jr., 65, who helped develop the first phonograph cabinet for the Victor Talking Machine Co., died Sept. 20 in Burlington County (N. J.) Hospital.

A resident of Moorestown, N. J., Stevenson retired last April as consultant for the styling department of the RCA Victor Co., where he was employed for 43 years.

His wife, son and daughter survive.

### PAUL E. FAUST

Paul E. Faust, 75, pioneer Chicago advertising exec and a founder of the American Assn. of Advertising Agencies, died Sept. 23 in Evanston, Ill. Entering the advertising field in 1900, he became a partner in the Mitchell-Faust agency founded in 9114. In 1948 he organized and became secretary-treasurer of Feature Radio, Inc.

Survived by two daughters and three sons.

### FRANCES ALDA

Frances Alda, operatic diva of another era, died Sept. 20 in Venice. Miss Alda was on her way to Milan for the gala concern directed by her old friend, maestro Arturo Toscanini, at the La Scala Opera House in Milan.

She is survived by her husband, Ray Vir Den. The prima donna was formerly married to Giulio Gatti Casazza, head of the Met, whom she divorced in 1928. She was born in New Zealand.

### JOHNNIE VINCENT

Johnnie Vincent, trumpeter in the Harry James band, died Sept. 23 in Manhattan Beach, Cal., when the light plane he was piloting crashed into the ocean off Manhattan pier, exploded and burned.

His companion, Nina Ricks, also died in the crash.

### JOSEPH L. FINIGAN

Joseph L. Finigan, 44, owner of the Marina Theatre, St. Andrews, N.B., died in that city Sept. 19 after a brief illness.

Survived by his wife, a daughter, three sisters and two brothers, one of whom, Edward, was associated with him.

### CARLISLE JONES

Carlisle Jones, 55, screen publicist, died Sept. 23 at the veterans' hospital in Sawtelle, Cal., after a brain operation. At one time he was publicity director for Columbia Pictures and served for 20 years at Warners.

He was a veteran of World War I.

### MAY BRETONNE

May Bretonne, 92, stage comedienne for more than 60 years, died Sept. 28 at the Actors Fund Home, Englewood, N. J. She had been billed as "The Cowgirl Comedienne."

She was the widow of William T. Chatterton, legit character actor.

### LANGDON C. WINGHAM

Langdon C. "Butch" Wingham, 55, branch manager of the Loew's exchange in San Francisco, died suddenly Sept. 22 at his home there. He had been with the exchange since 1939.

Wife and son survive.

### FREDERICK SPEARE

Frederick Speare, 54, veteran actor and producer of ABC's "Career Theatre," died Sept. 22 in Hollywood following a heart attack. He also operated a radio and TV school there.

Survived by widow and a son.

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**Mrs. Meta Hoffman,** 69, mother of Irving Hoffman, columnist and drama critic of the Hollywood Reporter, died of a cerebral hemorrhage Sept. 28 in New York. Surviving, in addition to her son, are her husband and another son, Leonard, a screen writer.

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**Jess Wolf,** 60, special effects technician, died Sept. 25 in Tuscumbia, Mo., as a result of a premature dynamite blast while on location with the 20th-Fox production, "Baptism of Fire." He had been with the studio 23 years.

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**Darwin K. (Bud) Keller,** 50, former night club operator, died in Toledo Sept. 23 of a heart ailment. He formerly operated night clubs in Orlando, Fla., and New Washington, O.

A sister and brother survive.

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**Mrs. Rosa Gottlieb Mohaupt,** 47, concert violinist and librettist, died Sept. 24 in New York. She was the wife of composer Richard Mohaupt.

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**Clifton E. Adair,** 56, president and founder of Liberty Film Lines, Inc., and veepee of Film Transfer Co., both Dallas, died in Denton, Tex., Sept. 16.

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**Shelley E. Tracy,** 61, retired ad agency exec, died Sept. 16 in Santa Barbara, Calif. He was a cofounder of Tracy-Locke Co., Dallas ad agency.

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**Gordon Crawford,** 62, former chairman of Highland division, Scottish Community Drama Assn., and author of many plays, died in Inverness, Scotland, Sept. 18.

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**Walter Byron Smith,** 92, vaude stage manager for over 50 years, died in Bognor Regis, England, Sept. 16.

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**George C. Rothermel,** 64, former member of the old Philadelphia Opera Co., died in Philadelphia Sept. 25. His brother survives.

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**Fred R. Bahr,** 50, motion picture and TV prop man, died Sept. 20 at Motion Picture Country Home in suburban Los Angeles.

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**Shafter G. Jones,** 31, with the Royal United Carnival shows, was killed in an automobile crash east of Waterloo, Iowa, Sept. 23.

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**Mother of Hugh McGregor,** owner of the Ritz, Arcola, Ill., died recently in Terre Haute, Ind.

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**Mother,** 84, of Joel Levy, of Loew's Theatres film booking department, died Sept. 29 in N. Y.

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**Joseph Benn,** 89, director of film theatres in North Wales, died in Chester, England, recently.

## Wilmington Hotel

Continued from page 1

the non-Negro rule might be allowed to drop.

Entire matter was handled in that way, and has been played down subsequently. Those instrumental in the move hope to remain in the background, primarily to avoid involvement in possible future incidents which might impair their usefulness in similar situations.

Under the revised policy, Negro members of the "Eden" cast, numbering 12 of the 27-actor troupe, will not only be accepted as guests at the hotel, but will have the use of the dining room and all other facilities of the establishment. It's regarded as an encouraging move in the efforts of actor-manager groups to improve the hotel situation for Negroes on the road, particularly in southern and semi-southern cities.

## Ike's Spot Splurge

Continued from page 1

terms of a 52-week contract, it's the equivalent of a $35,000,000 deal.

A source close to the deal said this week "the money is pouring in."

Ted Bates is the agency handling the $2,000,000 spot splurge.

### Chevrolet's Mutual Deal

Meanwhile, Chevrolet division of General Motors will pick up the tab for the Mutual coverage of the elections on Nov. 4. Web will cancel out its regular shows (except for news periods) after 7 p.m.

It means added coin for the web, which had no national sponsor for its conventioncasts and instead co-opped the Chicago pickups. On the other skeins, Admiral (ABC), Philco (NBC) and Westinghouse (CBS) are sponsoring Election night coverage.

MBS will feed its 560 affiliates and also pick up numerous points to give full reports on important local, state and county contests. Full stable of MBS commentators and newsmen will be used and 20,000-25,000 miles of additional hookups will be used. Agency is Campbell-Ewald.

### Radio Reaps Bonanza

Politicos are using more radio this year than in the 1948 Presidential campaign, according to ABC sales toppers. Dollar volume already booked on the web as of this week is running 33% ahead of the same period in the last Presidential race.

Purchases for candidates on ABC and ABC-TV already exceed the figure for the entire campaign on the web in '48. However, at that time the video skein was not yet on the air.

Bulk of the political coin is going to radio, which the AM boys are citing as evidence that the sound medium is still potent from the point of view of its coverage, economy and impact.

Local stations are also witnessing a boom in spot biz from the candidates, with coin coming from the national committees as well as the local organizations. National Assn. of Radio & TV Station Representatives has been making presentations to the agencies involved, on the basis of helping them to use selective spotting of AM and TV to best advantage. Talk was given last week to Tucker Scott, of BBD&O, and Linnea Nelson, of Kudner, both working on the GOP timebuying. Yesterday (Tues.) the spiel was made for William White, of the Joseph Katz agency, which is handling the Democrats' purchases.

Presentations will also be made to independent citizens committees and other groups buying time for their candidates. Idea is to brief the execs concerned on availabilities in spot broadcasting.

## Radio-TV Acts

Continued from page 1

founded by the turn of events. Performers who in the past were only too anxious to embrace a cause on behalf of their favorite candidate, it's claimed, are now beating a hasty retreat when requested to throw in their support.

"It's as though they're afraid to commit themselves for fear of reprisals," one of the key committeemen told VARIETY. "Maybe 'Red Channels' and the McCarran Committee have thrown a scare into them so that they now fear publicly expressing themselves on any political issue, even if it's Democrat vs. Republican. Maybe the advertising agencies and their clients, serving both Republican and Democratic consumers, don't want to risk having their talent identify themselves with one or the other. Whatever the reason, there's an almost ominous cloak of secrecy and silence veiling the retreat of show biz personalities."

From the networks and the agencies, however, have come categorical denials of any pressure being exerted on talent to "lay off" either on behalf of Stevenson or Eisenhower. Some of the agencies assert that such dictation would be preposterous in view of the fact that the key agency personnel are themselves divided in favor of one or the other candidate.

The networks take the same view. At CBS, for example, it's no secret that, while board chairman William S. Paley's sympathies lie with the Eisenhower camp, the network's president, Frank Stanton, is a Stevenson supporter.

## Ardrev Group Produces Stevenson Pic for Tele

Screenwriter Robert Ardrey and a group of associates have turned out a 15-minute documentary on Gov. Adlai Stevenson at a cost of $3,500. Unusual twist, according to Ardrey, is that Hollywood professionals had estimated a $15,000 budget would be required.

Ardrey and an associate, Joseph Parker, lensed the film, "The Stevenson Story," in Illinois. Also participating in the production were Philip Dunne, Ernest Pascal and Julius Epstein. Film is designed for TV-ing.

## Chaplin Bid

Continued from page 2

taken by the West towards intolerance since the freedom-loving countries went to war in 1939 to put down totalitarian ideas." The paper concluded with a plea to America not to copy the Hitler tactics, because Chaplin "uses his genius to preach the gospel of peace and plenty in a world arming for war." The Observer said that should the American authorities revoke Chaplin's permit to return, they would be acting "within their own rights but rather shabbily and with little sense of logic."

Reynolds News made the Chaplin story its front-page lead and carried quotes from prominent British film personalities, all of whom were unanimous in extending a welcome to Chaplin to stay and work in London.

All the national press covered the Chaplin arrival from Cherbourg and followed up with further feature stories following his Savoy press conference.

The Chaplin welcome has been spontaneously echoed by the press of the country and this has been followed by an invitation from the corporation of Blackpool, leading northern pleasure resort, for the Hollywood star to visit the city. Assurance has been given that the entire promenade would be closed, so that Chaplin could drive comfortably through with his family. This is the first time in the history of Blackpool that such an assurance has been given.

## MARRIAGES

Cecilia Violenes to Charles Carter, New York, Sept. 27. Bride is platter spinner on WOV, N. Y.; groom is an artist.

Janie Janvier to Fredric Stange, Greenwich, Conn., Sept. 24. Bride is actress-singer in Broadway musicals; groom is former director at WPIX, N. Y., and is TV producer with U. S. Navy at Port Washington, L. I.

Carla Alida Dembow to G. Peter Jennewein, Sept. 27, Larchmont, N. Y. She's the daughter of Mr. and Mrs. Sam Dembow, Jr.; bride's father is the vet showman.

M'Liss McClure to Dr. Samuel Rothschild, Las Vegas, Sept. 23. Bride is a screen actress.

Mitzie Steiner to Jack Tolen, Pittsburgh, Sept. 27. Bride is on staff of WDTV there; groom is a director at station.

Janiel Stump to Bill Machiko, Pittsburgh, Sept. 15. Groom is with Baron Elliott band.

Marie Martino to Lt. Alex Manos, Philadelphia, Sept. 6. Groom is the son of Mike Manos, western Pa. circuit operator.

Lida Livingston to Carl Perutz, New York, Sept. 25. Bride is New York manager of Margaret Ettinger's publicity firm; groom is a mag photographer.

Carol Virginia Wilkins to Capt. Kenneth Seeman Giniger, Arlington, Mass., Sept. 27. Bride is a ballet dancer; groom is Prentice-Hall editor-in-chief on leave to the U. S. Army.

## BIRTHS

Mr. and Mrs. Jim Conway, son, Chicago, Sept. 22. Father is a Chi CBS-WBBM announcer-emcee.

Mr. and Mrs. Arthur Pine, son, New York, Sept. 22. Father is a publicist.

Mr. and Mrs. Wallis C. Smith, daughter, Shaftsbury, Vt., Sept. 24. Father is lithographer and m.p. operator, formerly stage manager Berkshire Playhouse and Technical Director Goodman Theatre.

Mr. and Mrs. Joseph Chovelak, daughter, Chicago, Sept. 14. Father is a Chi NBC engineer.

Mr. and Mrs. Robert Lowery, son, Hollywood, Sept. 24. Mother (Jean Parker) and father are film players.

Mr. and Mrs. William Wyler, son, Rome, Italy, Sept. 25. Mother is former actress Margaret Tallichet; father is film director.

Mr. and Mrs. Edwin Hubbell, son, Santa Monica, Cal., Sept. 24. Father is a still photographer at Metro.

Mr. and Mrs. Ray Yeager, son, Oakland, Sept. 20. Father is KROW's assistant program director.

Mr. and Mrs. Gordon Russell, daughter, Sept. 28, N. Y. Father is a legit actor; mother is Ginger Russell, an actress.

Mr. and Mrs. David E. Green, daughter, New York, Sept. 25. Mother is model Jody Ward; father is a publicist.

# PAUL WINCHELL
and
# JERRY MAHONEY

**Beginning Another Season for SPEIDEL and CROSLEY**

on

## NBC-TV

**Mondays, 8 P.M., EST**

## RCA VICTOR
RECORDS

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*Bookings:* WILLIAM MORRIS AGENCY

OCT 9 '52 A

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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# PEAK BIZ IN TIN PAN 'VALLEY'

## Dems, GOP Spending 'Every Nickel They Can Raise' on AM-TV Windup

Despite charges and countercharges of "the other fellow is spending more money than us on a radio and tele blitz," both major political parties are going ahead with plans for heavy broadcast campaigns to push their candidates in a dozen critical states. Each will spend "every nickel they can raise," according to informed industry sources.

Although a $2,000,000 plan had been blueprinted for the Republican candidate, the expenditures in behalf of Gen. Eisenhower will probably not reach that figure, due to the fact that the funds may not be raised. It's likely, however, that several hundred thousand dollars will be collected for this purpose and the plan scaled down accordingly.

National Assn. of Radio & TV Station Representatives during the past two weeks held spot clinics with Tucker Scott, of BBD&O, and Linnea Nelson, of Kudner, for the GOP; and with William White, of Joseph Katz agency, for the Dems. Both parties asked the reps to provide them with data on availabilities and the individual stations' policies regarding political spots. Both said that orders, accompanied by checks and instructions, will be in the hands of the reps by this week.

**No Time Relinquished**

The Dems' blast at the GOP plan questioned the ethics of big corporations giving over their time to the Republicans. However, NARTSR conducted a survey of its members Monday (6) and reported

(Continued on page 50)

## $50,000,000 'Gamble' Hit For Video; Films Might Take the Hint—Sarnoff

Brigadier-General David Sarnoff, for all of television's inroads on the picture business, adheres to the premise that "give the public outstanding pictures and they'll leave their homes to see them."

On the subject of subscription TV, he repeats that "since we all know that the industry has several devices for so-called tollvision or paid TV, obviously the public demand for it is limited, else we would have been compelled to service the public."

"Of course," he continues, "whereas the broadcasting industry put $50,000,000 on the line before a dime came back to it from TV, Hollywood refuses to give its best pictures to TV, on a sponsored or subscription basis, for the very good reason that a $1,000,000-$2,000,000 production gets back $3,000,000 to $10,000,000 at the theatre boxoffices. Obviously that is better business than the relatively few thousands from TV, but suppose also that, like TV, it experimented — maybe the grossing potentials will not be as limited as appears to be now."

## Too Much Hubbub, Hub Station KO's Ray Vocals

Boston, Oct. 7.

As a result of phone calls and letters from femme listeners squawking that the wailing of Johnny Ray is not conducive to efficient housekeeping, general manager Norman Furman of indie WBMS has ruled that henceforth airing the singer's disks will be tabu over his station.

According to housewives, Ray's vocal calisthenics disturb the serenity of their homes, making chores difficult. Consequently, station is substituting the more melodic show tunes and light classical numbers for "Cry" and "Little White Cloud."

## Candidate AM, TV Pull Blurred Till Campaign Windup

Comparative radio and television popularity of the two Presidential candidates, which might be judged from the size of the audiences tuned into their campaign speeches, will not be pinpointed until about a week before the election. Execs of all the rating services and major networks believe that any attempt to measure such popularity at this time would be foolhardy and at best would give only a confused picture of the actual situation.

Chief reason for their attitude is the fact that there are so many factors which could confuse the issue. It's pointed out, for example, that the choice of networks to carry

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## N.Y. French Casino Woos Sugar Ray's Fancy Dance

Deal is on for middleweight champ Sugar Ray Robinson to play the French Casino, N.Y., starting Nov. 7. Last week Robinson signed an exclusive theatrical representation deal with Joe Glaser's Associated Booking Corp. Boxer has been working on a dance turn which he has performed on television.

The French Casino has been angling for several names. Spot had put in bids for Milton Berle and attempted to get the Ritz Bros. Both turned down the offer and the cafe has been shopping around for another angle to hypo biz.

Glaser, incidentally, also worked out several one-night deals for Jersey Joe Walcott when he held the heavyweight crown.

## NASHVILLE MINTS COIN FROM CORN

By HERM SCHOENFELD

Nashville, Oct. 7.

Nashville, population 200,000, is today the hottest music town in the country. While Tin Pan Alleyites have been singing the blues for the past few years, the self-styled hillbilly publishers and songwriters have their "Tin Pan Valley" here, mopping up with an unprecedented succession of country clicks that have turned all ears in the music biz southwards to Tennessee.

Nashville's music biz has already showed that it's no freak one-shot operation. It's demonstrated over the past 10 years that there's as much solid loot in the hominy-grits market as there is in the standard business. Although no precise statistics are available, trade execs estimate that the folk and country field now accounts for about one-third of the total sheet music and disk gross sales. That is the result not only of such spectacular hits as "Tennessee Waltz," "Cold Cold Heart" and the current "Half as Much," but in the stream of steady-selling hillbilly numbers which never even impinge on the metropolitan cities.

With Nashville as the core, country music fans out through the south, from North Carolina to

(Continued on page 78)

## 70,000,000 See Series on TV

World Series this year has won hands down the honor of playing to more television viewers than any other event in history. While actual ratings on the baseball classic are not yet in, preliminary estimates by the NBC-TV research department predict the games were seen by a cumulative audience of between 65,000,000 to 70,000,000 persons, topping the 51,000,000 attracted by the Republican national convention last July, the previous high.

NBC is basing its estimate on the size of the network it lined up for the games. Games are being beamed to the full complement of NBC's 64 interconnected markets, with only Albuquerque and Brownsville, Tex., excluded because they are not yet linked to the transcontinental network lines. In addition, NBC expects the Series to draw ratings of about 75, which would also boost the size of the total cumulative audience.

Another factor the web expects to hike the size of the audience is the Series' going past the first four games, which permitted for a Sunday afternoon contest. That single day probably brought in a number of viewers who previously had no chance to watch the games on their TV sets, which again would boost the overall total.

## Legit Investors 'Suckers,' 'Idealists,' Sez Sherwood; New Writers Needed

Boston, Oct. 7.

Anyone who invests in the theatre today is either a "sucker" or an "idealist," with the entire setup a "dreary economic morass," according to playwright Robert E. Sherwood, who was luncheon guest speaker at the first annual convention of the New England Theatre Conference at Hotel Statler last week. However, he did add that while there are very few suckers around nowadays, fortunately, there are still some idealists.

Stating that grave financial problems confront the theatre today, Sherwood pointed out that such successful Broadway productions as "Street Scene" and "Lost in the Stars" lost money on the road despite good biz. Revealing the gloomy fact that he's lost more money investing in his own plays during the past 12 years than he received in royalties, he paralleled his case with the discouraging experience of the Playwrights Co., which produced five hits in six tries during the 1946-49 period but failed to make money.

Levelling a beef at dramatists who fail to keep pace with the times, he also bemoaned the dearth of new playwrights, placing much of the blame of this sorry condition on lack of opportunity of youngsters outside New York and a couple of other major cities to see professional plays. He also lambasted the defeatist attitude of some of the younger scripters, who have suggested to him that there is

(Continued on page 78)

## Waldorf Wants Lillie; Dietrich, Coward Out

Marlene Dietrich has turned down making her nitery debut at the Empire Room of the Waldorf-Astoria, N.Y., and the Noel Coward possibility for this room is also up in the air, so Beatrice Lillie is being discussed.

The Waldorf's new talent operation is on a special plane, away from the general Hilton Hotels "route." The idea is to make the class room "the Palace" for unique cafe acts.

## Bonifaces Beam Because Beizbol Boffs B'way Biz

The full seven-game subway World Series between the N. Y. Yankees and the Brooklyn Dodgers increased cafe business all over town. Hotels, although below capacity, also had a considerable hypo in bookings and the restaurant business took a sharp upswing during the baseball blowoff.

The heaviest increase came in the Broadway sector with the Latin Quarter hitting the biggest gain. Assistant manager Max Selette declared there had been turnaways over the weekend. Other cafes on the Stem got hefty upbeats.

Leon & Eddie's also noted a pickup from World Series crowds. The French Casino biz improved somewhat as did the new Club 500. The eastsideries, most of which were doing well even without additional series coin, also noted a rise.

Despite the pickup, bonifaces still feel that the ideal series for niteries is one in which only one New York team participates. A winner from another city brings in a lot of additional spenders. There were plenty of out-of-towners on hand for the event ending yesterday (Tues.), but the tourism increases considerably when a team off the subway beat wins in one league.

## Samia Gamal, Pat King Team for Dallas Date

Dallas, Oct. 7.

Samia Gamal, Egyptian dancer, and sister-in-law Patricia King, 19, Houston heiress, have signed for a 10-night date at the Sky Club here.

They open Oct. 23, when Miss King debuts as a pro vocalist. Shepherd (Sonny) King, her brother, is married to Miss Gamal.

## It's Just Like Old Times; Gal Even Tossed in Pool At Marion Davies' Shindig

By SHEILAH GRAHAM

Hollywood, Oct. 7.

No one knows why Marion Davies gave the gargantuan party for Johnnie Ray last Thursday Eve.. Least of all Mr. Little White Cloud himself whom she'd never met before, and who walked around with a dazed face saying, "It's crazy—but wonderful."

The party was too fantastic to remember who it was given for or why. This was the old Hollywood as we used to read about it. Two dance orchestras, 20 serenading violinists, a Roman sarcophagus filled with magnums of champagne, 60 servants, huge tents, replicas of El Morocco (without the zebra stripes). One room supposedly represented the Stork Club, another 21. Some 50 reporters (including a rep from the Brewery Gulch Gazette from Arizona, and their relations), 25 photogs, Look, Life, every wire service, newsreels, TV, nonstop, fan mag, flash bulbs, gaudy, bawdy, it cost Miss Davies anything from $15,000 to $25,000.

But something was missing—the ghosts of Arbuckle, Clara Bow, John Gilbert, Fairbanks, Sr., Nor-

(Continued on page 79)

# Boom in Foreign Femme Film Stars As H'wood Fatales Fail to Develop

Hollywood, Oct. 7.

A whole new crop of femme stars, all foreign, may emerge from a group of Hollywood productions currently being filmed abroad. In a season when the hopper has turned out practically no new personalities of startling worth other than Marilyn Monroe—strictly American—the prospect looks promising, and Hollywood producers may well regard first glimpse of upcoming actresses with interest.

Four present Hollywood films have drawn upon fresh foreign talent, either totally or practically unknown to American audiences, for appearance opposite top male stars, and at least one more is in the immediate offing. Femmes have been cast, not because of any shortage here, but to impress new acting blood and because femmes fit more authoritatively into the story.

William Perlberg and George Seaton set a young Parisienne actress named Nicole Maurey for lead role opposite Bing Crosby in "Little Boy Lost," thesp's first American appearance. When troupe returns to Hollywood after about two weeks of locations in Paris, she will accompany it, with possibility she may remain here.

Stanley Kramer imported Italian actress Milly Vitale for "The Juggler," opposite Kirk Douglas. She arrived on Coast about four weeks ago, but now is in Israel with company, where several weeks will be devoted to exteriors.

Warners cast Beatrice Campbell, British player, with Errol Flynn in "The Sea Rogue," for her initial appearance in a Hollywood picture. Picture is being made entirely abroad, so Miss Campbell won't return here with troupe. If studio likes her work in finished product, it may then send for her.

Same studio assigned Joan Rice, whose only other American appearance was in Walt Disney's

(Continued on page 79)

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24TH 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946. (Title 39, United States Code, Section 233.)

Of Variety, published weekly at New York, N. Y., for October 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business manager, are: Publisher—Variety, Inc., 154 W. 46th street, New York 36, N. Y.
Editor—Abel Green, 154 West 46th street, New York 36, N. Y.
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2. The owner is: Variety, Inc., 154 West 46th St., New York 36, N. Y.; Syd Silverman, 154 West 46th St., New York 36, N. Y.; Estate of Sime Silverman, 154 West 46th St., New York 36, N. Y., Estate of Sidne Silverman, 154 West 46th St., New York 36, N. Y.; Testamentary trust under the will of Sime Silverman, deceased, for Harold Erichs, 154 West 46th St., New York 36, N. Y.; Testamentary trust under the will of Sime Silverman, deceased, for Abel Green, 154 West 46th St, New York 36, N. Y.

3. The known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is ......

(This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 25th day of September, 1952.

Nathan Newman,
Notary Public No. 31-8134400.
(My commission expires March 30, 1954.)

### Brahm's Anti-Lullaby

Hollywood, Oct. 7.

Director John Brahm is having no trouble readjusting himself to the tempo of telepix.

Brahm had five-and-a-half months to direct "Thief of Venice," 62 shooting days on "Miracle of Fatima," but on his vidpix debut he readily whipped through 21 script pages the first day's shooting on a three-day sked for Edward Lewis Productions' "Drawing Room A."

## W. Germany Still Favors U.S. Films

Berlin, Sept. 30.

The trend in film boxoffice popularity in West Germany's most important key cities (including West Berlin) last month showed American films still on top. U.S. pix had 43.6% of playdates as compared with 46.6% in July, followed by German films with 26.8%. French films handled 7.1% of dates while Italian pix got 3.4%.

The German pic, "Prince of Pappenheim" (Prisma) was released in a number of key cities and immediately went ahead to become first in grosses. The most successful U.S. film in August was "You're in Army Now" (WB). Next best grossing American pix were "Iwo Jima" (Rep), holding fifth spot; "Adam's Rib" (M-G), sixth; "Anne of Indies" (20th), seventh; and "Tokyo File 201" (RKO), 11th.

The most successful distributor last month was Prisma, a German outfit. Metro, which held top position in June and July, was pushed back to second spot while Warners jumped from sixth to the third. Gloria, which handles Republic product, reached the fourth place.

The public showed a preference for comedies in the month with a 35.6% ratio as compared with dramatic films, 32.7%, and adventure pix, 30.9%.

## Chaplin Guest at Royal Film Showing; Busy Paris Schedule Set

London, Oct. 7.

After a week of indecision, it is now definite that Charles Chaplin will attend the royal film performance at the Empire, Leicester Square, on Oct. 27. He will be present as a guest but is unlikely to participate in the stageshow which will follow the screening.

There is still some doubt as to whether he will be available the following week to participate actively in the command vaudeville show at the Palladium. Chaplin has heavy commitments in Paris, but if an official invitation is forthcoming, will endeavor to rearrange his schedule to make a personal appearance. If he does, he will, with other stars, be presented to Queen Elizabeth and other members of the royal family.

Meantime, press and public comments on Chaplin's re-entry hassle are continuing. Tom O'Brien, MP., chairman of the Trades Union Congress and general secretary of National Assn. of Theatres and Kine Employees, told association members at a meeting in Morecambe (coinciding with the Labor Party conference) that the decision of the U. S. Attorney General to carry out an investigation had destroyed overnight his work and that of his colleagues in favor of Anglo-American co-operation. He described the utterances as undemocratic and unfair, alleging they were designed to discredit a distinguished world citizen.

"This sort of thing," he opined, "is going to do more harm to the efforts of all political parties in this country and individuals in promoting international understanding. The genius of Charles Chaplin, and many more like him is that of artistry which must re-

(Continued on page 79)

LIDO
Champs-Elysees, Paris
"Gala"—Deuxieme Version de "Rendezvous"
de Pierre Louis-Guerin et Rene Fraday
Choregraphie Arden-Fletcher
avec le formidable comique
FRANK LIBUSE
et MARGOT BRANDER
Dix Neuvieme Semaine. 10 Attractions Nouvelles. Noveaux Tableux.
20 adorables Bluebell Girls.

## L.A. Red Hearings Recess to Nov. 17; Probers Assailed

Los Angeles, Oct. 7.

House Red probers recessed their second Coast hearings today (Tues.) after again postponing the promised windup of "odds and ends" connected with the investigation of Communist infiltration of Hollywood. Bulk of film industry witnesses originally subpoenaed for current sessions have been notified to be on hand when the committee returns here Nov. 17 for more open hearings.

Committee delved into radio and television at yesterday's session that saw a parade of 13 "uncooperative" witnesses hurl charges of "conspiracy, blacklist, collusion" at two committee members who remained to wind up this phase of the hearings. Representatives Clyde Doyle, Democrat; Donald Jackson, Republican, both from the greater Los Angeles area, withstood a five-hour barrage of largely personal invective before prepping today's windup.

Highlight of the session was a blast levelled by character actor Ed Max, who flung upon the hearing room table his World War II medals, shouting: "Take these back to Truman. They used to be known as fruit salad, now they're known as fraud salad. I was proud of them but not any longer. You've negated their importance."

Final witness was grip Paul Perlin, ousted by his IATSE local for alleged Communist sympathies, who charged the committee with

(Continued on page 54)

## Chi's Cantor-less Gala SRO for Israel; 1G Per Plate Brings $1,000,000

Chicago, Oct. 7.

Sale of $1,000,000 in Israeli bonds was made at the $1,000-a-plate testimonial dinner at the Morrison Hotel here Sunday (5) for Eddie Cantor.

Cantor, who was to have put on a one-man show, is ill on the Coast and couldn't attend. Subbing for the ailing comedian were a host of show biz names, headed by Edward G. Robinson and Sam Levenson, and including Peter Lind Hayes & Mary Healy, Monica Lewis, Danny O'Neill, Gene Raymond, Jack Carter, Jack Eigen and columnists Irv Kupcinet and Tony Weitzel.

Admission was by purchase or sale of $1,000 or more in Israeli bonds, and the room was SRO.

## Cantor May Be Forced To Sit Out Next 'Comedy Hr.'

Eddie Cantor, currently recuperating from a heart attack suffered last week, may be forced to forego his next scheduled stint Oct. 26 on NBC-TV's "Colgate Comedy Hour" under orders from

(Continued on page 79)

# This Week's Football

By HARRY WISMER

### College

EAST

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Miami (Florida)-Boston U. (Fri. nite) | Miami | 14 |
| Hurricanes will bounce back. | | |
| Bucknell-Temple (Fri. nite) | Bucknell | 3 |
| Temple still shaking from last week. | | |
| Dartmouth-Army | Army | 7 |
| The Big Green is different than Southern Cal. | | |
| Rutgers-Colgate | Colgate | 21 |
| The Red Raiders have improved. | | |
| Cornell-Syracuse | Syracuse | 6 |
| The Big Red is a small red this year. | | |
| Pennsylvania-Princeton | Princeton | 6 |
| Have to stay with the Champion. | | |
| Columbia-Yale | Columbia | 6 |
| Two well-coached teams. | | |
| William & Mary-Navy | Navy | 10 |
| The midshipmen have balance. | | |
| Holy Cross-NYU | Holy Cross | 12 |
| The Crusaders keep winning. | | |
| Penn State-West Virginia | Penn State | 7 |
| State has it this year. | | |
| Wake Forest-Villanova | Villanova | 14 |
| This is the Philadelphians' Year. | | |

SOUTH

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Clemson-Florida | Florida | 3 |
| The 'Gators could eke this out. | | |
| Maryland-Georgia | Maryland | 1 |
| Too close for comfort. | | |
| Duke-South Carolina | Duke | 12 |
| The Blue Devils show promise. | | |
| Mississippi-Vanderbilt | Mississippi | 6 |
| A traditional southern clash. | | |
| Tulane-Georgia Tech. | Georgia Tech | 6 |
| Two powerful elevens. | | |
| So. Methodist-Missouri | Missouri | 6 |
| Faurot has it this year. | | |
| Louisiana State-Kentucky | Kentucky | 3 |
| Bryant's team on road back. | | |
| Texas-Oklahoma (Dallas) | Oklahoma | 10 |
| The Sooners have found the spark. | | |

MIDWEST

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Baylor-Arkansas (Little Rock) | Baylor | 13 |
| The Bears are potent. | | |
| Marquette-Detroit | Detroit | 6 |
| The Titans should squeeze through. | | |
| Texas A & M Mich. State | Mich. State | 10 |
| The close call of last week could be a windfall this week. | | |
| Pittsburgh-Notre Dame | Notre Dame | 18 |
| The Irish have found the way. | | |
| Iowa-Purdue | Purdue | 7 |
| Boilermakers on the upbeat. | | |
| Indiana-Michigan | Indiana | 3 |
| Wolverines having a troublesome year. | | |
| Wisconsin-Ohio State | Wisconsin | 12 |
| Badgers Big Ten's choice. | | |
| Kansas-Iowa State | Kansas | 14 |
| The Jayhawkers can play football too. | | |
| Northwestern-Minnesota | Minnesota | 3 |
| Both clubs having trouble. | | |
| Washington-Illinois | Illinois | 7 |
| Elliott's team will bounce back. | | |
| Kansas State-Nebraska | Nebraska | 17 |
| Cornhuskers can roll. | | |

FAR WEST

| GAMES | SELECTION | *PTS. |
|---|---|---|
| California-Oregon (Portland) | California | 7 |
| A Far Western classic. | | |
| Rice-U C L A | U C L A | 7 |
| Pacific Coast conference much stronger this year. | | |
| Oregon State-Stanford | Oregon State | 6 |
| Their performance against Mich. State means strength. | | |

### Professional

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Cardinals-Redskins | Cardinals | 3 |
| Cards may be on the way. | | |
| Texans-Bears | Bears | 10 |
| Bears still smarting from Cardinal defeat. | | |
| Rams-Packers (Milwaukee) | Rams | 7 |
| First victory for the champions. | | |
| Giants-Browns | Giants | 7 |
| One of the great games of the year. | | |
| Steelers-Eagles | Steelers | 3 |
| They will return the compliment. | | |
| '49-ers-Lions | '49-ers | 6 |
| Everyone's talking about Buck Shaw's team. | | |

SEASON'S RECORD

Won, 63; Lost, 15; Ties, 6; Pct., 808.

(Ties Don't Count.)

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*Point margin represents selector's choice.

## Bal Tabarin in Paris To Close Indefinitely

Paris, Sept. 30.

Bal Tabarin, 50-year-old Montmartre nitery and landmark of after-dark Paris life, shutters Oct. 31. Closing is announced as being temporary, but no date for reopening has been set and no performers engaged. Report that cabaret would not reopen started when 120 members of the stage personnel including famous French Can-Can dancers received notice that Tabarin would close after present 3-year-old revue, "Reflets," completes its run. The management explained the closure is similar to previous ones because the house must undergo redecoration and repairs.

Tabarin opened in 1903 and is the only nitery of, turn-of-the-century vintage still to be operating. Since the death of Pierre Sandrini, manager and producer, the cabaret has been jointly managed by his widow and Jacques Dubout.

## CHEVALIER LOOKS COLD FOR PALACE; SET KAYE

RKO Theatres prexy Sol A. Schwartz talked with Maurice Chevalier for the Palace, New York, during his summer survey abroad, but is not too sanguine how well he will hold up, especially in light of the quick closing of Chevalier's attempt to bring back the Empire, Paris, as a revue theatre.

The Danny Kaye potential for post-New Year's is being worked out now on the Coast by Abe Lastfogel (William Morris agency).

Chevalier has been considering American dates, namely an offer to play El Rancho Vegas, Las Vegas, for four weeks, but the discussions were for him to play it shortly after the first of the year, which he will be unable to do. Meanwhile, he is still trying to straighten out his visa difficulties with the U. S. State Dept.

# HAIL CINERAMA'S B.O. PROMISE

## Cinerama—A New Milestone

Cinerama is undeniably a significant milestone in the development of the picture business and in the annals of show biz. Its likening to the impact of Vitaphone and the "The Jazz Singer" a quarter of a century ago is inevitable and obvious.

How and in what manner this new "third dimension" sound photographic technique will be adapted to the film industry, as we know it, has been answered, in a large measure, by showmen over the years because they have been traditionally resourceful in adapting all new advances. So, too, will it apply to this new invention. Maybe Cinerama will be feasible mostly for spectacles or outdoor operas. It's like saying that not every film feature has to be made in Technicolor. The current celebration of the diamond jubilee of Thomas A. Edison's recitative of "Mary had a little lamb" into a crude phonograph dramatizes what American ingenuity and industry have done to carry that forward into the $200,000,000 industry that the recording business is today. Many showmen remember the opinion of another doyen of the picture business that "this Vitaphone business can't last; people come to the movies to nap and the sound will keep them awake!"

The current debut of Cinerama at the Broadway Theatre is a collection of shorts, most of which force the conclusion that "this is the cheapest (and best) Cook's Tour possible," as it transports the audience from rollercoasters to La Scala, Milan; from Venice and Vienna to Scots drills, Spanish bullfights and, best of all, a "See America First" that is a honey.

Cinerama may not be limited to subjects of scope and size. Obviously, big musicals, under this system, could make some of those Metro and Warner Bros. filmusicals look like Fanchon & Marco units. But this new "third dimension" has other potentials, least of which is the same type of hypo for the film boxoffice as the advent of sound. The economics will fall in place thereafter if such is the case. True, there are the elements of equipment; three booths, sound-control engineer and picture-control engineer (all spelling out additional personnel); just as there is the realistic recognition that the panoramic screen, the extra booths, and all that goes with it, must cut down on the seats. The Broadway went from 1,600 to 1,250 capacity—but one thing is certain: the theatre is lit, there is a line around the block, they're getting $2.80 top on a reserved-seat basis and extra shows on weekends. This is the kind of b.o. impact that even showmen must recognize makes new scientific adventure a good payoff. *Abel.*

## H'wood Doing Its Share, Now Up To Exhibs—Zukor

Chicago, Oct. 7.

"Good pictures won't do it alone—you must go to work," more than 100 exhibitors were warned at luncheon yesterday (Mon.) by Adolph Zukor, board chairman of Paramount Pictures.

Emphasizing that he was speaking for all Hollywood producers and not merely for Paramount, Zukor told the exhibs that "Hollywood is doing its share; and you must work, harder than ever—with greater showmanship, imagination and exploitation than you've ever used before, if you want to reap the bright future of the motion picture business."

Calling television, ballgames, and special events like prizefights and election results "temporary conditions," Zukor said preselling today's films will get crowds back into the pic houses.

He predicted "tremendous changes" in the film biz, citing Cinerama and other technical advances, but cautioned that even these innovations call for "solid exploitation."

## Exhibs Stress Rise In Overhead as Key To Fight Vs. 20% Tax

While theatre business generally is taking on a firmer tone, the continuing rise in overhead is being stressed by many exhibs in their efforts to convince law-makers of the need to repeal the Federal 20% admissions tax.

It's pointed up that a flock of new pix are ringing up grosses of close to the peak 1946 level, but the operating expenses have climbed so considerably since that time that it's virtually impossible to avoid red ink in the ledgers. Only answer, say the showmen, is the tax relief.

## Negro-White Theatre In Memphis Nixed By Binford on Walcott Pix

Memphis, Oct. 7.

Lloyd T. Binford, Memphis' baffling censor czar, last week tossed a lefthook at the Joe Walcott-Rocky Marciano fight pic, released by RKO. He banned the films from playing the downtown Warner Theatre because the local house has a Negro gallery—but at the same time he okayed the fight pix to play the downtown Strand, where there are no seating facilities for Negroes.

Carroll Beasley, manager of the Strand, said his theatre had bid for the pic, but was second to the Warner house. Beasley told VARIETY that since the Warner theatre was the highest bidder here, "we naturally expected the picture to play there. But the day before the fight

(Continued on page 27)

## CINERAMA CAPACITY 35G IN N.Y. DEBUT

Cinerama will be a terrific grosser, judging from its first week ended last night (Tues.) at the Broadway Theatre, N. Y. Playing 17 shows, including three matinees Friday, Saturday and Sunday, it wound up its initial session with $35,000, or virtually capacity for the 1,250-seat house. It is playing two-a-day policy, strictly reserved-seat, with $2.80 top at nights and the lowest price 90c, for weekday matinees.

When the Broadway played legit musicals some years ago it had a 1,900-seat capacity, but for "This Is Cinerama" more than 600 seats have been removed. This was necessary to provide for the large, curved screen and additional projection booths, etc., on the main floor.

Long lines have swamped the theatres boxoffice. While the advance seat sale originally was for just eight weeks, it now has been extended to 16 weeks. Ticket agencies are flooded with orders.

For the first few days, when Cinerama had the World Series as afternoon opposition, the matinees were not completely sold out. But after the second afternoon show last Friday (3), every performance has been capacity.

## COMPARE IT TO BIRTH OF SOUND

Public introduction of Cinerama, spectacular process which gives the illusion of tri-dimension, has served to underscore the "new" possibilities on the horizon for the film industry.

Large-screen television for theatres, home-subscription TV as a new outlet for producers, and technological advances in straight filmmaking, along with Cinerama, portend startling changes for the trade. But the big question facing industry leaders centers on Cinerama.

The new film process scored a smash debut at the Broadway Theatre, New York, last Tuesday (30). It obviously thrilled the audience, and reviewers likened it in importance to the advent of sound. Numerous dailies across the country gave it page one importance.

As for its future, a couple of pioneers, in statements to VARIETY, revealed themselves to be greatly impressed with Cinerama's potential.

Adolph Zukor, Paramount board chairman, said: "Those who say they can predict what Cinerama can do are wrong for they simply don't know. But I do believe it's an opening wedge on the future, and the possibilities are enormous,

(Continued on page 26)

## 'Blossom Time' Due For Mayer Filming, Maybe in Cinerama

Louis B. Mayer's return to the picture business will probably be in a tieup with Cinerama. He now has three properties, the latest of them "Blossom Time," the Sigmund Romberg operetta based on the Franz Schubert melodies and long a Lee & J. J. Shubert theatrical property. Mayer had to sign 39 different contracts to clear "Blossom Time."

The other properties are "Paint Your Wagon," Broadway legit musical of last season, for which he paid $200,000 and a percentage, and "Joseph and His Brethren."

## RKO's New Mgt. Has No Qualms About Selling Pictures to Television

Newly-installed heads of RKO, already on record as declaring themselves "unbound by any dedication to the past" so far as television is concerned, frankly are out to grab a buck from TV if it's economically feasible over the long haul. And they'll have no qualms about exhib sensitivities.

On the Ralph Stolkin-Arnold Grant management side, there's been no pre-determination on which course the company will take concerning TV. However, persons close to the syndicate told VARIETY that it would be unwise to dismiss arbitrarily the possibilities of selling pix to video if it's to enhance the position of the company.

So far as possible exhib resentment is concerned, it's claimed that theatremen would unhesitatingly turn to entertainment other than films if it were available and if the profit potential were attractive.

"If they (exhibs) had a Walcott-Marciano fight every night for large-screen television, undoubtedly they'd take it," said a spokesman for the new owners. His point was that exhibs are not bound by any loyalty to distribs and the latter are under no compulsion to do business only with theatremen.

Part of the statement, which was

(Continued on page 71)

## Sherwood Writes for Rita

Hollywood, Oct. 7.

Columbia has closed a deal with Robert E. Sherwood for an untitled original as a Rita Hayworth starrer. Price is reported to be $50,000.

## MPEA Protests Italy Restricting U.S. Pix Imports

Italian customs authorities in recent weeks have begun to limit the importation of American films. Their action, which runs counter to the 1951 Italo-U. S. film pact, has brought a sharp protest from the Motion Picture Export Assn.

Violation of the agreement, as well as the problem posed by the reinvocation of the controversial Article X of the Italian film law, under which the Rome government fixes rental terms, will be the subject of discussion between John G. McCarthy, MPEA v.p., and Dr. Nicola de Pirro, director general of the Italian governments Entertainment Industry Bureau, this week.

De Pirro and the rest of the Italian government and industry delegation arrived in New York Oct. 6 to attend the "Salute to Italian Films Week." Among the matters he is discussing during his stay here is the proposed expansion of Italian Films Export to include actual distribution of Italo pix.

Italian customs action is a puzzle to foreign department toppers since their deal with the Italian government clearly provided for unrestricted imports. Indirect American financing of IFE to the tune of $2,500,000 over two years, coming from 12½% of the frozen U. S. earnings in Italy, was part of the same agreement. Money is

(Conlnued on page 78)

## 20th-Fox Engineers Study Eidophor In Mass. Prod. Plans

Engineers at 20th-Fox are studying improvements in the Eidophor color theatre television system, preparatory to putting the equipment into mass production. 20th-Fox owns global night to Eidophor outside of Europe.

Job of turning out the Swiss machine on assembly line basis goes to General Electric but no schedules have as yet been set. Attempt is being made to cut down the size of the projector, which was

(Continued on page 54)

## National Boxoffice Survey

### Key City Biz Holds Strongly; 'Ivanhoe' No. 1, 'Quiet' Still 2d, 'Fatima' 3d, 'Pirate' 4th

Despite TV competition from the World Series for matinees, firstrun biz shapes up very strong this session in key cities over the country. Launching of new, virile product, some of it at upped scale, is enabling many houses to land big to socko trade. Several keys covered by VARIETY, such as St. Louis, Chi and Minneapolis, were aided by cold fall weather. However, some spots noted a dent being made in the boxoffice by avid interest in the Presidential campaign.

"Ivanhoe" (M-G), which was champ last week, again is No. 1 by a healthy margin. "Quiet Man" (Rep) held in second spot for the second consecutive week after being leader in the previous stanza.

"Miracle of Fatima" (WB), fourth a week ago, moved up to third position. "Crimson Pirate" (WB) was fourth, only a step behind "Fatima." Fifth money goes to "One Minute to Zero" (RKO).

"Just For You" (Par) is capturing sixth place, while "Somebody Loves Me," from same company, will land seventh. "Monkey Business" (20th) is winding up eighth, with "Son of Paleface" (Par) in ninth slot. "Sudden Fear" (RKO) rounds out the Big 10 list.

"Merry Widow" (M-G) and "Fearless Fagan," also from Metro, are the runner-up films in that order. Former was sixth a week ago.

"Because You're Mine" (M-G), which opened hefty in L. A. and nice in Providence, continued sturdy in second week at huge N. Y. Music Hall. However, one of biggest new entries is "This Is Cinerama," series of shorts in new dimension, preemed in N. Y. in past week. It is near capacity on initial round.

"Lusty Men" (RKO), launched this stanza in five key Texan cities, shapes a winner. This Jerry Wald production is running ahead of "Blue Veil" (RKO), Wald's most recent boxoffice champ. "Way of Gaucho" (20th) is rated fair in Minneapolis. "Beware My Lovely" (RKO), also new, shapes good in Boston. "Everything I Have Is Yours" (M-G) looms fast on initial week in Philly.

"Snows of Kilimanjaro" (20th) continues smash in third round at N. Y. Rivoli. "Untamed Frontier" (U) looms nice in Baltimore. "Les Miserables" (20th), nice in Cleveland, shapes mild in Minneapolis.

"Big Sky" (RKO), sharpe in Portland, Ore., is smooth in Buffalo. "Lady Vanishes" (UA), out on reissue, is doing nicely in St. Louis and in N. Y., latter on extended-run. "Don't Bother to Knock" (20th) looks fine in St. Louis. "Horizons West" (U) is rated good in Chi. "Strange Fascination" (Col) looks mild in Cincy.

"Duel At Silver Creek" (U) shapes stout in Chi and fine in Montreal. "My Man and I" (M-G) is rated poor in Detroit and mild in Frisco.

*(Complete Boxoffice Reports on Pages 8-9)*

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# Snaper in Sharp Blast at Distributors Urges Allied Action on 'Practices'

In one of the strongest blasts yet levelled at distribs, Wilbur Snaper, prexy of Allied States Assn. of Motion Picture Exhibitors, on Monday (6) denounced at a New York press confab the "unsound business practices being used by the distributors," adding that it was the intention of many exhibs who will attend the Allied convention in Chicago, Nov. 17-19, "to urge as drastic action as necessary to correct the practices."

Pointing out that his office has been deluged daily with complaints from Allied's regional offices, Snaper asserted that "there's no sense in kidding about it any more." These complaints, he said, covered every facet of exhib-distrib relationships, ranging from bidding to print problems.

Although he did not elaborate fully on what the "drastic action" would consist of, Snaper said that some exhibs have already threatened to appeal to the Government for regulations to eliminate the "abuses." Other action contemplated, according to Snaper, would be a much stronger setup for the interchange of information regarding distrib policies. This interchange, he said, is now taking place on a broad scope, but he said he couldn't predict what would eventually evolve. Some exhib quarters thought that the new setup might result in some sort of co-relationship among the different territories in the buying of pix.

Although dropping the hint that Government regulations might be sought, the Allied prexy emphasized that his outfit didn't want Federal control. "This is an extreme," he declared.

**'Criticized'**

"I've been criticized for trying to work out things with distributors on a broad basis instead of narrowing the issues," Snaper de-

(Continued on page 20)

### 'Gum Removers'

"Gum removers," term for exhibs coined by producer Joseph Mankiewicz, was acknowledged by Wilbur Snaper, prexy of Allied States Assn., during his seething rap Monday (6) of distrib trade practices.

"Sure, we're gum removers," Snaper snapped. "With the pictures we've been getting we can't afford to hire help to do the job."

# KEY STOCK BUYS BY KEY PIC PERSONALITIES

Washington, Oct. 7.

Austin C. Keough purchased 100 shares of common stock in Paramount Pictures last month to give him a total of 350 shares, the Securities & Exchange Commission reported yesterday (Mon.) in its monthly summary of insider stock transactions. Summary covers the period from Aug. 11 to Sept. 10.

Loew's, Inc., always on the market for stock of Loew's Boston Theatres, picked up an extra 57 shares, giving the parent company a total of 129,991. Steve Broidy purchased 2,000 shares of common in Monogram, now Allied Artists, to raise his holdings to 45,299. He also owns options for 2,000 shares. Norton V. Ritchey made a gift of 1,000 shares but still owns 2,954.

Milton R. Rackmil reported purchasing his first 1,000 shares of Universal Pix common. Joseph M. Viertel acquired 750 shares of Translux common.

While the RKO Theatres deal was on the fire, the David J. Greene Trust bought 5,000 shares of common, to raise its total to 30,800. Greene also has 10,000 shares in a partnership and 3,600 owned jointly with members of his family. A. Louis Oresman bought 5,000 of RKO common, which gave him 27,100.

# Co. Prexies Would Bow to Exhibs On Arbitration Issue

Film company presidents appeared this week ready to yield ground on the arbitration front in an effort to win over exhib leaders who have balked over revisions in the projected arbitration plan made by the prexies last month.

Company heads and Eric Johnston, president of the Motion Picture Assn. of America, take up the controversial subject at a New York huddle today (Wed.), with the apparent aim of appeasing the theatremen.

It's insisted in distrib circles that all parties are equally desirous of setting up an arbitration program for the trade, and a full accord is in early prospect. In contrast to this, Allied States prez Wilbur Snaper said in N. Y. on Monday (6) in effect that completion of an arbitration setup is many months away (see separate story).

Main points fanning the controversy are provisions dealing with awards which may be decided for exhibs in disputes over clearances and phraseology which could be interpreted as giving the Department of Justice or the Federal courts a stronger voice in industry affairs.

**'Abitration Here'—Levy**

St. Louis, Oct. 7.

Declaring that the plan needs only the finishing touches, Herman M. Levy, general counsel of Theatre Owners of America, stated here today (Tues.) that he sincerely believes that "arbitration is here. There are no suggested

(Continued on page 71)

# Ross, Caulfield Named In 35G Damage Suit

Hollywood, Oct. 7.

Ross-Stillman Productions, prexy Frank Ross, his wife, actress Joan Caulfield, director and stockholder, have been named defendants in a $35,000 damage suit filed in Santa Monica by company attorney Harry Fain.

Complaint relates to "The Lady Says No," starring Miss Caulfield, that she and Ross spent promotion money "extravagantly," converted film's wardrobe to their personal use, spent sums on travel not connected with the pic, used money for personal expenses and employed persons valueless to pic.

10/8

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# Dismiss Dave Loew Suit

Los Angeles, Oct. 7.

David Loew's $202,862 suit against New World Productions, involving the Ginger Rogers starrer, "Heartbeat," was dismissed by Judge Harry C. Westover in Federal Court for lack of prosecution.

Plaintiff declared he had loaned the company $200,000 to produce the picture but had been paid only $17,135. Case had been continued several times.

# COMPO Speeds P.R. Activity

Preoccupied the past few months with the campaign to repeal the 20% Federal admissions tax, Council of Motion Picture Organizations is now set to intensify its activity along the public relations front.

Three-man exec committee helming COMPO—Sam Pinanski, Trueman Rembusch and Al Lichtman—meets in New York shortly to set the time and place for a fullscale meeting of the 31-man board. Latter conclave will be designed to get the industry org rolling at an all-out pace.

Subjects prominent on the agenda will be the "Movietime" tours and COMPO's speakers bureau lectures. Also due for discussion is the outfit's "protective" work, such as its recent success in inducing a motor car corporation to drop a campaign which, in part, urged the public to see "the best movies on TV." Message had been carried in prominently-placed display copy.

**Clark As COMPO Rep**

M. R. (Duke) Clark, former Paramount division manager, has been named a special rep for COMPO, it's announced by Robert W. Coyne, special counsel. Clark, making his headquarters in Dallas, will cover the south and west in connection with COMPO's "Movietime" and tax-repeal campaigns.

# FCC Tells Pix What TV Points It Wants Clamped

Washington, Oct. 7.

Points which the Federal Communications Commission want to hear from motion picture interests, when they begin presenting the technical and cost aspects of their case for motion picture TV channels on Oct. 20, were outlined over the past weekend in an FCC order. Commission said it would hear the initial phase of the case—presented by the Motion Picture Assn. of America and the National Exhibitors Theatre Television Committee—while sitting en banc.

There will be no cross-examination at this time, from A. T. & T., which is opposing the applications.

In the engineering testimony the Commission wants to know all about the technical requirements and standards for good theatre TV, including the argument on a wider wave band information about the audeo signal, the number of channels which would be required for a theatre system; suggested location of theatre TV service in the spectrum; and details of projection equipment in theatres, including film storage and Eidophor.

The accounting phase is to cover cost studies and use of the radio spectrum. Commission also asked for "A. T. & T. Co. price quotations." This is information the theatre people have not yet been able to obtain from the phone company.

# May 1 NPA Ease

Washington, Oct. 7.

The delayed National Production Authority order, easing construction controls on theatres and other amusement projects, has set the effective date for May 1, 1953, instead of April 1, as was informally announced several weeks ago.

Order was put out last week, with NPA Administrator Richard A. McDonald, explaining that the one-month-shove-back was necessitated by the steel strike.

### N. Y. to Europe

Richard Burton
Andre Claveau
John Ford
Leo Freedman
Philip Kenneally
Robert E. Lee
Howard Phillips
Margo Stevenson

# 'Merry Widow' 1st in Sept. B.O. Stakes, 'Paleface' 2d, 'Quiet Man' 3d, 'Fear' 4th

### Sept. Golden Dozen

1. "Merry Widow" (M-G).
2. "Son of Paleface" (Par)).
3. "Quiet Man" (Rep).
4. "Sudden Fear" (RKO).
5. "Big Sky" (RKO).
6. "Big Jim McLain" (WB).
7: "What Price Glory" (20th).
8. "Affair Trinidad" (Col).
9. "Just For You" (Par).
10. "1-Min. to Zero" (RKO).
11. "High Noon" (UA).
12. "World in His Arms (U).

Only the very strongest product was able to contend successfully with the adverse conditions last month at the nation's boxoffices. First-run theatres had to compete, first, with the reopening of schools, then the launching of strong TV show, interest in the final stages of the major league pennant races, and then the starting of the gridiron season. An added handicap was the dent put in a single night's gross by Senator Nixon's national television talk.

Exhibitors found that comedy and light material came through strongest in September, with the top spots taken by "Merry Widow" (M-G) and "Son of Paleface" (Par), according to reports from VARIETY correspondents in 24 key cities. The combination of a musical in color and the venerable stage operetta, plus the Lana Turner name, enabled "Widow" to cop first place.

Close behind was "Paleface," the Bob Hope starrer having the added assets of Jane Russell and Roy Rogers.

"The Quiet Man" (Rep) finished third and would have been higher if it had been launched earlier in the month. John Wayne starrer, one of the first Republic pictures to rate so high in the monthly national b.o. survey, not only is cutting a deep impression all over the country, but is certain to be the company's biggest grosser this year and likely one of its all-time top-grossing films.

"Sudden Fear" (RKO), a big fourth in standings last month, saw Joan Crawford swing back to the top in boxoffice popularity. While it racked up some great playdates and was high grosser in some keys, the film never got past third place all month. "Big Sky," another RKO release, copped fifth despite the handicap of lengthy running time. Some 25 minutes

(Contnued on page 78)

# McDonald Cites Trend Toward Subscription TV

Chicago, Oct. 7.

Comdr. Eugene McDonald, Jr., Zenith Radio prexy and leading proponent of subscription television, has seized upon the success of the recent theatre beaming of the Rocky Marciano-Joe Walcott heavyweight bout as further evidence of the logical trend toward boxoffice video. Calling home TV the "world's champion wrecker of boxoffice attendance," McDonald warns that theatre TV will grab off more and more major sports events and other spectacles unless home sets are equipped to compete on a pay-per-viewer basis.

Zenith topper points out that the heavyweight contest grossed nearly $400,000 from theatre TV, showing in 49 houses. And when more filmeries become equipped for tele, it'll be impossible for the big network advertisers to compete with the theatre interests, he adds. So it's his contention that only by putting home video on a subscription basis will such events be available to the entire nation.

He argues that if every theatre in the country were equipped for TV, that would add up to only 12,000,000 seats. After five years of regular telecast service there are already more than 18,000,000 home sets with an estimated audience of 60,000,000. By making the shows available to both home video, via a pay-as-you-watch device such as Zenith's Phonevision, and theatre closed-circuit TV, the entire country would be covered, McDonald states.

Looking ahead toward the potential TV audience of 100,000,000 persons, McDonald asserts that home and theatre subscription TV could tap a $5,000,000 boxoffice at 10c per viewer if only half the audience participated.

# 14 Leaders of India Pix Industry Feted in H'wood

Hollywood, Oct. 7.

Hollywood is entertaining 14 leaders of the India motion picture industry, here on a 10-day visit to the studios in the course of a four-week U.S. tour. Tour was arranged jointly by the Department of State and the major film companies.

Heading the reception committee are Y. Frank Freeman and Frank Capra.

Visiting delegation consists of Nargis, Surya Kumari, Arnudhati Kukherjee and Binai Rai, actresses; Raj Kapoor, Prem Nath and David Abraham, actors; Chandulal Sha, prexy of the Indian Motion Picture Producers Assn.; B. N. Sircar, D. Subramanyam, Keki Modi and Gohart, producers; M. R. Archarekar, art director; B. P. Divecha, cameraman, and Minoo Katrak, sound technician.

### N. Y. to L. A.

Sherrill C. Corwin
Virginia Gilmore
Martin Goodman
Raymond Massey

### Europe to N. Y.

Harold Boxall
A. P. Ruse
Arturo Toscanini
Tennessee Williams

# LE VIEN UPPED IN WB NEWS SWITCHES

Plans for closer coordination of Warner News activities was seen behind the executive realignment at Warner Pathe News, with news editor Jack LeVien taking over as assistant general manager. Change puts LeVien into a position as second in command under Warner Pathe prexy Norman Moray. Le Vien will continue as news editor of Warner Pathe newsreel but takes on the added burden of running the administrative end of the company.

Two other changes put Charles Van Bergen into assignment editor's job and Andrew Gold into position of chief of the special productions division, which is concerned with making commercial pix. The department was formerly run by Ned Buddy who has joined a company in Canada making sponsored films.

Last major assignment for Le Vien outside the country was as director of the International Newsreel Pool at the Helsinki Olympic Games, where he was the only U. S. newsreel rep on the pool which fed game coverage to western nations.

### L. A. to N. Y.

Milton Berle
Ray Bloch
Ben Blue
Jacques Braunstein
Vanessa Brown
Cleatus Caldwell
Philip Carey
Vittorio Gassman
George Glass
Richard Harmel
Henry Hull
Arthur Kennedy
Phyllis Kirk
Jack Lawrence
David A. Lipton
John Lund
Louis B. Mayer
Roddy McDowall
Ona Munson
Jack Ogilvie
Dennis O'Keefe
Harry M. Popkin
Donald Randolph
John Schlesinger
Maxwell Shane
Spyros Skouras
Howard Strickling
Glenn Turnbull
George Wells
Ralph Winters

# SPEED RKO EXEC OVERHAUL

## Some Solace

"One thing we know," said an RKO vet, "with Howard Hughes it was a case of borrowed time, but with the Stolkin-Grant management we know just where we stand—sudden death, or else."

The fast moves currently going on at RKO indicate a still faster schedule than the one announced last week by the new management. The latter had timetabled itself for "30 days to get the homeoffice operation properly screened and fully appraised; 60 days for the exchanges; and 90 days for the studio."

The jury is still out within the industry as to what degree RKO plans to continue as a film-maker and not a liquidator.

## New York Salutes Italo Filmites In Gala Opening Wedge for U.S. Mkt.

Unique merger of the European film festival technique and American-style glamor ballyhoo launched the Italian industry's big pitch for the American market this week as "Salute to Italian Films Week" opened at the Little Carnegie, New York, Monday (6) for a seven-day stand.

Event, which has the blessing and cooperation of the U. S. industry, is designed to showcase the wide variety of Italian film accomplishments, and demonstrate the rise and progress of what is now Rome's largest single industry.

"Salute Week," arranged by a distinguished sponsoring committee under the chairmanship of Winthrop W. Aldrich and with the cooperation of Alberto Tarchiani, Italian Ambassador to the U. S., got started Monday (6) with a gala premiere of Alberto Lattuada's "The Overcoat," starring Renato Rascel.

Flanked by a color guard, Mayor Vincent Impellitteri addressed the Little Carnegie audience from the festively decorated stage and extended the city's greetings to the members of the Italian delegation who had come from Rome. On the dais with the Mayor were Floyd Blair, president of the New York Philharmonic and representative of the sponsoring committee, and Comm. Nicola de Pirro, director general of the Italian government entertainment industry bureau.

Present here for the festival week are a number of Italy's pic stars, including Silvana Mangano, Marina Berti, Lea Padovani, Carlo Del Poggio, Eleonora Rossi Drago, Gino Cervi and Rascel. Directors imported for the occasion include Lattuada, Luigi Zampa, Renato

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## New Ceiling on French Cinema Ducats May Hit 'Limelight' Paris Preem

Paris, Oct. 7.

The Pinay regime, in its drive for economic stabilization here, has just slapped a ceiling on film theatre admission prices. According to the decree, the scale now can not be raised above the level of Aug. 31 this year. This might put a crimp in release plans for the Charles Chaplin film, "Limelight." Film is set to open here Oct. 30 at four of the biggest theatres, the Rex, Normandie, Marignan and Marivaux. With the enormous prestige behind it, the great publicity of Chaplin and the rarity of his film appearances, this could easily have qualified for an advanced-price format, with the public probably paying it without a squawk. The freeze puts the top price at $1.

When Metro released "Gone With the Wind" here two years ago, it was done in the wake of the repeal of price ceilings at film houses. Running at a $2 top the film cleaned up in its first exclusive run. Pic has since been spotted in various theatres around town in a sort of continuing first-run. Film is now on the Champs-Elysees at $1.75 top, and still doing big biz. New law will probably not be retroactive, and pic will probably run on for some time.

New ruling also will put a crimp in new spectacle and top product which could be eligible for upped prices on the appeal and scope of a film. This would include such pix as "Quo Vadis" (M-G) and "Snows of Kilimanjaro" (20th).

### Dusk to Dawn Show

Albany, Oct. 7.

A dusk-to-dawn show was presented last week by Harry Lamont at the Riverview Drive-in at Rotterdam.

For the regular admission price, the chain operator screened six features. Free coffee and doughnuts, at dawn, were added.

## Italo Export Co. May Let Indies Handle 1st Runs

Distribution organization to be set up by Italian Films Export may let independent foreign film importers handle first-run, key-city situations and content itself with taking over from there on in.

Policy was outlined yesterday (Tues.) in New York by Dr. Renato Gualino, general director of IFE, in announcing the agency's plans to establish its own distribution outfit in this country. Setup would get under way with from five to seven exchanges and would be expected to handle anywhere from six to 12 pix annually, most of them dubbed and of the type likely to attract artie and circuit bookings.

Press powwow at Plaza Hotel was attended by Dr. Eitel Monaco, IFE prexy and head of the National Assn. of the Motion Picture and Allied Industries; Comm. Nicola De Pirro, director general of the Italian government's entertainment industry bureau; Comm. Italo Gemini, prexy of the Italian General Assn. of Show Business, and others of the IFE staff.

Gualino explained the decision to enter distribution was based partly

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## Court Ruling Settles Stockholders' Suit Vs. Col Prexy Harry Cohn

Proposed settlement of a minority stockholders' suit brought in N. Y. Supreme Court against Columbia Pictures prexy Harry Cohn, the company, its officers and directors won approval yesterday (Tues.) from Justice Morris Eder with one exception. This toned down a release contained in the settlement which would have tossed out all claims against Cohn and other defendants after April 11, 1950.

Justice Eder granted the exception after attorney Samuel H. Levinkind, representing William B. Weinberger, holder of 166 shares of common stock, informed the court that he was about to bring a stockholders' derivative action against certain individuals and Columbia as defendants. Levinkind said his complaint concerned matters which are in no way related to the settled suit.

Otherwise, Justice Eder confirmed recommendations of Referee Arthur G. Klein that Cohn's offer of settlement as of Feb. 11, 1952, be adopted as "fair, reasonable and

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## PICKER EXEC V.P. VICE REISMAN

New RKO controlling group, moving with unexpected speed in its executive personnel realignment, this week made several major changes, including the removal of Phil Reisman as foreign department v.p. and the appointment of Arnold Picker as exec v.p. Action followed by one week the bowout of Ned E. Depinet as president.

Reisman had been abroad supervising RKO's "goodwill foreign sales" drive. He's due in N. Y. from Paris today (Wed.). Picker, whose appointment is effective Nov. 1, has been in charge of United Artists' foreign department, where he overhauled the entire operation. He'll give up his minority stock ownership in UA upon bowing out. Picker and RKO board chairman Arnold Grant are first cousins.

Trade-wise, both the Universal and United Artists echelon believe that RKO "seems to be emulating both companies; U did well by sweeping clean and so did UA." The latter and RKO have in common the fact that legalists—Arthur B. Krim, as prez of UA, and Grant, as RKO board chairman—are at the helm of film companies.

Position of Robert Mochrie as domestic sales chief appeared doubtful though there were no official announcements. Described by observers as "logical candidates" for sales posts with RKO, among others, are Columbia's Rube Jackter; Charles Feldman, Universal's domestic sales topper, and A. J. O'Keefe, pard with Ted

(Continued on page 27)

## Depinet Gets 18½G Pension

Ned E. Depinet's payoff from RKO will be via the corporation's pension plan, which will give him $18,525 annually. Depinet, who stepped out of the presidency last week, had been drawing $105,220 in salary and other payments.

Following the RKO board meeting Wednesday (1) Depinet joined the new owners at a cocktailery at 21, N. Y., and subsequently escorted his successor, Ralph Stolkin, on the rounds of the RKO homeoffice. He introduced Stolkin to Gotham visitors Samuel Goldwyn and Roy Disney, among others associated with the film company.

Additionally, in a swansong statement to RKO employees, Depinet tossed some posies at the new syndicate in control. He expressed appreciation to the personnel for devotion and loyalty over the years, and added: "In turning over my duties to the new management I do so in the confident knowledge that no finer or more competent group of men and women exists in the motion picture field, and I ask for, and know that they will receive from you, the same loyalty and earnest endeavors that you have given me, and I shall always feel that I am still a member of the RKO family."

## DISNEY'S WAITING GAME ON 'NEW' RKO

Until the new RKO management shows its hand, the Disney organization plans to play a waiting game concerning future releasing arrangements with RKO. Indication of this came last week from Roy Disney, Walt Disney Productions prexy, who at the same time admitted Disney would want to stick with RKO.

"Peter Pan," Disney's latest all-cartoon feature, is Disney's last commitment with RKO under the present deal. Remaining deliveries include one subject in the True Life Adventure series and several shorts.

## Methods of Selling Pictures Abroad For Top Deals Revealed By Frankovich

Hollywood, Oct. 7.

An American indie producer can more than double his European take if he has the know-how to do his own selling there, Mike Frankovich, who has been turning out his films abroad for the past five years, and "state-righting" them for two, reported prior to his return to Rome this week.

Citing his own experience, Frankovich, who recently finished production on "Decameron Nights" in Spain and England and made a special trip to Hollywood to discuss a distribution deal for his European and Western Hemispheric rights to the India-produced "Aan," said he now has sales offices in London, Paris, Rome and Madrid, for concentration on those and neighboring countries. Move to establish his own organization was motivated by certain restrictions which American distribution companies face abroad, and for a greater penetration of sales than most of these firms offer.

Different offices in the four countries where he is centering his attention have a minimum staff, but it's sufficient for efficient selling, producer stated. Staff of each includes a sales manager, an accountant and attorney.

**'Dual Nationality Cos.'**

To aid in selling his product abroad, Frankovich also has formed what he calls "dual nationality companies" in each country where he makes his picture. Thus, he currently has an Anglo-American, a French - American, Italian - American and a Spanish-American company, and pictures may be sold either as an American or the nationality of that particular country where feature is filmed.

This is very important, producer pointed out, due to the fact that

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### L. B. and RKO

Louis B. Mayer, now visiting New York, disclosed last week that he had recently been approached by the new syndicate in control of RKO in connection with his possibly taking over production. This was before the deal with Howard Hughes went through.

"I told them to buy it (the company) first," Mayer recalled.

Neither has been in touch with the other since the sale.

## Ask Smaller Cos. Trade on Permits To Nip Jap Snarl

Washington, Oct. 7.

Possibility of a break in the Japanese stalemate over the number of import permits allowed the U. S. distributors was seen this week with the suggestion that one or several of the smaller companies give up the necessary four licenses in return for adequate compensation from the rest of Motion Picture Export Assn. member companies.

Crux of the problem, which so far has found every one of the distribs unwilling to part with any of their allotted permits, is the Japanese government's reduction of major company imports from 63 during the first half of the fiscal year to 59 for the second half.

Idea behind the proposed solution, which will be discussed at an MPEA board meeting in New York tomorrow (Wed.), is that the earning potential of some of the smaller companies' pix is within range of possible compensation by the rest of the distribs.

At the last MPEA board meeting, the foreign managers decided to delay action until Oct. 14 at the latest. Meanwhile, Irving Maas, MPEA v.p. was to continue his efforts in Tokyo to get the Japanese government to bring the allocation for the second half-year up to par with the first half. Foreign execs don't put much faith in his ability to convince Tokyo of the need for any change.

Allocation for the first six months of the fiscal year gave Loew's nine permits, 20th-Fox eight, Paramount and Warner Bros. seven, Columbia, RKO and Universal six, Republic and United Artists five each and Allied Artists four.

## Wesco to Supply NT With Its Major Income; C. P. Skouras Optimistic

Difficulties facing the film industry today are no more serious than "many we have been able to surmount in the past," according to National Theatres' prexy Charles P. Skouras. His optimistic note is contained in a proxy statement welcoming new stockholders in the National fold as a result of the latter's recent divorcement from 20th-Fox.

NT's principal source of income, shareholders were informed, will be dividends from Wesco Theatres Corp., a wholly owned subsidiary which either operates or has an interest in about 500 houses principally in some 17 western states. It paid a cash divvy of $500,000 last June to 20th-Fox. But certain restrictive agreements will limit further melons this year to a maximum of $650,000.

Skouras said he was pleased to state it's anticipated Wesco's earnings for the quarter ended Sept. 27 will show considerable improvement over the previous three-

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## U.S. Pixites Hopeful Of Mex Courts Nipping Again 50% Native Quota

With the stringent Mexican quota law, approved last week by the Congress, set for passage by the Mexican Senate, American distributors this week were sitting tight and riding out the storm.

Feeling in New York was that while the Senate would most probably approve the measure setting up a 50% playing time quota for native pix, the goverment's latest attempt at boosting the local industry at the expense of Hollywood would again run afoul the courts.

Motion Picture Export Assn. spokesman said it hadn't yet been decided whether the American distribs themselves would take action or whether they'd let the local exhibitors carry the ball. The last time the government tried to push through a quota, Mexican theatremen with the aid of the U.S. distribs obtained a permanent injunction against the measure.

The MPEA is convinced that the current law will again be found unconstitutional and that the same court will again grant the relief requested by the exhibs.

If the Senate passes the quota bill and it is gazeteered, opponents of the law will have 30 days in which to file injunction appeals.

General tenor of the reaction here is that the Mexican government has an unrealistic slant on the situation since, with an output of about 100 pix a year, it can hardly hope to meet the quota requirements. Reaction is typified by one company executive, who called the Mexican action "another instance of rash nationalism without practical thought or consideration."

### Burger Tours for Loew's

Samuel N. Burger, Loew's foreign sales topper, takes off today (Wed.) on a global inspection tour.

He's due back in New York in about 10 weeks.

## Limelight

**It's all Chaplin and deserving of stout b.o.**

United Artists release of Charles Chaplin production, starring himself (Claire Bloom featured) in story written, directed and scored by Chaplin. Camera, Karl Struss; production manager, Lonnie D'Orsa; asst. director, Robert Alrich; editor, Joe Inge; musical asst., Ray Rasch. Tradeshown Sept. 15, '52. Running time, 135 MINS.

| | |
|---|---|
| Calvero | Charles Chaplin |
| Terry | Claire Bloom |
| Neville | Sydney Chaplin |
| Harlequin | Andre Eglevsky |
| Columbine | Melissa Hayden |
| Clowns | Charles Chaplin, Charles Chaplin, Jr. and Wheeler Dryden |

Nigel Bruce, Norman Lloyd, Buster Keaton, Marjorie Bennett

Charlie Chaplin's first production in five years is probably derivative of Chaplin's personal career over the years. Its backdrop is the British stage, from which he was launched, and the serio-comedics herein are suggestive of the star who first revealed his unique pantomime in motion pictures via the Keystone two-reelers. "Limelight" is Chaplin all the way. It's deserving of stout b.o.

Departing from most forms of Hollywood stereotype, the film has a flavor all its own in the sincere quality of the story anent the one-time great vaude mime and his relationship with an aspiring ballerina. There also is some slapstick that reaches classic heights.

Production-wise, "Limelight" is a one-man show since Chaplin does almost everything but grow his own rawstock. As producer he endows the pic with a setting that has every appearance of authenticity. The British music hall milieu of 1917 and the third-rate rooming house, where a good deal of the story unfolds, come through as honest reproductions.

As writer and director, Chaplin presents a well-constructed and logical story of the quondam vaude star, now too long "at liberty," and his rescue of a femme ballet student from a suicide attempt and subsequently from great mental depression.

As the focal character on the screen Chaplin is, at times, magnificent. He has departed from the baggy-pants but still manages to work in some sock pantomime stuff. However, the role he gave himself calls for too much talk, and some of this grows tedious.

While Chaplin is the star, he must surrender some spotlight to Claire Bloom, recruited from the British stage, for the second lead. As the frustrated terper, the delicately beautiful young actress (she's 21) gives a sensitive and memorable performance.

Chaplin's real-life son, Sydney, is gentle and shy as the composer in love with Miss Bloom, but she professes love only for her kindly, elderly benefactor and not this young admirer. All the other performances are competent.

Film opens as Chaplin staggers up the stoop of his rooming house, detects gas and hastily calls a doctor to revive Miss Bloom. At this point he gives a vivid portrayal of a drunk suddenly turned clumsily sober and pale from shock. He gives the young dancer refuge in his walk-up flat. And he deftly kills off any suspicion with the aphorism, "When you reach my age a platonic friendship can be maintained on the highest platonic level."

"Limelight" includes all the gamut, from the Pagliacci legend to the Harlequinade where Andre Eglevsky does his excellent balletmania to Melissa Hayden's Columbine, and where Chaplin doubles as one of the clowns along with his son, Chaplin, Jr., and Wheeler Dryden.

There are many socko values, particularly as the film gets rolling. Its forepart is slow and the 135 minutes are too long. (It is reported he has agreed to some further cuts but that is not official with the UA bunch).

Some of the dialog is brilliant, almost like fine prose writing than celluloid wordage. For example: "We're all amateurs; none of us lives long enough to be anything else." And "I hate the sight of blood, but it's in my veins."

Chaplin's performance is a tour-de-force as the inebriate; the proud ham who won't concede his professional outmoding, which is in contrast to his lack-of-pride as a musician-mendicant with a street band trio—he in outlandish, checkered theatrical garb. He is compelling in his psychosomatic succoring of the girl whom he takes from a low-ebb condition and instills with pride and achievement until she becomes the prima pirouetter in London's top ballet.

Chaplin also works in a single, an act with a flea which is imaginative and funny for the most part, though sinks to low burlesque when the imaginary insect goes below the belt.

The finale offers a unique death scene. Chaplin, having collapsed dies in the wings while Miss Bloom takes over a huge London audience with a ballet turn (terped by Miss Hayden).

Nigel Bruce, as the impresario; Buster Keaton as a comedy aid in the Williams & Wolfus-type of vaude bit they do; Norman Lloyd and Marjorie Bennett round out the small but effective cast.

Chaplin's musical achievements include a concert, besides the score; an excellent ballet, "The Death of Columbine" which rates recording, and undoubtedly will be; along with three music hall folderols about "sardines," "animal trainer" and "spring."

On technical grounds, the film is done effectively, although editing should have been tighter. Photography and lighting are strong assets, particularly in the closeup shots. *Gene.*

## The Stooge
### (SONGS)

**Amusing Martin & Lewis comedy, more subdued than recent entries but solid boxoffice potential.**

Hollywood, Oct. 6.

Paramount release of Hal Wallis production. Stars Dean Martin, Jerry Lewis, Marion Marshall, Eddie Mayehoff, Polly Bergen; features Richard Erdman, Frances Bavier. Directed by Norman Taurog. Screenplay, Fred F. Finklehoffe, Martin Rackin; added dialog, Elwood Ullman; from story by Finklehoffe and Sid Silvers; camera, Daniel L. Fapp; editor, Warren Low; new song, Jerry Livingston, Mack David; musical direction, Joseph J. Lilley. Previewed Oct. 1, '52. Running time, 100 MINS.

| | |
|---|---|
| Bill Miller | Dean Martin |
| Ted Rogers | Jerry Lewis |
| Mary Turner | Polly Bergen |
| Frecklehead Tait | Marion Marshall |
| Leo Lyman | Eddie Mayehoff |
| Ben Bailey | Richard Erdman |
| Mrs. Rogers | Frances Bavier |

Martin & Lewis venture into a straight story-line comedy in "The Stooge" as a change of pace from their usual frenetic clowning. The results, while more subdued than the fun usually dispensed by the team, are amusing, and with the comics currently red-hot at the ticket windows, solid returns are forecast.

The change of pace, mixing as it does schmaltzy sentiment into the fun, will make a favorable impression of those, particularly the femmes, who heretofore have not wholeheartedly accepted the team's uninhibited antics. Staunch M&L fans will wish for more of the usual broad slapsitck, but what they do get is good slapstick. There are several sequences that generate bellylaughs to go with the frequent smile and chuckle bits brought out by Norman Taurog's adroit direction.

Plot of the story in the Hal Wallis production poses somewhat of a parallel to the Phil Baker-Sid Silvers team, an angle that would seem to follow naturally Silvers' presence as co-author with Fred F. Finklehoffe of the story. In the script by Finklehoffe and Martin Rackin, with added dialog by Elwood Ullman, Martin plays a crooning, accordion-playing comic who flunks as a single and only becomes a success when he acquires a dumb stooge to work with him from the audience.

Martin, just married to Polly Bergen, ditches his old partner to win fame on his own. Bookings obtained by his agent (Eddie Mayehoff) prove flops until the comic, big-headed but in a nice way, is persuaded to try the stooge gimmick. He is fortunate in landing Lewis as the patsy, and it isn't long before the act, still billed as a single at Martin's insistence, becomes a big success. Plot conflict mostly revolves around Miss Bergen's and Mayehoff's displeasure at Martin's selfishness, and things follow an obvious line until he wises up that he is only a part of an act, not the whole cheese.

Lewis scores as the wistful ugly duckling who adores the man who gave him a chance in show business, pulling many a scene together that might otherwise have fallen too far into trite obviousness. He's particularly outstanding when he subs for Martin as a single during a vaude stand, and in the mirror sequence when he admires and fancies himself as a dashing hero. Martin pleasantly projects his chores as the likeable swellhead, and dishes out capable vocals on the standard pops that make up the song list, such as "Who's Your Little Whozis," "Just One More Chance," "With My Eyes Wide Open I'm Dreaming" and others. Newer is "A Girl Named Mary and a Boy Named Bill," which he does with an assist from Miss Bergen. Also, she joins in on "Eyes Wide Open," and both vocal stints please. Lewis gives raucous attention to "Louise" and "I'm Yours," as well as "Whozis."

With Martin having Miss Bergen as a romantic partner, Marion Marshall neatly fulfills the same role for Lewis. Mayehoff is okay as the agent friend. Spotted briefly are Richard Erdman, the partner who is brushed off at the film's beginning, and Frances Bavier, Lewis' mother.

Technical credits are competent, from Daniel L. Fapp's lensing through the editing. Joseph J. Lilley gives the music score and tunes good direction. *Brog.*

## My Wife's Best Friend

**Anne Baxter, Macdonald Carey toplining in coy, frivilous romantic comedy; average chances.**

Hollywood, Oct. 6.

20th-Fox release of Robert Bassler production. Stars Anne Baxter, Macdonald Carey; features Cecil Kellaway, Casey Adams, Catherine McLeod, Leif Erickson, Frances Bavier, Mary Sullivan, Martin Milner. Directed by Richard Sale. Screenplay, Isobel Lennart; based on story by John Briard Harding; camera, Leo Tover; editor, Robert Simpson; music, Leigh Harline. Previewed Oct. 1, '52. Running time, 87 MINS.

| | |
|---|---|
| Virginia Mason | Anne Baxter |
| George Mason | Macdonald Carey |
| Reverend Chamberlain | Cecil Kellaway |
| Pete Bentham | Casey Adams |
| Jane Richards | Katherine McLeod |
| Nicholas Reed | Leif Erickson |
| Mrs. Chamberlain | Frances Bavier |
| Flossy Chamberlain | Mary Sullivan |
| Buddy Chamberlain | Martin Milner |
| Katie | Billie Bird |
| Pugs | Wild Red Berry Henry Kulky |
| Pilot | John Hedloe |
| Co-Pilot | John McKee |
| Cab Driver | Phil Hartman |
| Mike | Michael Ross |
| Dr. Smith | Junius Matthews |
| Steward | Joe Haworth |
| Police Chief | Ed Dearing |
| Dr. McCarran | Morgan Farley |
| Hannah | Ann Staunton |
| Walter Rogers | Emmett Vogan |

This is a rather frantic romantic comedy, with an all-stops-out emphasis on coy frivolity, that shapes to about average chances generally other than in the top key situations. A mild brand of diversion is stirred up, principally because of the strongly stressed, obvious farcing of a battle-of-the-sexes theme that springboards from a husband's confession of a romantic slip when he should have kept his mouth shut.

Anne Baxter, better known (and more impressively) for straight dramatics, switches to comedy with only fair success as the flightly heroine of this John Briard Harding story, scripted by Isobel Lennart. More assured and at home in the comedy demands opposite her is Macdonald Carey, the suffering husband who talked too much. Richard Sale gives the fluffy nonsense very broad direction, with a stress on frenetics, to get as much as possible out of the farcical situations and characters.

Miss Baxter and Carey take off via plane for an eighth wedding anniversary celebration in Honolulu. She's a small-town, would-be sophisticate, and he's a stolid, successful, smalltown business man. Only a few minutes in the air, the plane develops engine trouble, bringing about a "deathbed" confession between the couple. Miss Baxter begs forgiveness for being a supercilious, selfish wife and, under this emotional spell, Carey confesses to a near-affair three years back with Catherine McLeod, the wife's best friend, thus bringing on himself the ensuing tortures devised by a vengeful wife after the plane returns safely to its home airport.

The first torture is the silent treatment, and Carey, not knowing when he's well off, gets Cecil Kallaway, Miss Baxter's minister father, to intercede. He points out the virtue of saintly forgiveness, so she becomes a diabolical "Joan of Arc," When the fun of that impersonation wears off, she becomes the plain, simple helpmate, working her fingers to the bone for a slave-driving husband. Next is a sort of "design for living" torture during which she makes a big play for Leif Erickson, a rich man with whom Carey has business dealings. This situation is milked to a farethewell, and then comes the reconciliation and fine clinch after Miss Baxter learns Carey passed out from too many martinis before he could make something of his romantic impulse for Miss McLeod.

Featured and supporting cast figure well in delivering the hoked-up demands of script and direction. Miss McLeod is very good as the best friend, and Kellaway has his moments as the father, bothered himself by a wife in the person of Frances Bavier. Casey Adams is excellent as a lawyer friend. Erickson, Martin Milner, Mary Sullivan, Billie Bird and others are competent.

The Robert Bassler production features some smart settings and art direction, particularly in the home of the starring couple, and Leo Tover's photography is good. Styles given the femmes to wear are unimpressive. *Brog.*

# Cinerama's Socko Kickoff

Irrespective of Cinerama's future, the impact with which the new film process scored at its New York unveiling immeasurably bolstered the industry on the public relations front. For Cinerama is being hailed as a dynamic new achievement within the framework of the picture business.

The press reception was strictly rave. The New York Times report appeared on Page 1. Radio and TV commentators all were very much plus. The public couldn't help getting the message anent the aggressive stroke in cinematic progress.

Cinerama, in short, achieves the most realistic photographic effects and absolute illusion of third dimension. The captivated first-night audience at the Broadway Theatre, New York, last week, clearly felt a sense of participation in events depicted on the huge screen, beginning with a rollercoaster scene, continuing through various European sequences including a La Scala "Aida" operatic scene, gondola commerce in Venice, a bullfight in Madrid and winding up with a thrilling airplane view of the U. S. from coast to coast.

Showmen expressed belief this new process heralds a new era in the film industry, and promises to hypo biz as did the advent of sound and color—and even to possibly a greater extent in view of the fact that Cinerama enthralled customers despite absence of story or characters.

Process gave onlookers better cosmic view of the Rockies, Venice, Vienna and other global points than if actually visited. The viewer felt as though he were actually sitting in the Madrid bullfight arena or actually experiencing aquatic sports in Cypress Gardens, Fla.

The two-hour performance opens with a prolog on a conventional screen, with Lowell Thomas, Cinerama board chairman, acting as narrator and going back through the history of the scenic art form to shots of "The Great Train Robbery" and Valentino-Banky silents.

Prolog leads suddenly into new process with electrifying rollercoaster sequence. Some members of the audience turned away from this, testifying to their feeling of immediate presence in what's transpiring on the screen.

Action is thrown on a curved screen via three projectors in back of theatre, and herein lies a flaw. Vertical shadow line appears between frontal view pic and the images to each side of it. The engineers, of course, are working on this.

Main consideration is that here is little more than a travelog, and yet audience was moved to applause at various points because of the great advance in photography and sound. Latter, incidentally, is billed as "Stereophonic Sound" and reproduction at even greatest volume is absolutely true.

Cinerama is the invention of Fred Waller, who had developed the projection method for aerial gunner trainees in the armed forces during World War II. Thereafter experiments were conducted in a specially improvised theatre in Oyster Bay, Long Island, with the view of perfecting the system for paying customers, such as at the Broadway.

Object of Cinerama is to "surround" the viewer with sight and sound. The screen is six times normal in size and speakers behind it and at both side of the theatre, at about a midway point, provide spectators with the effect of hearing the sound from all directions. In a church scene, for example, the choir voices first emanate from the back of the theatre and then move forward as the choir progresses to the altar upstage.

In the shooting, one camera is used with a set of three 27m lenses, designed to duplicate human-eye vision with its frontal and "corner of the eye" view. Each lens takes a third of the picture's total width, the one in center pointing straight ahead, with those on each side focusing in so that the left lens takes the right side of the picture and the lens on the right takes the left images. Following through, three coordinated projectors are used, throwing the synchronized pix onto the giant screen which, instead of being flat surfaced, is made up of 1,100 vertical strips of perforated tape.

First offering of Cinerama, name of the sponsoring corporation, is "This Is Cinerama," billed as a Thomas-Merian C. Cooper presentation, produced by Cooper and Robert L. Bendick. It's a travelog in content, in effect comprising 12 different shorts in as many settings. European sequences, which were supervised by Michael Todd and Todd, Jr., lead to the climactic "America the Beautiful" flight across the U. S. Latter was supervised by Fred Rickey. Development of the superb sound is credited to Hazard E. Reeves, head of Reeves Sound Studios. Harry Squire did the camera work for the history-making entry. Running time, exclusive of intermission break between European and American scenes, is 120 minutes. Caught at the Broadway Theatre, N.Y., opening night, Tuesday, Oct. 30, 1952. *Gene.*

## Way of a Gaucho
### (COLOR)

**Lensed-in-Argentina outdoor drama with fair entertainment values.**

Hollywood, Oct. 2.

20th-Fox release of Philip Dunne production. Stars Rory Calhoun, Gene Tierney, features Richard Boone, Hugh Marlowe, Everett Sloane. Directed by Jacques Tourneur. Screenplay, Dunne, based on novel by Herbert Childs camera (Technicolor), Harry Jackson; editor, Robert Fritch; music, Sol Kaplan, Previewed, Sept. 26, '52. Running time, 90 MINS.

| | |
|---|---|
| Martin | Rory Calhoun |
| Teresa | Gene Tierney |
| Salinas | Richard Boone |
| Miguel | Hugh Marlowe |
| Falcon | Everett Sloane |
| Father Fernandez | Enrique Chaico |
| Valverde | Jorge Villoldo |
| Julio | Roland Dumas |
| Tia Maria | Lidia Campos |
| Army Lieutenants | Hugh Mancini<br>Nester Yoan |
| Police Lieutenant | Raoul Astor |
| Foreman | John Paris |
| Driver | Alex Peters |
| Gaucho Tracker | John Henchley |
| Sentry | Kim Dillon |
| Lady Guest | Lia Centeno |
| Florencio | Claudio Torres |
| Pall bearer | Douglas Poole |
| Horse Dealer | Mario Abdah |
| Dancers | Teresa Acosta<br>Oscar Lucero |

Location-lensing in Technicolor of Argentina's rugged pampas and the Andes mountains are the chief assets of this offering, which otherwise is just a fairly entertaining feature. It has a number of exploitable angles in the plot, plus the use of actual story locales, to rate it coin in some bookings but, overall, the outlook is not overly strong.

The Philip Dunne production took principals and crew to the Argentine site of the Herbert Childs novel for on-the-spot lensing, thus obtaining values that are better than Dunne's script treatment. The natural story locales, some excellent native casting and enough suspense development, however, keep the film mildly interesting. Jacques Tourneur's direction is occasionally laced with exciting action, but his pacing, like that of the script, is uneven.

Rory Calhoun and Gene Tierney costar in a story that deals with a gaucho's resentment of encroaching civilization on the traditional ways of the pampas and his romance with a high-born girl while he leads a gang of other rebels against the oncoming law and order. Calhoun's hero is rather dumb and stubborn, detracting from the natural sympathy that should accrue to the character, but he does what he can to make it likeable. Miss Tierney's heroine character has more validity, so she fares slightly beter.

Conflict begins its slow march when Calhoun is jailed for a stabbing done while he is settling a matter of honor in typical gaucho fashion. Influential friends arrange for his recruitment into the militia so he can escape the killing rap, but he resents authority, in the person of Richard Boone, and deserts. A romance blooms when he rescues Miss Tierney from an Indian abductor and, later, she joins him in flights from authority and the building of a rebel band. The couple is thwarted several times when attempting to be married but, finally, when Miss Tierney becomes pregnant and the influential friend, Hugh Marlowe, is killed

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# 'NEW ERA' IN FILMS-VIDEO TIES

## COMPO Needs Depinet

While the trade is wondering about the new RKO setup, the industry has been accorded a windfall through the freer services of Ned Depinet to reassume his role at COMPO. And to be paid for it this time. It won't be a tough financial rap all-around because there'll be no benefits ever played for the ex-RKO president who, it says here, is now in a "consultative" post with the company he so long headed.

Whatever the destinies of RKO—and it is hoped that it will continue to be a virile, functioning production-distribution source for the business—fact of the matter is that a slick emeritus job can now be done by Depinet for the Council of Motion Picture Organizations. Depinet long held COMPO together just as he had been doing of late, at RKO, under the Howard Hughes control. He enjoys an unique respect among the top-echelon and the rank-and-filers alike.

This week marks the first anniversary of "Movietime USA," whose tours Bob O'Donnell so efficiently administered. O'Donnell and Marvin Schenck, as the Hollywood coordinating chairman, have streamlined the in-person tours of the film personalities who go out to meet the public and the exhibitors, on a local level. "Movietime" and the tax fight have been the most realistic campaigns of COMPO. But there is a continuing good job to be done by the Council. It needs the strongest manpower to direct its forward strides. What a natural spot for Ned Depinet! The industry would be a big gainer through this undivided guidance.

*Abel.*

## Smalltown B.O. Prospects Better With a Number of Reopenings

B.O. prospects for smalltown exhibitors appear to be improving in light of a number of theatre reopenings the past few weeks in the New York exchange area. Among houses again in operation are the Hudson, Cold Spring, N. Y.; Storm King, Cornwall, N. Y.; Palace, Netcong, N. J., and Summit, Union City, N. J.

Jules E. Liggett, whose Liggett-Florin Booking Service buys film for the Hudson and Storm King Theatres, declared this week that his clients relighted their premises because "product is better and television is a lot worse." He added that there's general confidence in the future and an upswing is indicated.

Most of L-F's 103 theatre customers are located in small towns within a 100-mile radius of N. Y. Allied States from time to time cites the plight of the smalltown exhib whose operation, more often than not, is a marginal one. Thus, when the 300-seat Hudson in Cold Spring is reopened, with a population of little more than 2,000 to draw upon, it may well represent a turning point, L-F points out. A theatreman wouldn't dust off his projection machine if he thought he's not going to make a profit.

Also back in operation are the People's Cinema, Brooklyn, and the New Opera House, Newark.

## Indiana Allied Ired By New ASCAP Drive To License Exhibitors

Indianapolis, Oct. 7.

New drive of the American Society of Composers, Authors & Publishers to license exhibitors for the use of recorded music has drawn the ire of Allied Theatre Owners of Indiana. While admitting that ASCAP's rates are comparatively inexpensive, the ATOI nevertheless warns theatremen that if exhibition "nationally accedes to this new ASCAP extraction, it will open the door for future payment of license fees to two or more licensing organizations."

ATOI explains in its current bulletin that ASCAP recently sent exhibitors applications for licenses covering the use of recorded music before, during intermissions and after regular film programs. In

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## John Ford to Africa

Director John Ford arrived in New York yesterday (Tues.) and takes off today for Africa to begin work on "Mogambo," which he'll direct, with Clark Gable and Ava Gardner starring.

Director will spend several days in Ireland visiting relatives before continuing to Nairobi.

## Team 'Stooge' in 1-Shot Holiday, Regular Dates

Paramount is connecting the regular runs of "The Stooge," Hal Wallis production starring Dean Martin and Jerry Lewis, with special one-shot New Year's Eve engagements.

In sending out requests for exhib offers of terms, Par wants the theatremen to specify that the pic will be played the holiday spot in addition to the regular run. General release of "Stooge" is skedded for February, consequently there'll be a gap of over a month between the one showing of the film and its standard engagement.

## Pixites on TV 'Help Downtown Draw, But Not in Nabe Runs'

Minneapolis, Oct. 7.

Paradoxically, according to local exhibitors, film stars' appearances on TV help their film theatre drawing power downtown, or at least don't hurt it, but in the neighborhoods and suburban runs it lessens their boxoffice pull.

A case in point is Martin & Lewis' latest release, "Jumping Jacks." The picture did big business downtown, but now that it's reaching the neighborhood and suburban houses at the same time that the comedy stars have returned to TV it's doing a comparative Brody, declare the local exhibitors who have just finished playing it.

Sidney Volk, co-owner of the Terrace, highly successful suburban house, says the fact that "'Jumping Jacks' did nothing for the Terrace" bears out his contention that "when the public can see the stars on television for nothing they'll not come to the theatre and pay to see them, except in isolated instances."

Volk points out that Lucille Ball, for example, is a great TV favorite, but she's on television regularly, and her last picture and reissued ones were not draws in neighborhood theatres here. The same thing goes for many others.

## Moira Shearer for 'Brig'

Hollywood, Oct. 7.

Metro signed Moira Shearer as femme lead in "Brigadoon," to be filmed in Britain next year with Gene Kelly as male star.

Kelly returns to the home lot next spring to topline "Huckleberry Finn." Currently he is busy with "Invitation to the Dance" abroad. On completion of "Finn" here he will go back to Europe for "Brigadoon."

## SMPTE STRESSES MUTUAL BIZ AIDS

Washington, Oct. 7.

With increased cooperation between the picture and TV industries, and with pleas for increased aid in national defense ringing in its ears, the Society of Motion Picture & Television Engineers has teed off its biggest convention.

Heralding a "new era of progress," president Peter Mole told assembled engineers that "movies and television cannot only live together but can supplement and strengthen one another." As examples of the "record of cooperative engineering" within the group, Mole, head of Mole-Richardson Co., Hollywood, cited last week's unveiling of Cinerama and the record-breaking b.o. of the Marciano-Walcott televised bout.

Calling these cooperative efforts "the most encouraging symptoms to appear in the past 10 years," Mole hailed them as evidence of "a new, widespread, and healthy interest in the technical futures of both motion pictures and television."

Get-together luncheon yesterday (Mon.) was highlighted by talks from photographic chiefs of the three branches of the armed forces. The military toppers lauded the engineering group for its technical assistance and called upon both represented industries for increased help.

Captain A. D. Frazer, chief of

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## Ready New Test Of Ohio Censors

Film industry is readying a new test of Ohio's right to censor newsreels although it has received no indication whether or not the state plans to appeal the decision of a Toledo municipal court which declared the snipping of reels "unconstitutional." Friday (10) is the deadline for the state to enter its appeal.

Nature of the new test, form it will take and when and where the move will be made are factors that are still being worked out by film legalites. Meanwhile, no positive plans have been set as to what action the industry will take regarding newsreels should the Ohio Attorney General fail to make an appeal. Even at this late date there is considerable difference of opinion among attorneys concerning the state's right to enter such an appeal.

Lengthy study of Ohio's statutes has brought forth conflicting views even among industry lawyers. While the question remains unsettled, the film companies have continued to submit all newsreels to the Ohio censorship board. Previously, the industry said that it would make a formal announcement when it decided to send newsreels into Ohio without first obtaining the official censorship seal.

Meanwhile, filmites have no immediate plans for setting up test cases in other states which continue to censor films, the feeling being that it is wiser to tie up one action at a time before proceeding to another.

## Ed Sullivan Succeeds Silliphant at 20th

Edward E. Sullivan, 20th-Fox publicist, has been upped to eastern publicity manager, replacing Stirling Silliphant, who has resigned to enter independent production.

Sullivan has been with 20th since 1946 and for the past three years has been assistant publicity manager. Silliphant, who announced his resignation last August, will remain with the company in an advisory capacity until January. His first indie pic will be "The Joe Louis Story," biog of the former heavyweight champ.

## Frisch, New Prez of N.Y. Exhib Assn., Sees One Overall Org as Inevitable

Terming the establishment of one overall exhibitor organization as "the ultimate goal," Emanuel Frisch, newly-elected prexy of New York's Metropolitan Motion Picture Theatre Assn., declared this week that the achievement of that aim will occur "sooner than everybody thinks."

Frisch, an exec of Randforce Amus. Co., said there is a better chance of achieving that unity now than ever before. Already, he noted, there have been many efforts of cooperative ventures among the many exhib outfits, and he believes it will be only a matter of time before complete amalgamation takes place.

The MMPTA topper asserted that the new attitude among exhib orgs, heretofore divided on many industry questions, stemmed from the arbitration conferences. Throughout these talks, Frisch pointed out, the exhibs had a unanimity of opinion in the proposals presented to the distrib outfits. The only differences that existed, he noted, were among the distribution outfits.

After a meeting of the minds at the arbitration sessions, the "romance" blossomed further as the many exhib orgs unanimously condemned the Government's attempt to force the filmeries to sell 16m films to video, Frisch commented. Another industry problem that is uniting the exhibs, the Randforce exec said, was the fight to eliminate the 20% admission tax. He declared that arbitration, the 16m and the 20% tax fights were the three things that have served to bring the exhib outfits closer together.

Frisch's prediction of the formation of one overall exhib group was

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## Legion Condemns French 'Triangle'

National Legion of Decency this week tossed a French import into its Class "C" (condemned) category and rated four other films as Class "B" (Morally objectionable in part for all).

Condemned was "Savage Triangle," which Joseph Burstyn is distributing in the U. S. Directed by Jean Delannoy, "Triangle" concerns a prostitute and her young son. Rating "B's" were "Captive Women" (RKO), the Italian-made "Father's Dilemma" (Arthur Davis), "Limelight" (UA) and "Night Without Sleep" (20th). Principal objections to all four are that they contain "suggestive situations and sequences."

## Easy Money Turns H'wood Writers Into Hacks, Sez Bromfield

Fort Wayne, Ind., Oct. 7.

The $500-a-week Hollywood paycheck was said to be one of the causes for the sorry plight of the present-day novel by Louis Bromfield, novelist, while here last week to address a meeting of the Friends of the Land.

"Hollywood seeks out the most promising young writers, offers them a tempting $500 a week, and then tosses them out when they begin to write like hacks, in 10 years or so. I can name 20 men who should be writing our major novels today who were killed off, ruined. You can blame Hollywood for the fact that there are no major novelists much younger than I am. The same thing is happening in music," he declared.

"The writers were off on a wrong track. Even the best-paid Hollywood writer doesn't make as much as a good novelist. And a good novelist can go on writing as long as he chooses," Bromfield said.

He said Hollywood was not the only reason for the dearth of good fiction. One of the reasons that fiction isn't selling well is that too much bad fiction is being published, he said. "The daily newspaper is more exciting than most novels," he declared.

Bromfield currently is in the midst of writing three books of non-fiction, one on economics, another on Brazil, and the third on the pleasures of country living. Bromfield said that he would like to begin another novel, but he hasn't the time to "live with it and let it grow."

He said the lack of real critics whom the public follows is a serious weakness in today's literary circles. "There are many book reviewers, but no major critics. No one is setting standards," he said, adding that some of the best criticism is coming now from the small papers rather than the large ones.

"If a novelist has the power to create in one to three pages a world that is just as real for the reader as the one in which he lives, he is competent," Bromfield said.

Bromfield acknowledged that radio and television were somewhat distracting forces. "They work on me," he said. If a book does not catch his interest in 10 pages, he tosses it aside.

## Ava Abroading for 2

Hollywood, Oct. 7.

Ava Gardner will make at least two pictures abroad for Metro. Following "Mogambo," in which she will costar with Clark Gable in Africa, actress will play the top role in "The House on Humility St.," to be filmed next spring in Rome and Paris.

Sam Zimbalist will produce "House," based on an original by Joseph Eisinger, who will do the screenplay.

## U's Daff Sees British Studios Producing Many Pix for American TV

London, Oct. 7.

While Hollywood continues to supply the bulk of British screen requirements, there is a growing likelihood that British studios will produce the major part of the films consumed by American TV. This opinion was expressed last week by Al Daff, Universal-International executive veepee, during his short visit here.

Because of the increasing demands made by the various guilds in Hollywood, Daff believes that there would be a growing move to switch telefilm production to London. There were indications that this was already happening, and he felt that the difference in costs, variously estimated at between 15% and 20%, was sufficient to make the difference between a substantial loss and a substantial profit.

During his recent survey of the European scene, Daff estimated that business remained generally favorable and that the boxoffice was showing signs of stabilization. TV so far have made no serious inroads into boxoffice receipts.

Although the novelty impact of TV in the major American cities had worn off and theatre biz was showing signs of a new, healthy upsurge, Daff opined that there

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## No. Central Appreciative Of Marilyn Monroe Talents

Minneapolis, Oct. 7.

North Central Allied has before it a proposal for a vote of thanks to Marilyn Monroe for what she has done and is doing to keep pix in the publicity spotlight.

In these days of stiff television competition, films need all the ballyhoo space they can grab, and Miss Monroe has been doing her part to make them a topic of conversation, it's pointed out.

NCA feeling is that theatre grosses are actually stimulated when film stars are prominently before the public.

# L.A. Climbs; 'Fear' Rousing $45,000, 'Quiet' Noisy 30G, 'You're Mine' Same, 'Fatima' Giant 25G; 'Pirate' 20G, 2d

Los Angeles, Oct. 7.

Six new bills, four of which are doing well, are helping to lift the boxoffice pace here currently. "Sudden Fear," which is copping the most coin, looms stout with $45,000 in three theatres. "Because You're Mine," playing in two houses, is hefty $30,000.

"The Quiet Man" also is smart at $30,000 in two sites while "Miracle of Fatima," in two smaller houses, is excellent $25,000. These four boxoffice leaders all are playing at upped scales. "Crimson Pirate" still is sturdy at $20,000 in second round in three spots.

"Son of Ali Baba" looms mild $17,000 in three situations. "Monkey Business," also new, is rated okay $14,000 in two locations.

**Estimates for This Week**

**Los Angeles, Chinese, Ritz** (FWC) (2,097; 2,048; 1,370; 70-$1.10)—"Son of Ali Baba" (U) and "Stranger in Between" (U). Mild $17,000. Last week, L.A., Chinese, "Just For You" (Par) and "Tropical Heatwave" (Rep) (2d wk), $12,500.

**Hollywood, Wiltern, Orpheum** (WB-Metropolitan) (2,756; 2,344; 2,213; 70-$1.10)—"Crimson Pirate" (WB) and "Midnight Melody" (Rep) (reissue) (Orpheum only) (2d wk). Pleasing $20,000. Last week, big $31,200.

**Loew's State, Egyptian** (UATC) (2,404; 1,538; 70-$1.10)—"Because You're Mine" (M-G). Hefty $30,000. Last week, "Devil Makes Three" (M-G) and "My Man and I" (M-G) (9 days), $25,300.

**Hillstreet, Pantages, Fox Beverly** (RKO-FWC) (2,752; 2,812; 1,352; 60-$1.20)—"Sudden Fear" (RKO). Stout $45,000. Last week, excluding Beverly, "Golden Hawk" (Col) and "Voodoo Tiger" (Col), $19,700.

**Beverly Hills, Downtown** (WB) (1,612; 1,757; 80-$1.50)—"Miracle of Fatima" (WB). Excellent $25,000. Last week, "Les Miserables" (20th) (4th wk), $4,000.

**Los Angeles, Hollywood Paramounts** (UPT-F&M) (3,300; 1,430; 70-$1.10)—"Assignment Paris" (Col) and "Oriental Evil" (Indie) (L.A. Par only) (2d wk). Thin $12,000. Last week, nice $18,200.

**United Artists, Wilshire** (UATC-FWC) (2,100; 2,296; 80-$1.50)—"Quiet Man" (Rep). Smart $30,000. Last week, United Artists, "Yankee Buccaneer" (U) and "Scatterbrain" (Rep) (2d wk-9 days), $2,000; Wilshire, "Carrie" (Par) (7th wk-8 days), $3,000.

**Rialto, Hawaii** (Metropolitan-G&S) (840; 1,106; 70-$1.10)—"Monkey Business" (20th) and "Actors and Sin" (UA) (2d run-Rialto only). Okay $14,000. Last week, both on second-runs.

**Canon** (ABC) (533; $1.20)—"Full House" (20th) (3d wk). Good $7,300. Last week, $9,000.

**Four Star** (UATC) (900; 70-90)—"Cyrano" (UA) and "Kon-Tiki" (RKO) (reissues) (2d wk). Dim $2,000. Last week, $2,400.

**Loyola, Vogue, Globe, Uptown** (FWC) (1,248; 885; 782; 1,719; 70-90)—"Black Swan" (20th) and "To Shores Tripoli" (20th) (reissues). Fair $13,000. Last week, excluding Uptown, plus the Ritz, "Woman North Country" (Rep) and "Gallant Thoroughbred" (Rep) (reissue), $6,300.

# Cleve. Oke; 'Miserables' Fat $14,500, 'Buccaneer' 11G; 'Quiet' Big 12G, 2d

Cleveland, Oct. 7.

All three downtown Loew houses are holding their bills, a trio of big-leaguers hitting harder than many of new entrants. Best of three is "Quiet Man" at State, which is banging out another big salvo. Hipp's "Les Miserables" looms good while "Yankee Buccaneer" is okay at Palace. Holdover "Miracle of Fatima" in third round at Allen still is strong.

**Estimates for This Week**

**Allen** (Warner) (3,000; 55-85)—"Miracle of Fatima" (WB) (3d wk). Strong $9,000 after $10,000 last week.

**Hipp** (Telemanagement) (3,700; 55-85)—"Les Miserables" (20th). Excellent $14,500. Last week, "High Noon" (UA) (2d wk), $12,000.

**Ohio** (Loew's) (3,300; 55-85)—"Son of Paleface" (Par) (m.o.) Trim $6,500 on third downtown folio following $7,000 last week.

**Lower Mall** (Community) (585; 55-85) — "Cry Beloved Country"

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## Broadway Grosses

**Estimated Total Gross**
**This Week** ...... ..$528,200
(*Based on 20 theatres*)
**Last Year** ........$576,700
(*Based on 18 theatres*)

# 'Quiet' Smash 20G In Sluggish D. C.

Washington, Oct. 7.

It is a quiet session along the town's main stem, with a single noise maker. "Quiet Man" at the Warner is sole standout of the newcomers, being definitely smash and in holdover class. "One Minute to Zero" at RKO Keith's is pleasing while "Fearless Fagan" hypoed by crooner Mel Torme on stage of Loew's Capitol, is only dullish. "Ivanhoe" continues solid in third session at Loew's Palace.

**Estimates for This Week**

**Capitol** (Loew's) (3,434; 55-95)—"Fearless Fagan" (M-G) plus vaude headed by Mel Torme. Slow $17,000. Last week, "Wife's Best Friend" (20th) plus vaude, same.

**Columbia** (Loew's) (1,174; 50-80)—"Caribbean" (Par) (2d wk). Okay $5,500 after $7,500 last week.

**Dupont** (Lopert) (372; 50-85)—"Cry Beloved Country" (Indie) (2d wk). Steady $3,500 after smart $5,000 last week. Holds.

**Keith's** (RKO) (1,939; 50-85)—"One Minute to Zero" (RKO). Nice $11,000. Last week, "Allegheny Uprising" (RKO) and "Annie Oakley" (RKO) (reissues), hypoed by fight pix to good $9,000.

**Palace** (Loew's) (2,370; 74-$1.25)—"Ivanhoe" (M-G) (3d wk). Continues solid at $24,000 after big $29,000 last week. Holds again.

**Playhouse** (Lopert) (485; 50-$1)—"Tales of Hoffman" (UA) (reissue). Third time around, but first at regular scale. Strong $5,000. Stays over. Last week, "High Treason" (Indie) (6th wk(, okay $3,500.

**Metropolitan** (Warner) (1,200; 50-80)—"Cairo Road" (Indie). So-so 4,000. Last week, "Stolen Face" (Lip) and "Outlaw Women" (Lip), same.

**Warners** (WB) (2,174; 50-80)—"Quiet Man" (Rep). Smash $20,000, and holds. Last week, "Crimson Pirate" (WB), solid $15,000.

**Trans-Lux** (T-L) (600; 60-$1)—"Carrie" (Par) (3d wk). Looks stout $7,500. Last week, brisk $9,000.

## 'Pirate' Wow $11,000, Indpls.; 'Monkey' Same

Indianapolis, Oct. 7.

Cooler weather over weekend hypoed first-run biz generally. Nothing smash but most results are good. "Ivanhoe," with price advantage, is holding up well in second week at Loew's to lead town. "Crimson Pirate," at Circle, and "Monkey Business," at Indiana, are both nice, former being very strong.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-76)—"Crimson Pirate" (WB) and "Army Bound" (Mono). Dandy $11,000. Last week, "Bonzo to College" (U) and "Son of Ali Baba" (U), nice $10,500.

**Indiana** (C-D) (3,200; 50-76)—"Monkey Business" (20th) and "Breakdown" (Indie). Nice $11,000. Last week, "One Minute to Zero" (RKO) and "Sea Tiger" (Mono), $9,000.

**Keith's** (C-D) (1,300; 50-76)—"Wild Heart" (RKO). Slow $4,000. Last week, second-runs.

**Loew's** (Loew's) (2,427; 76-$1.10)—"Ivanhoe" (M-G) (2d wk). Very good $12,000 after stout $19,500 opener.

**Lyric** (C-D) (1,600; 50-76)—"The Well" (UA) and "Mine with Iron Door" (Indie). Neat $5,500. Last week, "Untamed Frontier" (U) and "Gold Fever" Mono), $4,500.

# 'Fagan' Fancy 7G, Omaha; 'Paula' 6G

Omaha, Oct. 7.

Good biz looms for this week, with Marciano-Walcott fight pix booming "Paula" to a hefty total at Brandeis and space-grabbing promotion firing "Fearless Fagan" at the State to strong session. "Dreamboat" and "Captive City" shapes moderate at Orpheum.

**Estimates for This Week**

**Brandeis** (RKO) (1,100; 16-70)—"Paula" (Col) and "Montana Territory" (Col) with Marciano-Walcott fight pix. Nifty $6,000 or near. Last week, "Where's Charley" (WB) and "Last Train from Bombay" (Col), okay $4,500.

**Omaha** (Tristates) (2,100; 20-70) — "Just for You" (Par) (2d wk). Healthy $8,000 after socko $9,000 first week.

**Orpheum** (Tristates) (3,000; 20-70) — "Dreamboat" (20th) and "Captive City" (UA). Modest $9,000, with crix giving second feature top play. Last week, "Big Jim McLain" (WB) and "Silver City" (WB), neat $11,000 with help from Marciano fight on TV.

**State** (Goldberg) (865; 25-76) — "Fearless Fagan" (M-G) and "You for Me" (M-G). Strong $7,000 with lion club in lobby for first pic drawing newspaper, radio and TV comment. Last week, "Son of Ali Baba" (U) and "The Inheritance" (Indie), okay $5,000.

# '1 Minute' Fast $19,000, Det. Ace; 'Pirate' Fair 16G, 'Paris' Oke $22,000

Detroit, Oct. 7.

"One Minute to Zero" is shaping fancy at the Palms to make best showing here this week. "Crimson Pirate" at the Michigan is only fair while "Assignment Paris" at the Fox looks passably oke. "Miracle of Fatima" is still strong in second round at the Madison. "Quiet Man" looms sturdy in second week at United Artists. "My Man and I" is a dud at the Adams.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; 70-95)—"Assignment Paris" (Col) and "Rainbow Round Shoulder" (Col). Oke $22,000. Last week, "What Price Glory" (20th) and Marciano-Walcott fight pix, $19,000.

**Michigan** (United Detroit) (4,000; 70-95)—"Crimson Pirate" (WB) and "Cripple Creek" (Col). Fair $16,000. Last week, "Just for You" (Par) and "All Because of Sally" (U) (2d wk), $13,000.

**Palms** (UD) (2,961; 70-95)—"One Minute to Zero" (RKO) and "Feudin' Fools" (Mono). Swell $19,000. Last week, "Caribbean" (Par) and "Last Train from Bombay" (Col), $14,000.

**Madison** (UD) (1,900; 70-95)—"Miracle of Fatima" (WB) (2d wk). Strong $15,500. Last week, $24,000.

**United Artists** (UA) (1,900; 70-95)—"Quiet Man" (Rep) (2d wk). Sturdy $12,000. Last week, $16,000.

**Adams** (Balaban) (1,700; 70-95)—"My Man and I" (M-G). Poor $5,000. Last week, "Devil Makes Three" (M-G), $8,000.

## 'College' Crisp $17,000, Mont'l; 'Duel' 7½G, 2d

Montreal, Oct. 7.

The Capitol, with "Working Her Way Through College," looks standout this week with a big session. "Capt. Pirate" also looms strong at Princess. "Duel at Silver Creek" shapes fine in second Imperial week as does "Merry Widow" in third round at Loew's.

**Estimates for This Week**

**Palace** (C.T.) (2,626; 34-60) — "Encore" (Par) (2d wk). Good $13,500 following socko $16,000 for first round.

**Capitol** (C.T.) (2,412; 34-60) — "Working Way Through College" (WB). Big $17,000. Last week, "Don't Bother To Knock" (20th) (2d wk), fine $12,000.

**Princess** (C.T.) (2,131; 34-60) — "Captain Pirate" (Col). Big $14,000. Last week, "Last Train Bombay" (Col), ditto.

**Loew's** (C.T.) (2,855; 40-65) — "Merry Widow" (M-G) (3d wk). Still great at $17,000 after a rousing second week with $21,000.

**Imperial** (C.T.) (1,839; 34-60) — "Duel at Silver Creek" (U) and "Let's Live Again" (U) (2d wk). Fine $7,500 after smash $11,000 opener.

**Orpheum** (C.T.) (1,048; 34-60) — "Park Row" (UA) and "Woman of Sin" (UA). Big $7,500. Last week, "Girls in Chains" (UA) and "City of Silent Men" (UA), $8,000.

# 'Ivanhoe' Huge $32,000 Tops Cincy; 'Somebody' Nice 11G, 'For You' OK 14G

## Key City Grosses

**Estimated Total Gross**
**This Week** ......$2,427,760
(*Based on 25 cities, 216 theatres, chiefly first runs, including N. Y.*)
**Total Gross Same Week**
**Last Year** .......$2,548,000
(*Based on 25 cities, and 216 theatres.*)

Cincinnati, Oct. 7.

"Ivanhoe" is magneting a giant figure this round at flagship Albee with upped scale. Three other new bills also are registering nice biz with "Just for You" at the Palace and "Somebody Loves Me" in the Capitol standout. "Strange Fascination" at the Grand looms moderate.

**Estimates for This Week**

**Albee** (RKO) (3,100; 75-$1.10)—"Ivanhoe" (M-G). Huge $32,000. Stays on. Last week, "Monkey Business" (20th), sprightly $14,500 at 55-75c scale.

**Capitol** (RKO) (2,000; 55-75)—"Somebody Loves Me" (Par). Nice $11,000. Last week, "Wife's Best Friend" (20th), $9,000.

**Grand** RKO) (1,400; 55-75)—"Strange Fascination" (Col) and "Captain Black Jack" (Col). Moderate $7,000. Last week, "Fearless Fagan" (M-G) and "My Man and

**Lyric** (RKO) (1,400; 55-75)—"Crimson Pirate" (WB). (m.o.). Fairish $5,500. Last week, "Sudden Fear" (RKO) (m.o.), $6,500.

I" (M-G), $6,500.

**Palace** (RKO) (2,600; 55-75)—"Just For You" (Par). Okay $14,000. Last week, "Crimson Pirate" (WB), $12,500.

# 'Quiet' Strong $28,000, Philly

Philadelphia, Oct. 7.

World Series killed afternoon trade while warmer weather over the weekend hurt many of the strong, new pictures. Pacing newcomers is "The Quiet Man," with upped prices at the Mastbaum, where a rousing week is in prospect. "The Jungle" with Erskine Hawkins band onstage looms solid at the Earle. "Crimson Pirate" looks trim at the Stanley. "Everything I Have Is Yours" is doing nicely at Randolph.

**Estimates for This Week**

**Arcadia** (S&S) (625; 85-$1.20) — "Merry Widow" (M-G) (6th wk). Okay $6,300. Last week, good $8,000.

**Boyd** (WB) (2,360; 80-$1.30) — "Miracle of Fatima" (WB) (2d wk). Fine $15,000. Last week, terrific $29,000.

**Earle** (WB) (2,700; 50-$1.10) — "Jungle" (Lip) with Erskine Hawkins orch, Orioles onstage. Solid $23,000. Last week, "Rose Bowl Story" (Mono) with Duke Ellington orch onstage, $16,000.

**Fox** (20th) (2,250; 50-99) — "Monkey Business" (20th) (3d wk) plus fight pix. Off to $10,000 Last week, fine $17,000.

**Goldman** (Goldman) (1,200; 50-99)—"Assignment Paris" (Col) (2d wk). Good $12,000. Last week, hefty $20,000.

**Mastbaum** (WB) (4,360; 85-$1.20)—"Quiet Man" (Rep). Fancy $28,000. Last week, "What Price Glory" (20th) (3d wk), $8,500 at 99c top.

**Midtown** (Goldman) (1,000; 50-99)—"Beware My Lovely" (RKO). Dull $5,500. Last week, "Fearless Fagan" (M-G), $5,000.

**Randolph** (Goldman) (2,500; 50-99)—"Everything I Have Is Yours" (M-G). Fast $19,000. Last week, "Full House" (20th) (2d wk), $9,000.

**Stanley** (WB) (2,900; 50-99) — "Crimson Pirate" (WB). Trim $21,000. Last week, "One Minute to Zero" (RKO) (2d wk) plus fight pix, $13,000.

**Stanton** (WB) (1,473; 50-99) — "You're in Army Now" (U) and "Washington Slept Here" (U) (reissues). Weak $6,000. Last week, "My Man and I" (M-G) good $8,000.

**Trans-Lux** (T-L) (500; 85-$1.20)—"Dreamboat" (20th) (5th wk). Mild $3,200. Last week, okay $5,000.

# 'PIRATE' HOT $11,000, SEATTLE; 'FOR YOU' 9G

Seattle, Oct. 7.

Biz is running at usual pace for this season of year, nearly all spots being on the slow side with kids back in school. "Crimson Pirate," swell at Music Hall, shapes top new pic. "Son of Paleface" is headed for strong holdover. "Somebody Loves Me" looms modest at Fifth Avenue.

**Estimates for This Week**

**Blue Mouse** (Hamrick) (800; 90-$1.50)—"Miracle of Fatima" (WB) (3d wk). Fairish $3,000; last week, good $4,200.

**Coliseum** (Evergreen) (1,829; 65-90)—"Son of Paleface" (Par) and fight pix (2d wk). Good $8,000. Last week, great $15,600.

**Fifth Avenue** (Evergreen) (2,366; 65-90) — "Somebody Loves Me" (Par) and "Navajo" (Lip). Modest $7,500. Last week, "Les Miserables" (20th), $6,800.

**Liberty** (Hamrick) (1,650; 65-90)—"Hellgate" (Lip) and "Jungle" (Lip). Mild $6,500. Last week, "Fearless Fagan" (M-G), $5,100.

**Music Box** (Hamrick) (850; 65-90)—"Wild Heart" (RKO). Slow

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# 'Monkey' Hefty $10,000, Prov.; '1 Minute' Ditto, 'You're Mine' Nice 13G

Providence, Oct. 7.

Biz is on the upgrade here this week with Loew's State leading the city with "Because You're Mine," but it is just nice. Tied for second place are Majestic with "Monkey Business" and RKO Albee with "One Minute To Zero," both solid.

**Estimates for This Week**

**Albee** (RKO) (2,200; 44-65)—"One Minute to Zero" (RKO) and "Secret People" (Lip). Solid $10,000. Last week, "Fuller Brush Man" (Col) and "Fuller Brush Girl" (Col) (reissues), meek $5,000.

**Majestic** (Fay) (2,200; 44-65)—"Monkey Business" (20th) and "Sea Tiger" (Mono). Healthy $10,000. Last week, "Crimson Pirate" (WB) and "Arctic Flight" (Mono), good $8,000.

**State** (Loew) (3,200; 44-65)—"Because You're Mine" (M-G). Nice $13,000. Last week, "Fearless Fagan" (M-G) and "My Man and I" (M-G), so-so $8,500.

**Strand** (Silverman) (2,200; 44-65)—"Somebody Loves Me" (Par) and "Blondie Brings Up Baby" (Col) (reissue). Opened Monday (6). Last week, "Golden Hawk" (Col) and "Triple Creek" (Col), good $7,000.

# 'Fagan' Lively $9,000, Port.; 'Pirate' 7½G, 2d

Portland, Ore., Oct. 7.

The first week of TV and unusually hot weather have combined to pull down grosses at downtown houses this week. "Sudden Fear" shapes nice in two houses. "Fearless Fagan," also new, looks good at Liberty. "Crimson Pirate" looms big as holdover at Broadway.

**Estimates for This Week**

**Broadway** (Parker) (1,890; 65-90)—"Crimson Pirate" (WB) and "Without Warning" (UA) (2d wk). Solid $7,500. Last week, $15,000.

**Liberty** (Hamrick) (1,850; 65-90)—"Fearless Fagan" (M-G) and "Waco" (Mono). Good $9,000. Last week, "Washington Story" (M-G) and "Desert Passage" (RKO), $8,500.

**Mayfair** (Evergreen) (1,500; 65-90)—"Big Sky" (RKO) and fight pix (m.o.). Sharp $4,500. Last week, "Wild Heart" (RKO) and "Maytime in Mayfair" (Indie), $3,500.

**Oriental** (Evergreen) (2,000; 65-90)—"Sudden Fear" (RKO) and "Kid Mike Baroni" (Indie), day-date with Paramount. Fine $4,000. Last week, "Big Sky" (RKO) and fight pix, $4,700.

**Orpheum** (Evergreen) (1,750; 65-90)—"Carrie" (Par) and "Diamond City" (Indie). So-so $6,200. Last week, "Big Sky" (RKO) and fight pix, $8,000.

**Paramount** (Evergreen) (3,400; 65-90)—"Sudden Fear" (RKO) and "Kid Mike Baroni" (Indie). Nice $7,500 or near. Last week, "Monkey Business" (20th) and "Shores Tripoli" (20th) (reissue) (2d wk), same.

**United Artists** (Parker) (890; 65-90)—"Just For You" (Par) (3rd wk). Fast $6,500. Last week, $7,500.

# Cool Weather, Lift Strike Tilt Chi; 'Monkey'-Hayes & Healy Fine 50G, 'Minute' Smash 25G; 'For You' 16G, 2d

Chicago, Oct. 7.

Cool weather plus a mid-week strike of elevator operators which stranded some 500,000 Loop office workers, is helping local biz at first-runs. Surprisingly, the world series, which was supposed to cause an afternoon slump, found the wickets operating at normal pace. However, record cold wave over weekend hurt many spots.

Best of newcomers is "Monkey Business" with Peter Lind Hayes and Mary Healy onstage. It should hit a fine $50,000. State-Lake, with "One Minute to Zero" and "The Fighter," is looking for a smash $25,000. Grand is also showing up well with $9,500 for "Horizons West" and "All Because of Sally."

"Just For You" at the Palace is leading the holdovers with fancy take in second week. However, the Oriental is just as strong with a fine total for the fourth frame of "Sudden Fear." Roosevelt is holding up well with a solid second week for "Duel at Silver Creek" and "No Room For Groom." Biz is off a bit at the Woods with fifth week of "Jumping Jacks"

**Estimates for This Week**

**Chicago** (B&K) (3,900; 98-$1.25) —"Monkey Business" (20th) and stageshow. Big $50,000. Last week, "Quiet Man" (Rep) (2d wk), $38,400.

**Grand** (RKO) (1,500; 55-98)—"Horizons West" (U) and "All Because of Sally" (U). Good $9,500. Last week, "Yankee Buccaneer" (U) and "Train from Bombay" (Col), $13,800 in 9 days.

**Oriental** (Indie) (3,400; 98)—"Sudden Fear" (RKO) (4th wk). Walcott-Marciano fight pix still helping with good $16,000 likely. Last week, $25,500.

**Palace** (Eitel) (2,500; 98)—"Just For You" (Par) (2d wk). Held up well with nice $16,000. Last week, $23,000.

**Roosevelt** (B&K) (1,500; 55-98)—"Duel at Silver Creek" (U) and "No Room for Groom" (U) (2d wk). Continues stout at $13,000. Last week, $16,400.

**State-Lake** (B&K) (2,700; 55-98) —"One Minute to Zero" (RKO) and "The Fighter" (U). Excellent $25,000. Last week, "Carrie" (Par) and "3 For Bedroom C" (WB), $9,800.

**Surf** (H & E Balaban) (685; 98) —"High Treason" (Indie) (4th wk). Still profitable with $3,700. Last week, $4,000.

**United Artists** (B&K) (1,700; 55-98)—"Assignment Paris" (Col) and "California Conquest" (Col) (2d wk). Fairish $9,200. Last week, $13,600.

**Woods** (Essaness) (1,073; 98)—"Jumping Jacks" (Par) (5th wk). Still okay at $11,000. Last week, $13,000.

**World** (Indie) (578; 98)—"Erioca" (Indie) (3d wk). Holding strong at $2,900. Last week, $3,000.

# K.C. Tapers Off; 'Fear,' Light $5,000, 'Glory' 13G, 'Ivanhoe' Big 12G, 2d

Kansas City, Oct. 7.

Pace is moderate this session with newcomers getting mild money and holdovers about holding their own. "What Price Glory" in four Fox Midwest first runs and "Sudden Fear" at the Missouri, both newcomers, are fairish. "Ivanhoe" getting big money in second week of advanced prices, but generally not up to hopes. Paramount is nice on second week with "Just For You." Weather is off from the recent heat wave, and normal for season.

**Estimates for This Week**

**Kimo** (Dickinson) (504; 50-75)—"Les Miserables" (20th). Unusual booking of a front-line current release. Nice $2,300. Last week, "Outcast of Islands" (UA) (3d wk), $1,000.

**Midland** (Loew's) (3,500; 75-$1.10)—"Ivanhoe" (M-G) (2d wk). Fat $12,000, but off from hopes as resistance to advanced prices developed. Last week, socko $23,000.

**Missouri** (RKO) (2,650; 50-75)—"Sudden Fear" (RKO) and "Captain Black Jack" (Indie). Light $5,000. Last week, "Big Sky" (RKO) and "Feudin' Fools" (Mono), $6,000.

**Paramount** (Tri-States) (1,900; 50-75)—"Just For You" (Par) (2d

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## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Widow' Bright $20,000, Frisco

San Francisco, Oct. 7.

Visit of President Truman plus politico fanfare is putting a crimp into the boxoffices here currently. "Merry Widow" at the Warfield with a big session is sparking Market Street, with "Crimson Pirate" also rated nice at Paramount. Making a showing comparable to "Widow" is "Miracle of Fatima," which sock total at the much smaller St. Francis. "Quiet Man" also is good at the Fox in third round.

**Estimates for This Week**

**Golden Gate** (RKO) (2,850; 65-95)—"Fearless Fagan" (M-G) and "Holiday For Sinners" (M-G). Thin $9,000. Last week, "Woman of North Country" (Rep) and "Wac From Walla Walla" (Rep) bolstered by fight pix to nice $14,000.

**Fox** (FWC) (4,651; 65-95)—"Quiet Man" (Rep) and "Tropical Heat Wave" (Rep) (3d wk). Held at good $14,000. Last week, strong $16,500.

**Warfield** (Loew's) (2,656; 65-95) —"Merry Widow" (M-G). Big $20,000 or over. Last week, "Lovely To Look At" (M-G) (2d wk), $12,000.

**Paramount** (Par) (2,646; 65-95)—"Crimson Pirate" (WB). Fast $19,000 or near. Last week, "Caribbean" (Par) and "Gold Fever" (Mono) plus two-day vaude show, $15,500.

**St. Francis** (Par) (1,400; $1.20-$1.50)—"Miracle of Fatima" (WB). Sock $17,000. Last week, "Full House" (20th) (2d wk), $7,000.

**Orpheum** (No. Coast) (2,448; 65-95)—"Bonzo To College" (U) and "Lavender Hill Mob" (U). Nsg $9,000. Last week, "Island of Desire" (UA) and "Gallant Thoroughbred" (Rep) (reissue), $9,000.

**United Artists** (No. Coast) (1,207; 65-95)—"My Man And I" (M-G). Mild $5,500. Last week, "Untamed Women" (UA) and "Actors and Sin" (UA), $6,500.

**Stagedoor** (A-R) (370; 85-$1)—"High Treason" (Indie) (4th wk). Off to $2,700. Last week, fine $3,000.

**Clay** (Rosener) (400; 65-85)—"High Treason" (Indie) (4th wk). Okay $2,100. Last week, $2,700.

**Larkin** (Rosener) (400; 65-85)—"Under Paris Sky" (Indie) and "Grand Illusion" (Indie) (reissue) (2d wk). Oke $2,000. Last week, $2,200.

**Vogue** (S.F. Theatres) (377; 85-$1)—"Young and Damned" (Indie). Fair $2,000. Last week, "Lady Vanishes" (UA) (6th wk), $1,800.

# 'SKY' BRIGHT $11,000, BUFF.; 'SOMEBODY' 12G

Buffalo, Oct. 7.

Holdovers are providing first-runs the greatest strength here this round. However, "Big Sky" at the Century looks smooth and "Somebody Loves Me" is heading for what promises to be a nice session at Paramount. Brightest holdover is "Miracle of Fatima," with sturdy takings at the Center. Also very big is "Ivanhoe" in second stanza at the Buffalo.

**Estimates for This Week**

**Buffalo** (Loew's) (3,000; 74-$1.20)—"Ivanhoe" (M-G) (2d wk). Smart $16,000 or over. Last week, great $25,000.

**Paramount** (Par) (3,000; 40-70)—"Somebody Loves Me" (Par). Heading for fine $12,000 in week ending next Friday. In ahead, "Monkey Business" (20th) and "Franchise Affair" (Indie), fine $18,000 in 11 days.

**Center** (Par) (2,100; 70-$1) — "Miracle of Fatima" (WB) (2d wk).

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# 'KNOCK' ROBUST 16G, ST. LOO; 'MINUTE' 17G

St. Louis, Oct. 7.

First-run biz at downtown film houses was hypoed over weekend as mercury dropped sharply. Further b.o. activity is expected tomorrow night (Wed.) when the annual Veiled Prophet parade is held. "Don't Bother To Knock" looms fine at Ambassador while reissue of "Lady Vanishes" shapes stout at Pageant. "One Minute To Zero" finished a solid session at the Fox Monday (6). "Ivanhoe" is still socko in second frame at Loew's.

**Estimates for This Week**

**Ambassador** (F&M) (3,000; 60-75) —"Dont Bother To Knock" (20th) and "Navajo" (Lip). Fine $16,000. Last week, "Monkey Business" (20th) and "Woman of North Country" (Rep), $15,000.

**Fox** (F&M) (5,000; 60-75) — "Crimson Pirate" (WB) and "Army Bound" (Mono). Opened today (Tues.). Last week, "One Minute To Zero" (RKO) and "Wagons West" (Mono), solid $17,000.

**Loew's** (Loew) (3,172; 50-75) — "Ivanhoe" (M-G) (2d wk). Sock $20,000 following $30,000 opening session.

**Missouri** (F&M) (3,500; 50-75)—"Monkey Business" (20th) and "Quiet Man" (Rep). Fair $11,500. Last week, "Sudden Fear" (RKO) and "Models, Inc." (Indie), $9,000.

**Pageant** (St. L. Amus.) (1,000-90) —"Lady Vanishes" (reissue) (UA). Stout $4,000. Last week, "Tales of Hoffmann" (UA) (2d wk), $3,500.

**Shady Oak** (St. L. Amus.) (800; 90) — "Tales of Hoffmann" (UA) (3d wk). Lively $3,500 after $4,000 second stanza.

# '1 Minute' Lusty $19,000 in Hub

Boston, Oct. 7.

Two holdovers, "Ivanhoe" at State and Orpheum and "Miracle of Fatima" at Astor continue in the chips currently. Top newcomer, "One Minute to Zero" at Memorial, looks nice. "Crimson Pirate" at Paramount and Fenway, shapes unexciting. "Beware My Lovely" at Boston, is only fair. "Quiet Man" in third frame at Met is doing well enough.

**Estimates for This Week**

**Astor** (B&Q) (1,500; 74-$1.20)—"Miracle of Fatima" (WB) (2d wk). Holding at strong $17,000 following nifty $18,000 opener.

**Boston** (RKO) (3,000; 40-85)—"Beware, My Lovely" (RKO) and "Naughty Widow" (RKO). Not so good at $10,000. Last week, "Fuller Brush Man" and "Fuller Brush Girl" (Col) (reissues) plus Marciano-Walcott fight pix, disappointing $9,000.

**Exeter** (Indie) (1,300; 60-80)—"Stranger in Between" (U) (2d wk). Near $5,000 following fast $6,500 for first week.

**Fenway** (NET) (1,373; 40-85)—"Crimson Pirate" (WB) and "Spider and the Fly" (Indie). Mild $4,000. Last week, "Just for You" (Par) and "Woman of North Country" (Rep) (2d wk), $3,500.

**Memorial** (RKO) (3,000; 40-85)—"One Minute to Zero" (RKO) and "My Man and I" (M-G). Nice $19,000. Last week, "Big Sky" (RKO) and "Secret People" (Lip) (2d wk) plus Marciano-Walcott film, fine $15,000.

**Metropolitan** (NET) (4,367; 40-85)—"Quiet Man" (Rep) (3d wk). Still nice at $11,000 following big $17,500 for second.

**Orpheum** (Loew) (3,000; 74-$1.25)—"Ivanhoe" (M-G) (2d wk). Holding up nicely at $26,000 following big $34,000 for first.

**Paramount** (NET) (1,700; 40-85) —"Crimson Pirate" (WB) and "Spider and Fly" (Indie). Mild $10,500. Last week, "Just for You" (Par) and "Woman of North Country" (Rep) (2d wk), $9,000.

**State** (Loew) (3,500; 74-$1.25)—"Ivanhoe" (M-G) (2d wk). Tastey $18,000 after sock $24,500 for first.

# 'Ivanhoe' Smash $29,000, Denver; 'Fatima' Fat 10G

Denver, Oct. 7.

Televising of World Series on screen at the Paramount, free to the public, failed to clip grosses here excepting at the Par where matinees were late in starting. "Ivanhoe" is packing the Orpheum for a smash figure, and holds. "Miracle of Fatima" shapes fine at Broadway, and is holding. "Just For You" continues so strongly it will go a third.

**Estimates for This Week**

**Aladdin** (Fox) (1,400; 50-85)—"I Dream of Jeanie" (Rep) and "Tembo" (RKO), day-date with Tabor,

(Continued on page 22)

# B'way Mats Walloped by World Series; Cinerama SRO 35G, 'Paleface'-Prima Big 75G, 'Snows' Smash 58G in 3d

Despite five new bills, Broadway first-run business is as spotty as the stock market this session. The World Series undoubtedly took a heavy toll at the boxoffice in the afternoon for the last seven days. However, outside of the heavy rain washout last Thursday, night biz has been strong. Last Saturday (4) was unusually big, mainly because of sock night biz.

Launching of Cinerama last Tuesday (30) drew thousands to the Broadway Theatre, particularly after rave reviews. The line-up of Cinerama shorts is heading for a terrific $35,000, virtual capacity.

"Son of Paleface," with Louis Prima band, Five De Marco Sisters, Los Gatos onstage, wound up its first week at the Paramount with a big $75,000. Personals by Bob Hope, star of pic, on opening day got the bill off to a big start. "Lure of Wilderness," also new, is just okay with $12,000 at the Globe while the new bill of "Hurricane Smith" and eight acts of vaude is heading for a good $21,000 at the Palace.

"Savage Triangle," French drama, wound up its first stanza at the Paris with a stout $8,500.

An outstanding holdover is "Snows of Kilimanjaro," which continues at smash $58,000 in third round at the Rivoli. Continuing near opening week's pace is "Because You're Mine," with stageshow, at fine $136,000 in second session at the Music Hall.

"Somebody Loves Me," with Mary Small, Al Bernie and iceshow, finished its second week with a nice $72,000 at the Roxy. Personals by Blossom Seeley and Benny Fields, whose biogs are depicted in the film, undoubtedly gave bill a lift.

"Magic Box" landed a nice $7,800 in second week at the Normandie. "Just For You" supplants "Quiet Man" at the Capitol today. Latter held to nice $18,000 in final week of six days.

"Merry Widow" continued big at $23,000 in second stanza at the State. "High Noon" is winding up with an okay $11,000 in 11th week at the Mayfair, with "World in His Arms" replacing it tomorrow (Thurs.).

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 70-$1.50) —"Miracle of Fatima" (WB) (7th wk). Holding steady at around $9,000 currently after okay $10,000 for sixth week, but below hopes. Stays until Oct. 23, when "Limelight" (UA) opens.

**Broadway** (Cinerama) (1,250; 90-$2.80)—"This Is Cinerama" (Indie) (2d wk). Initial week ended last night (Tues.) came close to $35,000, virtual capacity and terrific for 17 shows and reduced seating capacity here. There were 650 seats taken out to launch this new "tri-dimensional" picture setup in N. Y. Theatre is now selling 16 weeks in advance, with house now sold out for several weeks nearly every show.

**Capitol** (Loew's) (4,820; 70-$1.50) —"Just For You" (Par). Opens today (Wed.). Last week, "Quiet Man" (Rep) (7th wk-6 days), nice $18,000 for abbreviated week. Sixth round was fancy $26,000, but below expectancy. Makes a highly profitable longrun, one of best here in months.

**Criterion** (Moss) (1,700; 50-$1.80) —"One Minute To Zero" (RKO) (3d wk). Holding at good $12,000 or near. Last week, nice $17,000, over expectancy.

**Fine Arts** (Davis) (468; 90-$1.80) —"Stranger in Between" (U) (8th wk). The seventh stanza ended Monday (6) held at $4,000 after okay $4,500 for sixth week. "The Promoter" (U) opens Oct. 28.

**Globe** (Brandt) (1,500; 50-$1.50) —"Lure of Wilderness" (20th). Initial stanza ending tomorrow (Thurs.) is heading for barely okay $12,000 or less. Holds. In ahead, "You For Me" (M-G), only $8,000 in 9 days despite previews.

**Mayfair** (Brandt) (1,736; 50-$1.50) —"High Noon" (UA) (11th-final wk). Looks to wind up long run with okay $11,000. The 10th round was nice $13,500. "World in His Arms" (U) opens tomorrow (Thurs.).

**Normandie** (Normandie Theatres) (592; 95-$1.80)—"Magic Box" (Mayer) (3d wk). First holdover session ended Monday (6) was nice $7,800 after big $10,400 for opening week. Stays on.

**Palace** (RKO) (1,700; 75-$1.40)—"Hurricane Smith" (Par) and 8 acts of vaude. Heading for very good $21,000 or close. Last week, "Night Without Sleep" (20th) and vaude plus fight films, nice $22,000.

**Paramount** (Par) (3,664; 80-$1.80) —"Son of Paleface" (Par) with Louis Prima orch, Five De Marco Sisters, Keely Smith, Los Gatos onstage (2d wk). First week ended last night (Tues.) was big $75,000, with pic getting a rousing start via personals by Bob Hope, star of film, on first day. In ahead, "Big Jim McLain" (WB) with Mills Bros., Jean Carroll, Danny Lewis, Tommy Reynolds orch onstage (2d wk), $53,000.

**Park Ave.** (Reade) (583; 90-$1.50) —"Mons. Fabre" (Indie) (5th wk). Fourth frame ended Saturday (4) was okay $4,700 after trim $6,000 for third week.

**Paris** (Indie) (568; $1.25-$1.80)—"Savage Triangle" (Indie) (2d wk). Initial stanza ended Sunday (5) hit big $8,500. In ahead, "Casque d'Or" (Discina) (6th wk), $5,500.

**Rivoli** (UAT) (2,092; 70-$2)—"Snows of Kilimanjaro" (20th) (3d wk). Still smash with $58,000 or close. Second week was sockeroo $63,000, over hopes.

**Radio City Music Hall** (Rockefellers) (5,945; 80-$2.40)—"Because You're Mine" (M-G) with stageshow (2d wk). Consistent with opening week's gait with fine $136,000, having no holidays to help this round. Last week, big $144,000, but slightly below expectancy. Stays a third, and probably longer.

**Roxy** (20th) (5,886; 80-$2.20)—"Somebody Loves Me" (Par) with Mary Small, Al Bernie, iceshow plus personals by Blossom Seeley and Benny Fields the second week (3d-final wk). Second round ended last night (Tues.) held at nice $72,000, with sneak preview of "The Stooge" (Par) helping. First week was fine $77,000, but considerably below hopes.

**State** (Loew's) (3,450; 55-$1.25)—"Merry Widow" (M-G) (3d wk). First holdover stanza ended last night (Tues.) held at big $23,000 or better. First week was sock $37,000, slightly under expectancy.

**Sutton** (R&B (561; 90-$1.50)—"Man in White Suit" (U) (28th wk). Held at $5,000 in 27th week ended Monday (6) after $5,400 for 26th round. "Four Poster" (Col) opens Oct. 15, day-date with Victoria.

**Trans-Lux 60th St.** (T-L) (453; 90-$1.50)—"Lady Vanishes" (UA) (reissues) (10th wk). Holding nicely at $4,00 or near after $4,400 for ninth week. "Limelight" (UA) opens Oct. 23, on two-a-day, reserved-seat policy, playing day-date with Victoria.

**Trans-Lux 52d St.** (T-L) (540; 90-$1.50)—"Ivory Hunter" (U) (8th wk). Seventh session ended Sunday (5) held at $4,200 after nice $5,000 for sixth round.

**Victoria** (City Inv.) (1,060; 70-$1.80)—"Affair in Trinidad" (Col) (11th-final wk). The 10th frame ended last night (Tues.) was mild $8,000 after $9,500 for ninth week. "Four Poster" (Col) opens on Oct. 15 (Wed.).

# 'For You' Tasty $15,000, L'ville; 'Ali Baba' Trim 12G, 'Pirate' $6,500, 2d

Louisville, Oct. 7.

"Just For You," Bing Crosby pic at the Rialto, is class of town this week. "Crimson Pirate" at the Mary Anderson looks nice in second week. "Son Of Ali Baba" at the State looks solid. Since the Strand closed, town has only four houses in the first-run category, all within a single block on the main stem.

**Estimates for This Week**

**Kentucky** (Switow) (1,000; 54-75) —"High Noon" (UA) (3d wk), still going strong in third stanza with $4,500. Last week, excellent $5,500.

**Mary Anderson** (People's) (1,200; 54-75)—"Crimson Pirate" (WB) (2d wk), Burt Lancaster still pulling 'em in. Looks nice $6,500 after last week's smash $8,000.

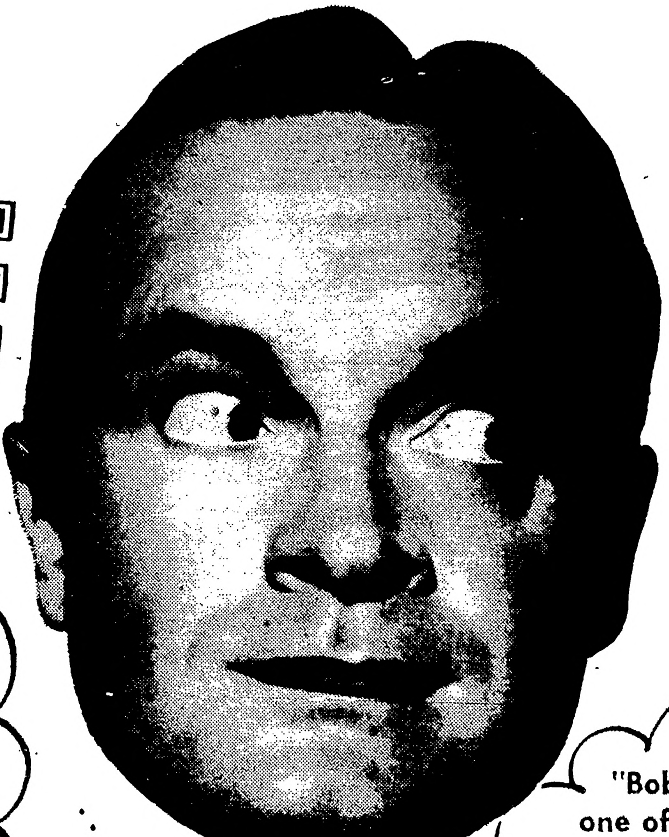
**Rialto** (Fourth Avenue) (3,000; 54-75)—"Just For You" (Par). Wrapping up top biz in town this week, big $15,000. Last week, "Sudden Fear" (RKO) and "Breakdown" (RKO), $11,000.

**State** (Loew's) (3,000; 54-75)—"Son Of Ali Baba" (U) and "You For Me" (M-G). Nice $12,000. Last week, "Devil Makes 3" (M-G) and "Washington Story" (M-G), $11,000.

# SON OF

## HAS NEW YORK POPPIN' ITS BU

**BOB HOPE**



**JAN**

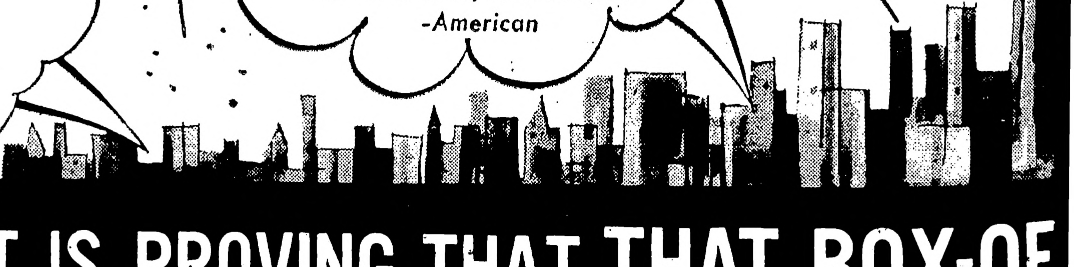
Produ
ROBERT
Written by FRA
a

"Bob Hope and his merry companions have a long, loud movie laugh at Western heroics and romance in 'Son of Paleface.' A barrel of fun. It should laugh the customers dizzy at the Paramount."
—*Otis Guernsey, Jr., N. Y. Herald Tribune*

"Bob Hope is one of the funniest guys extant. Has provided many mirthful moments, but his latest comedy...delivers them in greater abundance than ever...Bob is at his best."
—*Frank Quinn, N. Y. Daily Mirror*

"If you howled at the Bob Hope comedy hit 'The Paleface,' wait till you see its Technicolored follow-up, 'Son of Paleface.' Hope is tops, and the piece fashioned around him is nothing short of hilarious."
—*Rose Pelswick, N. Y. Journal-American*

"...another hilarious hit...the picture is sweeping its audience up in gales of mirth. The humor is impudent, nonsensical and infectious."
—*Alton Cook, N. Y. World-Telegram & Sun.*



## PARAMOUNT IS PROVING THAT THAT BOX-OF

# PALEFACE

## ONS...AND BUSTIN' ITS BOWS!

Color by TECHNICOLOR

RUSSELL

ROY ROGERS

AND TRIGGER

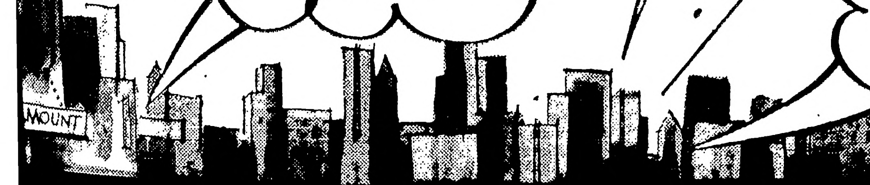
y
Directed by
ELCH · FRANK TASHLIN
ASHLIN, ROBERT L. WELCH
SEPH QUILLAN

"Good film entertainment. Bob's handling of nonsensical situations, Roy Rogers' smiling countenance and pleasant singing voice, Jane's presence and Trigger's performance all help to make the Paramount comedy an entertaining film."
—*Kate Cameron, N.Y. Daily News*

"...this colored package is a wild farce that comes so close to the style of those old 'Road to....' pictures of Mr. Hope, Bing Crosby and Dorothy Lamour that you might almost shut your eyes (if you can manage) and think you are enjoying one of same."
—*Bosley Crowther, N. Y. Times*

"Mr. Hope is at the top of his form. 'Son of Paleface' is choice nonsense, cunningly organized."
—*Archer Winsten, N.Y. Post*

"Excellent... The Hope fun is engagingly looney, the Hope manner suave as always, the goofiness imaginative."
—*Arthur Pollock, N. Y. Compass*



## E MOMENTUM IS REALLY JET-PROPELLED!

# Film Reviews

Continued from page 6

## Way of a Gaucho

trying to save Calhoun from capture, the gaucho realizes he had been wrong all along, risks all to marry his girl and then surrenders to Boone.

Picture includes plenty of shots of gauchos dashing pell-mell across the pampas and displays the scenic values of the settings, such as the Andean foothills, beautiful old churches and homes, via the excellent lensing of Harry Jackson. The danger-packed cattle stampede that brings death to Marlowe is a high action point. Boone, Marlowe and Everett Sloane are familiar faces in the featured cast, each doing as well as possible with characters that are not too clearly defined in the writing. Among the native players doing well are Enrique Chaico, as a priest; Roland Dumas, Lidia Campos and Raoul Astor.

Film has a good score cleffed by Sol Kaplan. Editing keeps the running time down to 90 minutes but is not smooth. *Brog.*

## The Four Poster

**Rex Harrison-Lilli Palmer in adaptation from stage hit; moderate b.o.**

Columbia release of Stanley Kramer production. Stars Rex Harrison, Lilli Palmer. Directed by Irving Reis. Screenplay, Allan Scott, based on play by Jan de Hartog; inter-scene animation by United Productions of America (directed by John Hubley; produced by Stephen Bosustow); animation artists, Paul Julian, Art Babbitt, Lon Keller; editor, Henry Batista; music composed and directed by Dimitri Tiomkin. Previewed at Victoria, N. Y., Oct. 2, '52. Running time, 103 MINS.

| | |
|---|---|
| John | Rex Harrison |
| Abby | Lilli Palmer |

Jan de Hartog's amusing two-character comedy-drama, "The Four Poster," has been given an interesting film presentation by Stanley Kramer, with Rex Harrison and Lilli Palmer as the leads. Though the picture is produced imaginatively, it emerges as just a moderate b.o. bet, being little more than a potpourri of incidents in the lives of a husband and wife through their marital years.

"Poster" as a pic is still limited to the same two characters of the play, with nary the suggestion of an interloper. Though the stars' performances are excellent, they are unable to salvage audience interest during the film's lesser moments. In fact, the major fault is the inability of the two characters to cope with the lack of incident.

With the four poster bed in the background as the common denominator of their marital relationship, "Poster" traces the lives of a couple from the day the groom carries his bride across the threshold. From then on are detailed his struggles as a writer, the bride's faith in his ability, his success, their children, the son's death in World War I, the romantic escapades of the husband and wife and finally their deaths.

All through this the four poster remains a symbol of their love and marriage. Occasionally the pair's relationship is touching for its charm and sentiment, but that's the yarn's major asset, and few successful pix can be carried on that basis alone.

"Poster" has a pat, more intimate formula for the theatre, as demonstrated on Broadway last season by Hume Cronyn and Jessica Tandy, but it's doubtful if film audiences beyond the key cities will find it stimulating despite the fine performances by Harrison and Miss Palmer, and an excellent production.

The picture has the advantage of clever animations drawn to bridge the time gaps in the narrative, and Irving Reis has managed, in his direction, to keep alive the beauty of the husband-wife relationship. The animated drawings, incidentally, are especially imaginative and do much to relieve the yarn from the feeling of being highly repetitive.

Miss Palmer imparts s.a. and natural beauty to the role of the wife, and she has a chance to show off her svelte chassis in some notable creations. In addition to which, she captures the naivete of the bride, and later the zest of the wife and mother. It is mostly her picture. Harrison has captured much of the boyish quality inherent in the husband's character, though the final scene, in which the deceased wife returns in his imagination, becomes rather trite theatrics. *Kahn.*

## Because of You

**Sentimental yarn with romantic overtones. Good b.o. potentials.**

Universal release of Albert J. Cohen production. Stars Loretta Young and Jeff Chandler; features Alex Nicol, Frances Dee, Alexander Scourby. Directed by Joseph Pevney. Screenplay, Ketty Frings, based on story by Thelma Robinson; camera, Russell Metty; editor, Virgil Vogel; music Frank Skinner. Previewed N. Y. Oct. 1, '52. Running time, 95 MINS.

| | |
|---|---|
| Christine Carroll | Loretta Young |
| Steve Kimberly | Jeff Chandler |
| Mike Monroe | Alex Nicol |
| Susan Arnold | Frances Dee |
| Dr. Breen | Alexander Scourby |
| Rosemary Balder | Lynne Roberts |
| Peachie | Mae Clark |
| Kim | Gayle Reed |
| George | Billy Wayne |
| Judy | Frances Karath |

Since soap opera on both radio and screen has been as lasting as it has been profitable, there is no reason to suspect that this somewhat weepy but well acted and directed drama should be the exception to the rule. Dripping with sentimentality, it's a neat commercial package, particularly for the smaller towns, and has obvious femme appeal.

Pic has a tendency to go off in all directions, and scripter Ketti Frings really pours it on so that some scenes have an almost maudlin quality. The two leading players, Jeff. Chandler and Loretta Young, make a fine romantic team, managing at times to make even the more ludicrous situations ring true. Sex angle is introduced with unusual prominence and played for all it's worth.

Yarn has Miss Young, a brassy blonde, about to be married to racketeer Alex Nicol when the cops nab both of them. They find an incriminating envelope Nicol has slipped to her just before the arrest, and the girl goes to prison. There she discovers her intellect, turns out to be a fine nurse's aid and falls in love with Chandler, a wounded pilot with neurotic tendencies.

Considering that the film's tearjerker elements are sufficient to keep a radio serial going for a couple of years, director Joseph Pevney has done a good job in tying things together. Transitions, such as Miss Young's change from dumb blonde to refined lady, and Chandler's switch from lover to enemy, weaken the pic but may not bother the average patron.

Chandler has a very appealing personality. Miss Young is an eyeful and an expert in the clinches, of which there are a good many. Frances Dee, reappearing on the screen for the first time in years; Alexander Scourby, as the doctor; Nicol and the rest of the cast give polished performances.

Pevney's direction brings in some good touches, and he has a fine understanding for the need to lighten proceedings once in a while. Russell Metty's camera work is a notch above routine. *Hift.*

## La Jeune Folle
### (The Mad Girl)
### (FRENCH)

Venice Sept. 23.

Cocinor release of Hoche production. Stars Daniele Delorme, Henri Vidal. Directed by Yves Allegret. Screenplay, Jacques Sigurd from novel by Catherine Beauchamp; camera, Roger Hubert; editor, Claude Nicole. At Venice Film Festival. Running time, 95 MINS.

| | |
|---|---|
| Catherine | Daniele Delorme |
| Steve | Henri Vidal |
| Mother | Jacqueline Porel |
| Mary | Michele Cordue |
| Informer | Jean Debucourt |
| Kevin | Maurice Roynet |

This film is chiefly notable for a brilliantly coordinated performance by Daniele Delorme as a strange young girl haunted by premonitions. Her expert thesping holds together this otherwise plodding, downbeat affair of an incident during the Irish rebellions. Foggy atmosphere is well created but film does not reach a high dramatic level. Slow pacing cues this for offbeat slotting or in some special situations in America.

A young girl, living in a convent, is considered mad because of her dreamy comportment. One night she gets a premonition that her brother needs her. In reality he has been killed by the Irish rebels because he turned informer. Looking for her brother, she is taken up and sheltered by the organization. She unknowingly falls in love with brother's murderer. Later she learns who killed her brother and she goes out to avenge him. In a last embrace, she shoots him.

Direction is careful but can not breathe dramatic life into this tale of tragic love. Daniele Delorme shows herself as an actress of stature in a fine performance. Henri Vidal is good as the rebel leader. Lensing is okay. *Mosk.*

## Something for the Birds

**Romantic comedy with Washington as the setting for jibes at solons, lobbyists and special interests. Oke for general bookings.**

Hollywood, Oct. 7.

20th-Fox release of Samuel G. Engel production. Stars Victor Mature, Patricia Neal, Edmund Gwenn; features Larry Keating, Gladys Hurlbut, Hugh Sanders, Christian Rub. Directed by Robert Wise. Screenplay, I. A. L. Diamond, Boris Ingster; based on stories by Alvin M. Josephy, Joseph Petracca and Ingster; camera, Joseph La Shelle; editor, Hugh S. Fowler; music, Sol Kaplan. Previewed Oct. 3, '52. Running time, 81 MINS.

| | |
|---|---|
| Steve Bennett | Victor Mature |
| Anne Richards | Patricia Neal |
| Johnnie Adams | Edmund Gwenn |
| Patterson | Larry Keating |
| Mrs. Rice | Gladys Hurlbut |
| Grady | Hugh Sanders |
| Leo | Christian Rub |
| Taylor | Wilton Graff |
| Bigelow | Walter Baldwin |
| Lemmer | Archer MacDonald |
| Chandler | Richard Garrick |
| Foster | Ian Wolfe |
| Mr. Lund | John Brown |
| Duncan | Camillo Guercio |
| Mac | Joan Miller |
| Mrs. Chadwick | Madge Blake |
| Judge | Norman Field |
| O'Malley | Gordon Nelson |
| Beecham | Emmett Vogan |
| Congressman Walker | John Ayres |
| Jessup | Charles Watts |
| Announcer | Rodney Bell |
| Congresswoman Bates | Norma Varden |
| Congressman Macy | Leo Curley |
| Congressman Craig | John Maxwell |

The nation's capital provides the setting for this round of romantic comedy that wears the unlikely, but apt, title of "Something For the Birds." The film is laced with jibes at special interests, solons and lobbyists which, in view of the national pastime of talking back at Washington, will be good for chuckles during this feature's general market playoff.

The Samuel G. Engel production uses such familiar names as Victor Mature, Patricia Neal and Edmund Gwenn to topline the cast, and each contributes likeably to answering the demands of Robert Wise's direction and the script. Story doesn't scratch the surface, emotionally, except for a single tearjerker scene, but the pace is fast enough to rate mild attention for the light doings.

Miss Neal comes to Washington to prevent the passage of a bill that would result in the extinction of the California condor. Opposing is an oil company, represented by lobbyist Mature. Through chance, at a party she crashes, Miss Neal makes the acquaintance of both Mature and Gwenn, the latter a kindly old gentleman affectionately known as "Admiral" and a frequent, welcome guest at all of the capital's more plush social affairs.

As the story boils along a complicated course, Gwenn comes to Miss Neal's aid and Mature tries to do what he can behind the scenes. But Gwenn's help becomes involved with an investigation of bribery gifts because he has innocently accepted a refrigerator from Mature and he is exposed as a printshop engraver who, for some 20 years, has purloined the swank party invitations that he uses to crash the affairs. Tearjerk scene has him facing the investigators and TV cameras proudly explaining why he wears the Navy Cross. This, plus Mature's use of organized lobbying tactics, saves the day for Miss Neal's project, and the California condor is saved from extinction.

For domestic consumption, the jibes scripters I. A. L. Diamond and Boris Ingster toss at Washington are in keeping with the tenor of times and are strictly for pointed fun, but for other than stateside filmgoers may have a different meaning. Script also gets in some sharp licks at television, particularly commercials and reception interference. Film was based on stories by Alvin M. Josephy, Joseph Petracca and Ingster.

Larry Keating, Gladys Hurlbut, Hugh Sanders and Christian Rub make up the competent featured players, and others, including the bird-calling Archer MacDonald, aid with chuckles. Joseph La Shelle's lensing is expert, as are the other technical credits. *Brog.*

## La Bergere et le Ramoneur
### (Shepherdess and Chimneysweep)
### (FRENCH-COLOR-SONGS)

Venice, Sept. 23.

Les Gemeaux release of Andre Sarrut production. Directed by Pierre Grimault. Screenplay, Jacques Prevert, Grimault; editor, Charles Nato; music, Joseph Kosma. At Venice Film Festival. Running time, 65 MINS.

This animated film in Technicolor was five years in production with a nut of $1,500,000, which is three times the cost of the top-budget French pix. Pic is now under litigation with Paul Grimault claiming he did not finish last half which was done by producer Andre Sarrut. Grimault tried to have pic yanked from Venice Fete entries but it was shown anyway without his name in the credits. In the present form, the pic is uneven and the short running time may make this hard to sell.

It is a sophisticated story of a tyrant in a mythical kingdom and how he is overcome by a wily bird. First half abounds in imagination and solid whimsy, making it an animated film for grownups. Second half bogs down with too much attempted poetry that backfires. But on the whole the film is an interesting try at an animated feature in the Gallic idiom. It might do in the U. S. for some arty spots with some strong supporting shorts. Pic will find it hard going here to overcome its heavy overhead.

Animation is topnotch, and backgrounds as well as color are on a top plane. The king is an evil, conniving character who meets his comeuppance because of the wily machinations of the individualistic, gruff freedom-loving bird. The two lovers remain vapid characters throughout. Gags are well done. Standout are the king's use of a trapdoor to get rid of all annoying people, the chases and the final destruction of the city.

Pierre Brasseur lends an acrobatic, rueful voice to the bird and Serge Reggiani and Anouk Aimee adequately dub in the lovers. Lesser characters are well done. An English version has been finished with Peter Ustinov, Claire Bloom and Denham Elliot voicing the antics of this interesting offbeat animated film. This copped a special jury prize at the Venice Film Festival here. *Mosk.*

## The Raiders
### (COLOR)

**Richard Conte, Viveca Lindfors in fast western meller; looks good boxofice in key spots.**

Universal release of William Alland production. Stars Richard Conte, Viveca Lindfors; features Barbara Britton, Richard Martin, Morris Ankrum, William Bishop. Directed by Lesley Selander. Screenplay, Polly James, Lillie Hayward, from story by Lyn Crost Kennedy, camera, Carl Guthrie; editor, Paul Wheatherwax; music, Joseph Gershenson. Tradeshown in N. Y., Oct. 6, '52. Running time, 82 MINS.

| | |
|---|---|
| Jan Morrell | Richard Conte |
| Elena Ortega | Viveca Lindfors |
| Elizabeth Ainsworth | Barbara Britton |
| Hank Purvis | Hugh O'Brian |
| Felipe Ortega | Richard Martin |
| Marty Smith | Palmer Lee |
| Frank Morrell | William Reynolds |
| Marshall Bill Henderson | William Bishop |
| Thomas Ainsworth | Morris Ankrum |
| Dick Logan | Dennis Weaver |
| Mary Morrell | Margaret Field |
| Welch | John Kellogg |
| Pete Robbins | Lane Bradford |
| Clark Leftus | Riley Hill |
| Juan Castillo | Neyle Morrow |
| Ramon Castillo | Carlos Rivero |
| Vicente | George Lewis |
| John Cummings | Francis MacDonald |

Despite the handicap of an innocuous title, "The Raiders" is a smartly made western that should rack up good grosses and show a nice profit. Pic is filled with gunfights and action trimly blended with considerable suspense. Other plusses are Richard Conte, turning in one of his best performances as a vengeful, honest western goldminer, and Viveca Lindfors, playing a Mexican beauty.

The story of the lawless days of California, circa 1849, pits Conte and other outraged landowners against a thieving combine which is jumping rich mining claims via cutthroat methods. There is the familiar, powerful and suave leader, Morris Ankrum, who employs a murderous band of outlaws to theft the land. Conte is the organizer of the little miners and homesteaders, who, with the aid of Richard Martin, a formerly wealthy Mexican ranchowner, snafus the gang. There's the romance of Conte and Miss Lindfors, Martin's sister, for added appeal.

Conte fills his role neatly. Miss Lindfors is excellent as Martin's sister, who tries to prevent him from taking the law into his own hands. Martin, often seen in light comedy roles, proves equally effective as the chief supporting character. Ankrum makes a suitable suave villain. William Bishop, as the marshal, capably heads the big supporting cast. Barbara Britton, in the role of Ankrum's daughter, is demure, and has little to do. Hugh O'Brian, William Reynolds, Lane Bradford and Riley Hill play their western characters in okay style.

Lesley Selander's direction is one of his best. Polly James and Lillie Hayward scripted the Lyn Crost Kennedy story for maximum movement without losing the story stread. Technicolor photography is topflight and Paul Wheatherwax edited deftly. *Wear.*

## Jack Warner Quits Acad

Hollywood, Oct. 7.

Jack L. Warner resigned from the Academy of Motion Picture Arts and Sciences on the ground that his production duties and charity work leave him no time for active membership.

## Desperadoes Outpost

**Good Allan "Rocky" Lane western programmer for oater fans.**

Hollywood, Oct. 3.

Republic release of Rudy Ralston production. Stars Allan "Rocky" Lane, Black Jack (equine); features Eddy Waller, Roy Barcroft, Myron Healey, Lyle Talbot, Claudia Barrett. Directed by Philip Ford. Written by Arthur Orloff and Albert De Mond; camera, John MacBurnie; editor, Tony Martinelli. Previewed Oct. 2, '52. Running time, 54 MINS.

| | |
|---|---|
| Allan "Rocky" Lane | Allan "Rocky" Lane |
| His Stallion | Black Jack |
| Nugget Clark | Eddy Waller |
| Jim Boylan | Roy Barcroft |
| Lt. Dan Booker | Myron Healey |
| Walter Fleming | Lyle Talbot |
| Kathy | Claudia Barrett |
| Mike | Lane Bradford |
| Spec Matson | Lee Roberts |
| Deputy Marshal | Edward Cassidy |
| Major Seeley | Charles Evans |
| Tony | Zon Murray |
| Army Sergeant | Slim Duncan |

Standard of the Allan "Rocky" Lane series at Republic is maintained in this latest entry, the action and uncomplicated plot spinning off at a pace that will please the juve fans.

Lane's heroics are excellent, with a number of rugged scraps thrown in, as he plays the part of a Federal investigator sent to check up on the wrecking of a stage coach line owned by Eddy Waller. The heavies have cooked a scheme to bankrupt Waller so they can use his homestead, the only house in the valley equipped with running water, to siphon off mercury through the water pipe from a nearby mine.

Lane rides, shoots and fights his way along as he uncovers the scheme and is able to trap the villains at their game, thus saving the mercury for use by the U. S.

Waller backs Lane's heroics with some crusty comedics as the stage line owner, and Myron Healey is competent as the Army lieutenant in charge of the mine. Lyle Talbot and Roy Barcroft are expert heavies, and Claudia Barrett supplies the slight femme interest.

Philip Ford's direction moves the Arthur Orloff-Albert De Mond screen story along at the proper pace, and Rudy Ralston's production values are satisfactory. John MacBurnie did the good lensing and Tony Martinelli the tight editing. *Brog.*

## Voodoo Tiger

**Standard Jungle Jim adventure with Johnny Weissmuller; for programmers.**

Hollywood, Oct. 1.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Jean Byron, James Seay, Jeanne Dean, Charles Horvath, Robert Bray, Michael Fox, Rick Vallin. Directed by Spencer G. Bennett. Story and screenplay, Samuel Newman; based on King Features' newspaper feature; camera, William Whitley; editor, Gene Havlick. Reviewed Sept. 25, '52. Running time, 67 MINS.

| | |
|---|---|
| Jungle Jim | Johnny Weissmuller |
| Phyllis Bruce | Jean Byron |
| Abel Peterson | James Seay |
| Shalimar | Jeanne Dean |
| Wombulu | Charles Horvath |
| Major Bill Green | Robert Bray |
| Carl Werner | Michael Fox |
| Sergeant Bono | Rick Vallin |
| Jerry Masters | John Cason |
| Michael Kovacs | Paul Hoffmon |
| Commissioner Kingston | Richard Kipling |
| Native Chief | Fredric Berest |
| Co-Pilot | William R. Klein |
| Native Leader | Alex Montoya |

Based on the "Jungle Jim" comic strip, "Voodoo Tiger" stacks up as okay program filler. The jungle adventure yarn abounds with blood-and-thunder, and moppets will go for this aspect of it. For the mature minds producer Sam Katzman presents a troupe known as Shalimar and Her Dancing Girls, with the scantily clad femmes trekking all over the jungle, and Shalimar climaxing it all with a burlesque routine in the heart of the veldt.

There's quite a number of stock shots of animals in jungle fights, and Johnny Weissmuller, as Jungle Jim, tackles a lion himself. Yarn, such as it is, deals with Jim tracking down a Nazi officer in the jungle, the Nazi having the secret to the whereabouts of an art treasure heisted during occupation of France. A gang of American hoods is also breathing down the Nazi's neck, and both parties clash head-on, with the head-hunters of deepest Africa taking over. Weissmuller, virtually single-handed, eliminates both the hoods and head-hunters, and captures his Nazi.

Actors meet a fate worse than Newman's script, with all thesping wooden, only real movement being offered by Jeanne Dean as Shalimar when she wiggles wildly in the jungle dance. Weissmuller is virtually immobile in the lead, and Jean Byron, James Seay, Charles Horvath and Rick Vallin are equally statuesque in lesser roles.

Spencer G. Bennett's direction is as mediocre as the acting. Technical credits are okay, particularly camera work by William Whitely. *Dave.*

# Paramount Continues Your Box-Office Build-Up With Its Power-Charged Story Of The Big Crackdown On Big-Time Crime!

"POWERFUL"
— Hollywood Reporter

"SUSPENSEFUL"
[illegible]

"TAUT MELODRAMA"
— [illegible]

"TENSE"
[illegible]

"GOOD SUSPENSE"
[illegible]

"ABOVE-AVERAGE SUSPENSE"
— Daily Variety

"THRILLING"
— Showmen's Trade Review

"Where'd I get the money... from fellers...where else?"

The bold, arrogant mobsters ... and their brazen women! The witnesses who wouldn't talk ... the ones who didn't dare! ... Now you see the story of how they got away with anything *until they killed a cop.* That was "THE TURNING POINT"

**WILLIAM HOLDEN · EDMOND O'BRIEN · ALEXIS SMITH** in

# THE TURNING POINT

Produced by IRVING ASHER · Directed by WILLIAM DIETERLE
Screenplay by WARREN DUFF · Based on a Story by Horace McCoy · A Paramount Picture

# Parisian Legit Into Full Swing With Bernstein, Guitry, Achard Preems

Paris, Oct. 7.

The few legiters that still have the annual closing signs tacked up are rapidly throwing their doors open as the season here goes into full swing.

Oldtime playwrights still have the edge here. Sacha Guitry opened his revival of "Don't Listen Ladies" Wednesday (1) at the Theatre Des Varietes. Besides Guitry, who always stars and directs, there is Renee Passeur, Lana Marconi and Jeanne-Fusier Gir. Henri Bernstein's "Evangeline," starring Daniele Darrieux in her return to legit, with support by Raymond Pellegrin and Renaud Mary, also opened Wednesday.

Marcel Achard's "The Companions of the Marjolaine," with Arletty and Bernard Blier, and staging by Yves Robert, opened at the Antoine Friday (3).

Still on the boards is the longrun "Gift of Adele," by Pierre Barilett and J. P. Gredy, which runs another 40 shows before folding. Marcel Ayme's controversial "The Head of Others," with its sock at the judicial body here, is back at the Atelier. The Athenee has the successful religious drama, "On Earth As in Heaven," again and the Hebertot Theatre still is going strong with the Bernanos play about life in a convent during the French Revolution, "The Dialog of Carmelites," which ran through the summer.

Bouffe-Parisiens has another week of the longrun Andre Roussin comedy, "Nina." Roussin is playing a role himself in this comedy until it closes. Also on the marquees here by Roussin are "When the Child Appears," with Gaby Morlay, at the Nouveautes, and "The Kitchen of Angels" at the Vieux Colombier. Jean Anouilh play, "The Waltz of the Toreodors," is making a brief appearance at the Comedie Des Champs Elysees.

Jacques Deval has his "Dear Shadow" back in the Edouard VII Theatre. This to soon be succeeded by his new play, "Midnight Courage," with Jean Richard. Another new play of his is "The Happiness of the Wicked," which is to succeed "Nina" at the Bouffes-Parisiens. Elvire Popesco, now starring in "Nina," stays on for "Wicked." Another one up his sleeve is a starrer for radio comedian Robert Lamoreux called "I've Loved You a Long Time," which will be put on at the Varietes later this season. "The Heiress" is in its second year and still successful. A dramatization of Edna Ferber's "Back Street," is at the Theatre Fontaine.

## 26 Films Produced In W. Germany 1st Half Of Yr.; Austro Pact Set

Washington, Oct. 7.

During the first half of this year West German studios turned out 26 features, with practically all studios having some part in the production, reports Nathan D. Golden, director of the Commerce Department's film branch.

A new German-Austrian pact has gone into effect for the year commencing Sept. 1, 1952, whereby the Germans may send 95 features and 100 documentaries into Austria while the Austrians may export 15 features and 20 documentaries into West Germany. In addition, 10 productions are to be made with Germany-Austrian interests co-operating.

A Federal Youth Protection Law has been placed in effect in West Germany which delegates authority to the German states to determine whether films are suitable for minors. The various states have agreed to accept the recommendations of a Voluntary Self-Censorship Board in this field. During the first half of 1952, the Board okayed 250 features. It rejected five Hollywood and one German picture pending certain revisions. Of the pictures approved, 150 were American.

Golden also reported that in French West Africa 110 film theatres are operated on a civilian basis plus seven run by the army for military personnel. About 40% of the theatres have 35m equipment, 30% have 16m equipment, while the remainder are equipped with both 35m and 16m.

## 'Meet the Press' But Not on Sun. in Cuba

Havana, Oct. 1.

The Cuban government has ordered a controversial TV program to switch the time of its telecasts from its present choice spot Sunday nights. CMQ-TV's "Meet the Press" was told it can continue telecasting any other day of the week, but not Sundays. Ostensible reason for the action was a law that prohibits newspapermen from working on Sundays. The "Meet the Press" programs consist of having three newspapermen interview a prominent political figure each week. When the question was first raised about the newspapermen participating in a Sunday show, the National Collegium of Journalists said the law did not apply to video shows.

Believed here that the government's real motive in acting was to move the program where fewer people will receive it. Although a number of government officials have appeared on the program, top opposition leaders also have been guests on it, and this did not please the government. More than one oppositionist has been arrested as he stepped from the studio because expressing his opinions too bluntly.

## Spain May Get Sponsored TV

Madrid, Sept. 30.

Gariel Soria, representing Radio Corp. of America in Spain, believes a government-owned TV station will be operating here in the near future. Although there are companies competing for the contract to supply the material, but RCA apparently has the inside track since a pioneer in Spain's tele field. Four years ago it installed a station here, with special shows given for local bigwigs by RCA prexy Frank M. Folsom.

Soria figures that video sets could be imported at the official exchange of 40 pesetas to the $1 and, if the custom rights are not too high, sets could be sold here for about 12,000 pesetas ($300). Many people in the Madrid area could afford this price. Special arrangements for televising football matches (tops in popularity here), bullfights and other open air shows might draw at cinemas.

If the government, following the example of what was done with radio, limits itself to owning one video station and permits private enterprise to build other stations, great possibilities are forecast for the industry. Spain now has 80 privately-owned radio stations, all operating partly on sponsored programs. Hence, video stations should do comparatively as well.

Foreign observers on the Spanish scene think that TV never will constitute a real danger to show biz because the Spanish people like the excitement and the company of crowds too much to remain at home for hours viewing telecasts.

## 'Wind', 'Winchester' Top Film Grossers in Japan

Tokyo, Sept. 23.

"Gone With Wind" easily won first place at the b.o. here the first two weeks in September, racking up record breaking figures in both stanzas. First week was $19,700, with second one near that total.

"Winchester '73" was tops in the general release field with $23,800 for nine houses. "My Favorite Spy" (Par) garnered $15,800 in nine theatres.

## Mills Circus Cuts Divvy

London, Oct. 7.

With a dip in profits of more than 50%, Bertram Mills circus has slashed its dividend from 225% to 120%. Profits of the company dropped from $269,000 in 1951 to $123,000 for current fiscal year.

Stock market quotation of the company's ordinary shares which have a par value of 14c has dropped in five years from the peak figure of $6 to 90c.

## Janis Scores in Europe Debut; Return Dates Set

Amsterdam, Oct. 7.

Byron Janis, American pianist, who made his European debut here recently with the Concertgebouw Orchestra, under direction of Eduard van Bienum, has scored a big success in Holland. He's been engaged for return appearances with the Concertgebouw next season.

The original Concertgebouw appearances for three concerts have been extended to two more. Janis will give a recital in Amsterdam Oct. 21 and The Hague Oct. 20. He's playing with the Haarlem Orchestra Oct. 15-16-17.

Tour was arranged through Andre Mertens of Columbia Artists Mgt., N. Y., and Dr. de Koos, local impresario.

## Brit. Labor Still Asks To Air Views on Quota Although Pact Is Set

London, Sept. 30.

For some months, the labor side of the British production industry has been planning an offensive designed to stem the dollar drain on film expenditures and provide favored-nation treatment for British pix. Top level secret meetings were organized and a concerted campaign was being readied to coincide with the opening of the Anglo-American negotiations in London.

But the talks opened and closed in Washington too quickly for the union toppers, who were caught short and faced with an agreement before they had finalized their protest. However, they are pursuing their protest and have asked the Board of Trade prexy to receive a deputation at which they will advance views as to why the British government should reject the agreement which it has already accepted.

In a press release accompanying the memorandum sent the BOT, the Film Industry Employees Council, which embraces most of the studio unions, complains that while the country is to incur cuts of $476,000,000 in imported food stuffs, the British public is to continue paying for the "luxury of the total American film output being imported into this country." Meantime, they complain that half of the British studio space remains idle and half the artists and technicians remain unemployed.

In their memo to the government, the unions agitate for a five year extension to the Eady fund; a discriminatory tax remission in favor of British product; amendment of the quota act to protect only the production of films "generally British in character"; and for the National Film Finance Corp. to extend its help to producers outside the three groups.

The studio unions also assert that the present method of exhibition is inefficient and wasteful. They contend that with a radical reform in distribution a fewer number of films, British and foreign, could be used to satisfy a wider audience.

## Legit Shows Abroad

### LONDON

(Week ending Oct. 4)
(Figures indicate opening date)
"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Bet Your Life," Hippodrome (2-18).
"Call Me Madam," Coliseum (3-15).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-19).
"Excitement," Casino (3-8).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke York (8-7).
"Husbands Don't," W. Garden (10-1).
"Innocents," Majesty's (7-3).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Meet Callahan," Garrick (5-27).
"Millionairess," New (6-30)
"Paris to Piccadilly," Pr. Wales (4-15).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Romeo & Juliet," Old Vic (9-15).
"Ranch in Rockies," Empress (6-5).
"Seagulls Sorrento," Apollo (6-14-50).
"Second Threshold," Vaude. (9-24).
"South Pacific," Drury Lane (11-1-51).
"Sweet Madness," Vaudeville (5-21).
"Troublemakers," Strand (9-16).
"Water of Moon," Haymarket (4-19-51).
"Winter Journey," St. James's (4-3).
"Wishing Well," Comedy (9-4).
Emlyn Williams, Ambass. (9-3).
"Woman of Twilight," Vic. Pal. (6-18).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliz.," Criterion (4-2).

### AUSTRALIA

(Week ending Sept. 19)
"Kiss Me, Kate," Royal, Sydney.
"Night at Follies," Royal, Brisbane.
"Folies Bergere," Tivoli, Sydney.
"Seagulls Over Sorrento," Comedy, Mel.
"Tommy Trinder Show," Tivoli, Mel.
"Black Chiffon," Princess Mel.
"Larger Than Life," Royal, Adel.
"South Pacific," Majesty, Mel.

# Berlin Culture Fest Success; 'Porgy' Top Draw; Pix Biz Hit by Competish

Berlin, Oct. 7.

The second Berlin Cultural Festival wound up here last Tuesday (30) with performances of Sadler's Wells Ballet. Within 31 days, 130 presentations with more than 1,000 artists took place. The variety of contributions by European, American and Indian countries assured a genuinely international character for the festival. Nations sending representations to West Berlin included the U. S., France, Italy, Switzerland, Sweden, United Kingdom, Spain, Austria and India.

The last festival week included two guest performances of the Hamburg State Opera with Stravinsky's "The Rake's Progress," which received a mixed reception by crix and audiences. Blacher's opera, "Prussian Fairy Tale," symphony concerts conducted by Eugene Ormandy, Hans Knappertsbusch, Eugen Jochum and Ferenc Friscay, as well as number of stage preems, were also on the boards for the final week.

Nearly all festival presentations were sold out, especially ballet performances and foreign contributions. Gershwin's "Porgy and Bess" recorded the top biz. Every show was SRO and the troupe could have easily stayed over for a fortnight. Tickets for "Porgy" on the black market sold up to 50 marks ($12). Gross for all performances, over-capacity, at $1.50 top, broke records. The N. Y. City Ballet also scored heavily.

**No Pix Section**

As contrasted with the arts junkets in Edinburgh, there was no film section connected with the festival. Pix preems were cut down to a minimum by distribs due to the big festival competition, which handicapped their biz considerably. Only two pix worth mentioning were preemed recently, RKO's "Fantasia" and Paramount's "Detective Story." There was no TV coverage this time. Last year, the entire "Oklahoma" show was telecast.

The big hotels on Kurfurstendamm drew top biz. Night life biz was better. As the Kurfurstendamm area is full of night spots, and there was practically no eatery shuttered during the festival, all spots registered more customers than usual. Cabaret-style entertainment went especially well with festival visitors.

## Drayton in Fresh Plea For Keeping Eady Fund

London, Oct. 7.

Harold C. Drayton, who recently underlined the gravity of the producing situation here in his report to stockholders of British Lion Film Corp., has made a new plea in addressing shareholders of British Lion Studio Co. At the annual meeting last week, Drayton told stockholders that the studios were full until January, but after that date there would be difficulty in keeping them occupied unless there was an extension of the Eady Plan beyond 1954 or some revision in taxation.

He pointed out that anyone starting a film next January would not be showing it at the earliest before December and could not get his money back before the expiration of the current Eady scheme. In the present state of the industry it would be problematical whether the producer got his money back.

## India Film Prod. Off Last Year

Washington, Oct. 7.

Although India ranks second only to the U. S. in number of films produced, there has been a steady decline in total quantity of pix turned out there. During 1951, reports Nathan D. Golden, director of the Commerce Department film division, a total of 221 features were produced and offered for censorship in India. This compared with 241 in 1950 and 289 in 1949. All are 35m productions.

About 40% to 50% of the pix are made in the Hindi language, the remainder being mainly in Bengali, Tamil, Telugu, Marathi, Malayan, Gujarati and Punjabi.

Because of the pileup of product in the theatres, the Indian studios managed to get only 180 of their 1951 output of films into release last year. More than half of the features (118 films) were made in the Bombay area; 45 were produced in Calcutta and the balance were made in Madras State. The Indian Motion Picture Producers Assn. reports that nearly 95% were entertainment in nature. There were a handful of historical and mythological stories.

In addition to commercial production, the government's Ministry of Information operates a Films Division which produced 38 documentaries last year. They were released both in 35m and 16m.

Golden reports also that Spain now has 4,500 film theatres with an aggregate seating capacity of about 2,300,000. None regularly use 16m films but some are equipped with 16m projectors for occasional special showings.

The country has 11 studios with a total of 27 stages. Seven studios are local in Madrid and four in the Barcelona area. Average output of features is about 40 per year.

## Harry Gordon to Open Rhodes Festival in '53

Glasgow, Sept. 30.

Harry Gordon, No. 1 Scot comedian, will travel to South Africa in summer of 1953. He will be unofficial ambassador for Scotland at opening of the Cecil Rhodes Centenary Exhibition at Bulawayo, Southern Rhodesia.

Part of the huge exhibition grounds have been fashioned like the Hollywood Bowl, with different forms of entertainment to be given each week throughout the summer. Opener will be a gala Scotch week, with Harry Gordon supported by pipers and other Scottish artists.

## Rank's Irish Profits Up

Dublin, Sept. 30.

Odeon (Ireland), Ltd, the Irish set-up of the J. Arthur Rank Organization, reports a net profit of $165,950 for the year ended last June 28.

This is an increase of $10,956 over last year's profit.

## 'My Boy,' 'Francis' Flops In Israel; 'In Arms' Big, Soviet 'Circus' Terrif

Tel Aviv, Sept. 30.

With the summer near ended exhibitors as well as all other show biz operators are looking anxiously for the winter season when they hope will make up for the losses experienced during the hot months.

Exhibitors claim this has been the hottest summer in years, since business dropped to such an extent that many cinemas as well as other places of entertainment could not meet expenses.

The cinemas have not come out with any new shows and will not preem anything before late October or November. Such films as "Francis" (U) and "That's My Boy" (Par) were rated the biggest boxoffice flops of the summer. On the other hand, one of the best grossers over the hot season was the reissue of Danny Kaye's "Up in Arms."

Fantastic business is being done presently in Haifa with the Russian picture, "Circus." The film, a 70-minute documentary in Agfa color, shows circus acts. It is now in its third week, having hit the biggest total this season during the first two weeks.

## $140,000 Ticket Deal For 'Judy' London Run

London, Oct. 7.

A deal involving $140,000 has been made by a ticket broker for the new Emile Littler musical "Love From Judy," which opened recently at the Saville Theatre. The arrangement, one of the largest on record for a new British musical, extends over 30 weeks.

The production, which is adapted from "Daddy Long-Legs" by Eric Maschwitz, has a score by U. S. composer, Hugh Martin. Jean Carson, a local girl, stars.

# Higher Quality for French Pix Aim Of New Aid Law Effective in Jan.

Paris, Oct. 7.

The Film Aid Law, which went into effect Sept. 23, 1948, had as its purpose the revival of a sorely lagging film industry after the war via aid to producers. However, the unsatisfactory aspects of the law and the recent crisis in film production here led to a new law being formulated by Jean Louvel, minister of commerce. This goes into effect in January next year, nine months before the expiration of the old law.

First part of the new law, concerning actual allocation of funds, is already drawn up. Another part of the law covering changes in the administrative aspects of the film set up here will be part of another section to be worked on later. The main problem now is finances to keep up a healthy quota of French films.

Although French film production number of pix has seemed healthy since 110 productions per year has been maintained, there has been a decline in quality due to indiscriminate allocation of the aid funds. The need for quality pix to crack foreign markets was essential but in many cases the aid law stymied this. A 35% donation to a producer on the proceeds of his last film to go into his next one led to many quickies. These could usually amortize themselves on the home market and the producer was then ready for another bite into the funds for another production of equally dubious quality. Big directors could not work steadily, and quality declined.

**Exhibitors To Get New Houses**

On the exhib side funds will be available for modernizing the many out-dated French film houses. New equipment will also be an important factor. New houses are also on the agenda. This also will apply to film laboratories.

Money for the fund will be raised by a 5% tax on all ducats; a tax of $6 on every yard of French film plus dubbed films; 60c a yard for the release of all shorts and 60c a yard on all foreign pix released in their original versions with subtitles. TV films will also come under this system.

## Hassle Over Smallens' Conducting May Close London 'Porgy and Bess'

London, Oct. 7.

A hassle has developed over the engagement of Alexander Smallens to conduct the all-British orchestra for the London production of "Porgy and Bess" which opens at the Stoll, Kingsway, Thursday (9). A work permit, originally issued by the Ministry of Labor, was revoked following objections by the musician's union.

Opposition from the union followed the set formula. It complained that since there was no reciprocal arrangement for a British conductor to work in the U. S., the union could not sanction the engagement of Smallens. Producers of the show have emphasized that they don't want to do a British musician out of a job, and are willing to engage a British musical director to stand by.

Subsequent union offer to permit Smallens to conduct three performances has been turned down by co-producers Blevins Davis and Robert Breen, the former insisting that the U. S. conductor be permitted to handle the show until a Brritish successor has had time he become thoroughly familiar with the assignment. He threatens that "if the unreasonable demands" are carried out it "could have the effect of forcing us to close our London engagement after only three performances."

### Use Rome Palace in Par Pic

Rome, Sept. 30.

Paramount's "Roman Holiday," currently in production here, has been locationing in a 16th Century palace of the Colonna family. Permission was granted to use the quarters by Princess Colonna to her friend, Mike Washinsky, head casting director for "Holiday."

Several local newspapermen and foreign correspondents worked in the scene, which depicts a press party for the visiting princess (Audrey Hepburn).

## British Slowly Prepare For Future Com'l TV

London, Sept. 30.

Officially there is as yet no clue as to when the government greenlight for commercial TV will be turned on, but preparations are proceeding with typical British caution. At the moment no indication has been given as to the number of licenses that will be allowed to operate or the fees required to run a sponsored wavelength.

Despite this uncertainty there is, however, an indication of backroom activity to prepare for the eventuality. The major newspaper chains have already put in their requests to operate their own stations. Estimates vary, but it is generally reckoned that a year or two must elapse before a firm decision is made.

## Argentine TV Still Lagging

Buenos Aires, Sept. 30.

Big efforts now are being made in Argentina to get TV set sales moving, notwithstanding the economic depression which is causing a widespread bankruptcies shuttering of many industrial plants.

Reliable estimates put the number of sets in actual use at about 2,500, only about 1,000 more than at this time last year. Many sets have come into the country when citizens brought back video sets from the U.S. as part of $500 worth of electrical appliances which Central Bank exchange regulations allowed.

A lot of TV material, sets, tubes and chassis have been imported this year by capitalists with political influence under import permits "without use of exchange." This allowed them to repatriate dollars held in the U.S. via this type of merchandise. This importation threw a monkey-wrench into the legitimate video set sales as they competed unfairly with dealers. There are now about 15,000 sets available, mostly in dealers' stores. This is an improvement over last year when there were not enough sets to give all dealers a chance to demonstrate. Imports are likely to be difficult for some time to come in view of the unfavorable exchange situation.

## Oldie French Films Set For London Telecinema

Paris, Oct. 7.

Gavin Lambert, program arranger of the new Telecinema in London, is here looking for Gallic pix to screen at the new theatre which opens Oct. 23. Lambert is having trouble finding copies of the various films on his agenda because of the changing production status here, and disappearance of old distribs. So far he has garnered "Women of the Bois De Boulogne" and "The Angles of Sin," "Ballerina," "A Man Walks in the City" and "The Pleasure." The Film Museum here has been helpful in extending prints of old masterpieces to be on the agenda of the new non-commercial film club.

The London Telecinema, left over from the recent Festival of Great Britain, was taken over by the state-financed British Film Institute. Money to run it is being supplied by the British Production Fund. It will be considered non-commercial and run on a membership basis, with dues of $15 a year which allows members to book seats.

## 'Cantinflas' Back to Stage

Mexico City, Sept. 30.

"Cantinflas" (Mario Moreno), pic-stage comic, is readying a return to the stage, where he started. He's rehearsing a musical extravaganza, "I, Columbus," which is to open the new Teatro Insurgentes late in October.

Moreno's latest pic, "Atomic Fireman," is the current boxoffice champ.

## UA Appoints Rothman Asst. European Chief

London, Sept. 30.

Mo M. Rothman, foreign manager for Edward Small, who has been operating from London in recent months, is transferring to Paris Oct. 15 where he will assume the post of assistant European manager for United Artists.

New appointment was made here last week with the approval of Small, whom Rothman will continue to represent in Europe during coming months.

Rothman will be deputy to Charles Smadja who operates from UA's Paris office.

## 'Big Hub-Bub' Italo Revue $25,000 Weekly Boffo In Milan; Accent U.S. Scenes

Milan, Sept. 30.

"Gran Baraonda" ("The Big Hub-Bub"), Italian revue which opened at Teatro Nuovo here Sept. 4, is cleaning up in the 1,800-seater with average weekly gross of $25,000. Show is set for additional two weeks in Milan and then tours, going to Venice, Florence, Trieste, and is due to open in Rome in February where it will remain until end of season (May 15).

"Hub-Bub," lavish show by Garinei & Giovannini, stars Wanda Csiris, veteran music-hall singer, and features Albero Sordi, Enzo Turco, Gianni Agus, Silvania Blasi and other Italian performers. English Bluebell Girls (12) serve as chorus and choreography is by American dancer George Reich.

Revue, as is usual with Continental musicals, utilizes potpourri of pop music. Additional original music is by Gorni Kramer. Show is in two parts and 29 scenes and has cast of 75. American background of Minneapolis, New Orleans and Reno is used in several scenes and there is showboat sequence.

"Hub-Bub" is "Spettacoli Errepi" production.

## FEWER BRIT. CINEMAS GET TOTAL EXEMPTION

London, Sept. 30.

Fewer British theatres have been granted total exemption for the new quota year which begins tomorrow (Wed.) but more have been given relief. British film quota, of course, remains at 30%.

An analysis published by the Board of Trade shows that 2,118 exhibs applied either for relief or exemption. This figure is 39 below that of the previous year. Each application was scrutinized by a quota relief committee of the Films Council, and on its advice 1,439 theatres have been granted relief and 168 total exemption. Last year's figures were 1,428 and 190 respectively.

On the assumption that all theatres will fulfill their obligations, the BOT estimates that the reliefs and exemptions will reduce the average first-feature quota to 26.2%. The previous year's estimate was 25.6%.

## Aussie Pix Leaders Deny Blocking Video

Sydney, Sept. 30.

Aussie film industry leaders here are denying the contention of radio industry toppers that they (the leaders) have silently moved behind the political scene for over two years to halt the advancement of TV locally. Pic men aver the tele bow-in was stymied here by political chiefs for defense reasons plus the high cost of equipment needed for a TV coast-to-coast network.

From the other side of the fence, however, radio men aver inside pressure is in evidence from filmites in a move to sidetrack TV Down Under. Story is that the industry feared the strong TV competition. Radio men aver that many members are facing ruin because of the government's failure to give the go-ahead sign to TV set production for which plants have been geared up ready to go for a long time.

Another angle in this "cold war" between film and radio forces is that the former declare many Aussie pix houses are prepared to use TV and have been for a long span.

The payoff is that talk at the government's capitol in Canberra sets TV as a real possibility Down Under late next year or early in 1954. Political pressure from with-

# London First-Run Biz Very Spotty Albeit 'Lovely' Lively at $16,800; 'Wife' Fat 10½G, 'Fear' Fair $6,700

London, Sept. 30.

Unspectacular results are reported from the West End for the past week with only average return at most first-run theatres. Best business is being done by "Lovely. To Look At," with pleasing $16,800 at the Empire, and "The Planter's Wife," which finished its first round at the Leicester Square with a solid $10,500.

Other newcomers attracted only fair biz. "Sudden Fear" finished its first frame with a fairish $6,700. "Carson City" at the Warner was also mild at $4,500 in its first four days while "Jumping Jacks" got around $3,600 in its initial Plaza weekend. "My Wife's Best Friend" made a sluggish start at the Odeon, Leicester Square.

**Estimates for Last Week**

**Carlton** (Par) (1,128; 70-$2.15)—"Sudden Fear" (RKO) (2d wk). Down to $2,500 for second weekend after fair opening round at $6,700. Continues.

**Empire** (M-G) (3,099; 55-$1.70)—"**Lovely To Look At**" (M-G) (2d wk). Finished first frame with good $16,800 and holding up at $7,800 for second weekend. "Pat and Mike" (M-G) opens Oct. 2.

**Gaumont** (CMA) (1,500; 50-$1.70)—"Lost in Alaska" (GFD) (3d wk). Grossed average $3,100 in final weekend, after nice $5,200 for second full week. "Monkey Business" (20th) comes in Oct. 2.

**Leicester Square Theatre** (CMA) (1,753; 50-$1.70)—"Planter's Wife" (GFD) (2d wk). Did sturdy $10,500 opening week, followed by solid $4,500 on second weekend. Stays three weeks, with "Venetian Bird" (GFD) following.

**London Pavilion** (UA) (1,217; 50-$1.70)—"Rainbow Round Shoulder" (Col) (3d wk). Holding up well at $3,100 in third weekend after good $5,900 on second week. Holds a fourth.

**Odeon, Leicester Square** (CMA) (2,200; 50-$1.70)—"My Wife's Best Friend" (20th). Opened disappointingly, at $3,600 for first weekend of 4 days. Continues.

**Odeon, Marble Arch** (CMA) (2,200; 50-$1.70)—"Meet Me Tonight" (GFD) (2d wk). Far from strong with only $3,900 this stanza. Stays a third week with "Full House" (20th) opening Oct. 2.

**Plaza** (Par) (1,902; 70-$1.70)—"Jumping Jacks" (Par). Started off with modest $3,400 in first weekend. Stays on.

**Ritz** (M-G) (432; 90-$2.15)—"Ivanhoe" (M-G) (10th wk). Dropped substantially in the last forthnight, with only $2,900 this round. "Quo Vadis" returns Oct. 6.

**Warner** (WB) (1,735; 50-$1.70)—"Carson City" (WB). Made fair with start with $4,500 in first 4 days. Continues.

## Moderate London Run Looms for 'Husbands'

London, Oct. 2.

Only new production of the week is a dated French farce, adapted by Patricia Hollender from the French of Roger Ferdinand, titled "Husbands Don't Count." It was presented at the Winter Garden last Wednesday (1) by Murray & Rossin, Ltd.

Dennis Price plays a remorseful, cheating husband, with his co-star, Betty Paul, attractive as his partner in guilt. Winifred Shotter, Cyril Chamberlain, Elwyn Brooke-Jones and Charles Hawtrey are excellent in supporting roles and play is well directed by Andre Van Gyseghem. Cordial reception indicates moderate run.

## Radio Lux Opens New Fall Season

London, Oct. 7.

The new fall season for sponsored radio started from Luxembourg last night (Mon.). Luxembourg, an independent state which borders on Belgium, is the only commercial transmitting unit within reach of British listeners.

Sparking the new fall lineup will be "Show Time," recorded weekly at the Palladium by Harry Alan Towers for the Beechams group. Top line vaudeville names will be used weekly. It bowed last night (Mon.).

Another new program which made its debut yesterday, was the "New Adventures of the Scarlet Pimpernel," starring Marius Goring which is presented by Gibbs Radio Playhouse. Teeing off tonight is a new Dan Dare adventure series "Pirates in Outer Space" which is promoted by Horlicks Also tonight Wilfred Pickles is featured in a radio adaptation of J. B. Priestley's "The Good Companions" with a cast which includes Petula Clark and Ronald Howard. Another newcomer will be a sound version of the TV show "What's My Line," in which Bernard Braden will act as question master and the panel will comprise Richard Attenborough, Margot Holden, Jerry Desmonde and Elizabeth Allan. This series makes its bow tomorrow (Wed.), with Beecham's as sponsors.

Vera Lynn returned to the Luxembourg wavelength last Friday (3) in a half-hour show recorded before an audience of servicemen. This is sponsored by Kraft. Other new Luxembourg features include two shows prepped by Cadbury's called "Highlights" and "Musical Chairs," as well. Hughie Green with his discoveries and a new western featuring Steve Larrabee in "The Lone Star Rider."

## Start Move to Auction All Denham Equipment

London, Oct. 7.

With the decision to auction the contents of Denham Studios, all hopes of saving the lot for continued film production have virtually disappeared. Apart from a few intermittent lettings, the plant has been idle for nearly two years. Although there is currently a scramble for studio space; the rental charges demanded at Denham have been beyond the reach of most independents.

Last week, the J. Arthur Rank Organization instructed a firm to prepare a detailed inventory of the studio contents, and it is reported arrangements will later be made for a public sale. Since the shuttering of Denham, all Rank lensing has been concentrated at Pinewood, now working at capacity. Recently it was reported that a deal was being finalized with Electric & Musical Industries (EMI) whose activities extend from disks to radar. These negotiations appear to be a long way off from finalization.

## Brit. TV Fails to Keep People Home as Much As Expected, BBC Says

London, Oct. 7.

In its first annual report since TV spanned most of the country, the British Broadcasting Corp. asserts that television's power to keep people at home was proving much less than had been suggested earlier. Average viewers, it is reckoned, watched roughly half of the night programs, but children saw as many as three out of four. At the beginning of the year, there were 1,250,000 license holders. It is estimated that the peak audience of the year was 4,500,000 for the TV-film of the King's funeral.

Radio has experienced a slight dip in its listening public, but top programs still appeal to large audiences. "Music Hall" is heard by 9,500,000, "Saturday Night Theatre" by 11,000,000 and "Any Questions" by nearly 10,000,000. The Sunday half-hour community hymn singing draws a weekly public of 7,500,000. Peak program of the year was the Turpin-Sugar Ray Robinson fight which was heard by about 25,000,000 listeners.

The report also records how BBC foreign broadcasts, together with the Voice of America, were having their effect in countries behind the iron curtain.

# They're All V

20th CENTURY-FOX

*Outgrossing "Song In My Heart"!*

**LURE OF THE WILDERNESS**

*Technicolor*

Jean Peters • Jeffrey Hunter

Constance Smith

Based on a Story by Vereen Bell

*New Record, Los Angeles!*

**O. Henry's FULL HOUSE**

12 GREAT STARS!

5 GREAT DIRECTORS!

5 GREAT WRITERS!

*Top Money Everywhere!*

**MONKEY BUSINESS**

Cary Grant • Ginger Rogers

Charles Coburn • Marilyn Mon

20th CENTURY-FOX

*Super-Tension!*

**THE STEEL TRAP**

Joseph Cotten • Teresa Wright

A Bert Friedlob Production

Released by 20th Century-Fox

*The Year's Hottest Musical!*

**Damon Runyon's BLOODHOUNDS OF BROADWAY**

*Technicolor*

Mitzi Gaynor • Scott Brady

*Spectacle... Adventure!*

**THE THIEF OF VENICE**

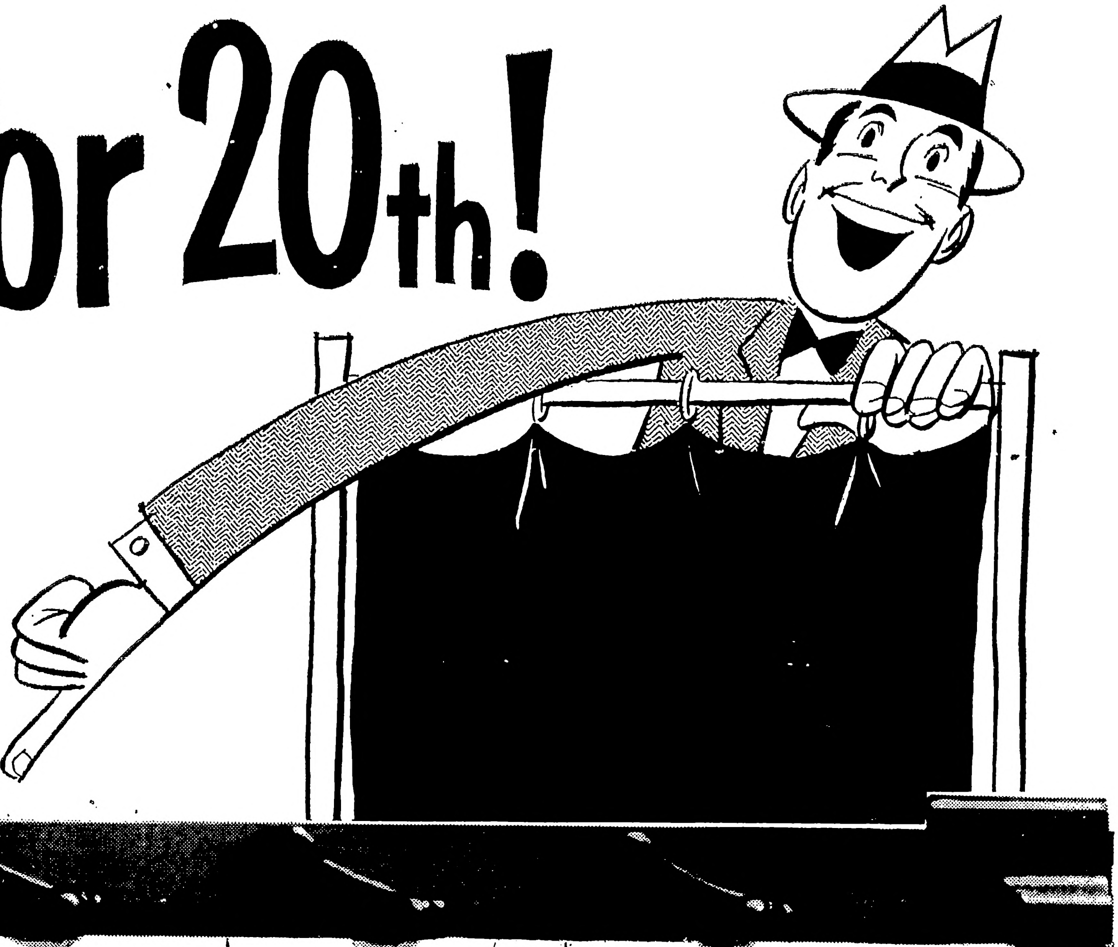
Maria Montez • Paul Christi

A Robert Haggiag Production

Released by 20th Century-Fox

## There's No Business Li

# ting for 20th!



*They'll Love This One!*

**MY WIFE'S BEST FRIEND**

Anne Baxter • Macdonald Carey

*Big In 3-Theatre Miami Premiere!*

**WAY OF A GAUCHO**

Technicolor

Rory Calhoun • Gene Tierney

*Mr. 880 Is Back— 881 Times Funnier!*

**SOMETHING FOR THE BIRDS**

Victor Mature • Patricia Neal
Edmund Gwenn

*Boxoffice Excitement!*

**NIGHT WITHOUT SLEEP**

Linda Darnell • Gary Merrill
Hildegarde Neff

**—AND TO TOP THEM ALL**

*Your Thanksgiving Date!*

**PONY SOLDIER**

Technicolor

Tyrone Power
Cameron Mitchell

*It'll Steal Your Heart!*

**MY PAL GUS**

Richard Widmark
Joanne Dru
Audrey Totter
George (Foghorn) Winslow

*Your Big One For Christmas!*

CLIFTON WEBB in
JOHN PHILIP SOUSA'S
**STARS AND STRIPES FOREVER**

Technicolor

Debra Paget • Robert Wagner
Ruth Hussey

ERNEST HEMINGWAY'S
**THE SNOWS OF KILIMANJARO**

Technicolor

Gregory Peck • Susan Hayward • Ava Gardner

Produced by Darryl F. Zanuck • Directed by Henry King • Screen Play by Casey Robinson

Branch Managers' Testimonial Sept 28-Dec 27

# 20th Century-Fox Business!

# N.Y. Bingo Ban In Churches Nips Exhib Campaign

Group of indie exhibs, mainly operators of small-seater nabe houses, who had launched a campaign to revive Bingo, Screeno, etc. in the New York metropolitan area, have postponed the drive indefinitely as a result of License Commissioner Edward T. McCaffrey's order banning the games in churches.

McCaffrey's edict, exhibs contend, took the steam out of their main argument, which stated, in effect, "if it's okay for churches, why should it be banned in theatres?" Theatreowners, who regarded the coin games in the churches as competition, feel that a revival of the giveaways could serve as a b.o. hypo. They were prepared to appeal to McCaffrey as well as Mayor Impellitteri for a ruling regarding the proposal to bring back the coin lures. Failing to receive the green light from the city administration, exhibs were making arrangements for a court test.

With the games barred throughout the city, exhibs have adopted a waiting game, holding back on any action until it is determined if McCaffrey's church ban will stick. The influential New York Times, in an editorial, chided the commissioner on his recent order, pointing out that the church games were not dangerous and that they provided an important source of income for many charity activities.

## Reelers Follow Ike-ing With One on Adlai

With the release this week of a complete newsreel issue on Gov. Adlai Stevenson, the Democratic Presidential candidate, the five newsreels are stressing the approaching elections. Reel was preceded last week by a story of General Eisenhower, the Republican nominee.

The Stevenson pictorial profile, compiled by Metro's News of the Day, included many sequences lensed specially for the occasion. Companies drew lots for the two assignments, with 20th-Fox's Movietone News picking the Eisenhower job.

## Laud Tough Treatment Of Texas Ozoner Thief

San Antonio.

Operators of the 13 local ozoners hailed a county court decision here as effecting their operations. It was the first conviction for theft of an ozoner auto speaker. Francisco Montez was fined $50 plus $37.50 costs and sentenced to a day in jail after he pleaded guilty to stealing a $11.50 speaker from the Fiesta Drive-In.

Sylvan K. Barry, who appeared in court against Montez, estimated that local ozoners each year lose speakers valued at $15,000. Very few people, he said, have actually any use for the speakers. Most are taken in a spirit of vandalism. According to local police records the five ozoners of the Statewide Drive-In Theatres, circuit lost 49 speakers in a single weekend.

## U Bally Milks Pix

Universal has made an unusual tieup with Golden Guernsey, Inc., trade association of the Guernsey milk producers in America, to plug Rank's "Island Rescue," released in the U. S. by U's special films division. Pic stars David Niven and Glynis Johns and features "Venus," the Guernsey Cow.

Story has Niven and Glynis rescuing the animal from a German-held channel island during the war. Tieup involved ads in various milk trade mags and features special eight-page promotional pieces pointing out in which way the 600 Guernsey dealers in the U. S. can cooperate with exhibs on the pic.

### 200G Rogers Hosp Pitch

Goal of $200,000 has been set for the National Christmas Salute to the Will Rogers Memorial Hospital, Saranac, N. Y.

Drive tees off Nov. 1 and continues through Jan. 1.

## St. Petersburg Exhibs Sue for $1,800,000

Antitrust suit calling for $1,800,000 in damages was filed in New York Federal Court yesterday (Tues.) by John J. and Agnes Gillooley, operators of the Capitol Theatre, St. Petersburg, Fla., against the eight majors and Florida Coastal Theatres.

Plaintiffs are asking for an injunction to restrain the filmeries from allocating first-run and subsequent-run pix to affiliated theatres in downtown St. Petersburg to the discrimination of the house run by the Gillooleys. The complaint charges that the defendants have conspired since 1934 in fixing and establishing film rentals and granting privileges on runs and clearances to their own affiliated theatres. It further charges that the plaintiffs' theatre was relegated to inferior runs because of the alleged conspiracy.

## Pic Industry Lax In Organization, Starr Tells Parley

Kansas City, Oct. 7.

With the film industry beset by new competitions and mounting problems, it is difficult to believe that the industry is so lax in seeking to preserve and protect the large investment which Hollywood represents, said Alfred Starr, new president of Theatre Owners of America, at the 34th annual convention of the Kansas-Missouri Theatre Owners at the Hotel President here last week. It was his first industry meeting since his recent election.

"I wish I could move you, by great acting skill, by the use of pathos, or any other method, in some way to realize the benefits of organization. Other industries have it as a matter of course. If we are to rescue this industry from a fate equivalent to death, a strong, effective national organization is a must," Starr said.

The 16m suit was described by Richard Brous, Fox Midwest attorney, as a doubleheader threat to the industry. It not only threatens the direct loss of income, but also threatens reduced quality and quantity of production as a result of revenue losses. Unofficial comments of exhibs at the meeting indicated a favored solution for the suit will be arbitration, with all branches of the industry well represented in the negotiations.

National activity in the field of public relations should be based on the desires of the affiliate groups, according to Senn Lawler, Fox Midwest circuit ad-pub chief. He advocated a program including setting up a library of information, an active speakers' bureau, weekly institutional display ads, and nationwide radio and television programs sponsored by the industry.

The 20% amusement tax is threatening profits of many of the 9,000 small theatre owners in the country, according to Pat McGee, TOA v.p. and COMPO co-chairman. With the amusement tax on admissions, prices are such that an exhibitor cannot keep pace with costs, he said.

The finale of the convention was a testimonial dinner honoring R. R. "Dick" Biechele, veteran exhib, former KMTA president, and long-time legislative hand of the organization.

## Indiana Allied

Continued from page 7

keeping with custom at many conventional and drive-in theatres, waxed music is turntabled and piped over the theatre's sound amplification system.

In protesting what it calls "the latest ASCAP grab," the ATOI asserts that the same licensing pattern developed in radio where "first ASCAP extracted fees. Then along came BMI, and lately SESAC." Moreover, the exhibitor organization points out, the ASCAP rates for recorded music use were not approved by Allied States Assn.

ATOI adds that any exhibitor who's unwilling to go along with the new ASCAP license may avoid it by coming to the ATOI office, where a list of several thousand non-ASCAP tunes are available. Until a Federal court decision wiped out the practice several years ago, ASCAP charged exhibs a "seat-tax" for use of music contained in prints.

## Louis, Baer, Conn To Trim Down For Silliphant's Indie

Joe Louis, Max Baer and Billy Conn will go back into training to trim down for appearances in "The Joe Louis Story," under plans set by Stirling Silliphant, who'll produce the film as an indie. He resigns as 20th-Fox publicity head in New York Jan. 16 for the production venture.

Professional actor will portray Louis for the most part. But the ex-champ will appear in ring sequences with Baer and Conn. Others to play in the pic are now being sought and in this connection Silliphant has plans for a publicized "talent search."

National magazine publicity campaign for "The Joe Louis Story" film kicks off this week with a color cover and detailed story in Ebony, largest Negro mag.

Break is part of a two-phase magazine campaign set by Silliphant. Mag yarns and pictures, in advance of production, will concentrate on Louis, to be followed by breaks just prior and with the July release date covering the film itself.

## Saturation Bookings For Schary's 'Plymouth'

Metro's policy of pre-testing its biggies in selected markets, such as was followed with "Quo Vadis" and "Ivanhoe," is being abandoned for "Plymouth Adventure," with the latter being set for saturation bookings for the Thanksgiving holiday. Since the story of the landing of the Pilgrims is a natural for a Turkey Day release, M-G has its sights on 400 to 500 dates for simultaneous openings. Pic is Dore Schary's personal production.

With 100 Loew houses already set to show the pic, Metro's sales force feels that it'll have five weeks to line up other dates. Bidding on the picture will open following the trade screening on Oct. 17.

Metro's production chief, will remain east until "Adventure" world preems at Plymouth, Mass., Nov. 24.

## 375G Suit by Brooklyn House Vs. Majors, Chains

An antitrust suit calling for $375,000 triple damages was filed this week in N. Y. Federal Court by Charben Cinema, Brooklyn exhib outfit, against the eight majors and four Brooklyn circuits. Latter includes Randforce, Springer Theatres, Century Theatres and Metropolitan Playhouses.

Plaintiff, operator of the Jewel Theatre, Brooklyn, charges that the majors and the theatre chains conspired since August, 1951, to exclude the Jewel from getting feature film benefits.

### O'Hara Exits U-I's 'Prince'

Hollywood, Oct. 7.

Maureen O'Hara obtained release from her commitment to play femme lead in "The Prince of Bagdad," Technicolor feature at U-I.

## Wesco to Supply

Continued from page 5

month stretch ending June 28. "Your company is operating profitably," he told stockholders, "and I'm confident it will continue to maintain and improve its high standing."

Analyzing Wesco's income potential, Skouras declared that the subsidiary's earnings this year appear to be running lower than in 1951, thus dividends are likely to be less in 1953. He estimated that unaudited consolidated earnings of Wesco and the Roxy Theatre, N. Y. (also owned by NT), for the six-months ended June 28, would approximate 29c per NT share compared with about 50c per share for the comparable 1951 period.

Restrictive agreements which Skouras said would place a ceiling on Wesco dividend payments stem from arrangements in August, 1950, made with unidentified banks which hold 2½ and 3½% notes. Total funded debt of Wesco, incidentally, was $25,132,211 as of June 28, 1952. A pro forma consolidated balance sheet also dated June 28 shows that NT has $56,027,000 in assets of which $39,979,000 is derived from land and buildings.

# Inside Stuff—Pictures

Allied Artists' recent acquisition of franchise-holders' exchanges in Chicago and Detroit doesn't represent the beginning of a policy leading toward similar takeovers. Purchases were described by a company exec last week as merely a combination of circumstances. Pressure of other business reportedly was behind William B. Hurlbut's decision to relinquish the Detroit franchise, which he held with J. L. Saxe and George W. Weeks. Illness of the Chicago franchise-holder was a factor in sale of the exchange in that area. Company now owns around 16 exchanges, with half interests in Portland, Ore., and Seattle. Balance are held by franchise-holders with whom relations are "most harmonious."

Although Columbia chose not to make a public announcement of the action, Arnold Grant resigned from the outfit's board of directors at a meeting in New York last Tuesday (30). His action preceded by one day his election to the RKO board chairmanship.

Col's press statement concerning the board meeting was withheld until Wednesday and this related only to the declaration of a quarterly dividend of $1.06¼ on the $4.25 preferred stock. Had the press handout been issued immediately following the Tuesday meeting, and had it been complete, it would have served as a tipoff on Grant's role with RKO. Court decree proscribes any individual being an officer or director of more than one film outfit.

Thorough-going account of the history and mechanics of Cinerama, amply illustrated, is contained in the program book distributed at New York's Broadway Theatre where the tri-dimensional-effect film is now current. Pictorial and editorial description shows how three projectors are placed at the top rear of the theatre, a sound control engineer is stationed along the right side of the screen and a picture-control engineer is at work in the pit For the theatre's sound there are five speakers behind the huge screen and one on each side of the house. Screen measures 51 feet from tip to tip and is 25 feet high.

What looks like a permanent director-producer combination at Metro consists of Richard Thorpe and Pandro Berman. They worked together on "Ivanhoe" and "Prisoner of Zenda," and will be teamed on "All the Brothers Were Valiant" and "King Arthur and the Round Table." Understood Thorpe will also direct "Quentin Durward," another Berman production.

Cecil B. DeMille is figuring on going abroad to produce his next picture, "The 10 Commandments." Understood he is making arrangements to shoot on historic locations in Egypt. With the exception of one location sequence in Hawaii for "Four Frightened People" in 1934, it will be DeMille's first production venture outside this country.

## Aster, Mpls., Stays Shut In Boothmen's Snarl

Minneapolis, Oct. 7.

Downtown Aster, 900-seater recently bought by Bennie Berger, will remain dark because the booth operators' union, AFL, refuses to ease its demand for four projectionists.

House shuttered last December when its owners, who had acquired it on a sublease from United Paramount Theatres, took the count and tossed it back in the latter's lap. The Berger deal was made last month for the building and ground. While UPT's lease on the theatre still has four years to run, the lessee is reported willing to relinquish it to Berger.

Berger informed the projectionists he'd take over the theatre from UPT and reopen it if he were permitted to operate with a single operator, but this they nixed along with Berger's compromise offer of two boothmen.

## Distribs Use Colorful Brochures to Bally Pix

Exhibs have lately been bombarded with colorful and interestingly-prepared promotion literature from the major distribs.

Universal currently has two promotion pieces making the rounds. One tells the company's overall product story. Booklet, designed as a file, leads off with "Modesty Ain't Our Policy," and lists under file headings "New Product," "New Faces," "New Ideas" and "New Ads." In addition to presenting U's story, it contains comments from important exhib toppers. Second booklet, a humorous one, is entitled "There's No Business Like Monkey Business," and contains various pictures of Bonzo, U's chimpanzee star currently appearing in "Bonzo Goes to College."

United Artists product story is told in a booklet which says it has "the most important announcement in United Artists history," and it lists the 44 pix slated for UA release for the 1952-53 season. Metro is distributing a booklet listing merchandise tieups for "Ivanhoe."

Paramount is sending out a series of gimmick pieces on "Son of Paleface." In addition, Par tells its product story for the next six months in a colorful eight-page brochure. It lists 13 pix, pointing out that nine of them are in color.

### Par P.A. to Goldwyn

Fred Goldberg, Paramount publicist, resigns this week to join Samuel Goldwyn Productions in New York.

At Par, Goldberg had been assigned to N. Y. newspapers. He'll do general flackery work on "Hans Christian Andersen" at Goldwyn.

## Indie Booth Union In SLRB Action Vs. IA's N.Y. Local 306

As a result of a jurisdictional dispute between Local 306, Projectionists (International Alliance of Theatrical Stage Employees) and the Independent Motion Picture Machine Operators, latter has instituted an unfair labor practice action before the N. Y. State Labor Relations Board against Herman Savage, operator of the People's Cinema, nabe house in the Brownsville section of Brooklyn.

Indie outfit contends that Savage succumbed to economic pressure when he discharged the indie's boothmen after Local 306 threw a mass picket line around his theatre. Previous to Savage's takeover of the theatre, which had been shuttered, Local 306 men operated the booths, leading the IA union to contend that it had jurisdiction over the house. According to the indie outfit, entrance of a new owner, plus the fact that it had a previous pact with Savage covering another theatre, allowed it to enter the bargaining picture. Savage, the indie union says, hired its men, who prepared the projection room and tested the equipment. They had been on the job for an hour when the IA pickets arrived. The indie men were immediately fired, according to Charles Axelrod, biz agent of the indie outfit, and the Local 306 men were given the jobs.

In its appeal to the Labor Board, indie union is asking reinstatement of the discharged men plus the loss of wages resulting from the firing. No date has been set as yet for the initial hearing before the board.

## Metro's Major Switches In Foreign Personnel

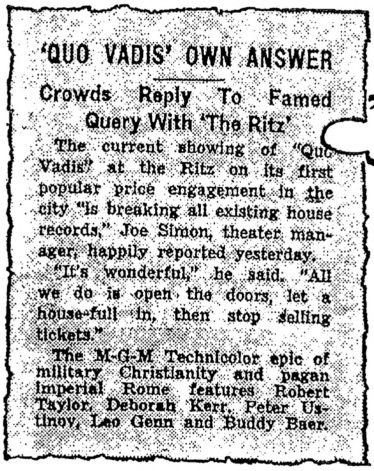
Retirement of Luis Sarmiento, Metro manager in Peru for the past 17 years, has touched off a major realignment among top M-G foreign personnel.

Series of promotions has Al Walker, now manager for Columbia, transferred to the Peru office to replace Sarmiento. Jack Tilden, manager in Chile takes the Columbia job. Bob Schmidt, M-G manager in Vienna, is switched to Chile, with Wolfgang Wolf, former Motion Picture Export Assn. head in Austria and currently M-G branch manager in Venezuela, returning to Austria. Bernard Blair, office manager in Soa Paulo, Brazil, is promoted to manager in the Venezuela territory.

Turhan Bey has organized Metropolitan Films, Hollywood, with a program of three pictures, starting with "Dickey," in which he will star as well as produce.

# "HAPPY DAYS ARE HERE AGAIN"!

*Memphis Commercial Appeal 9-3-52*



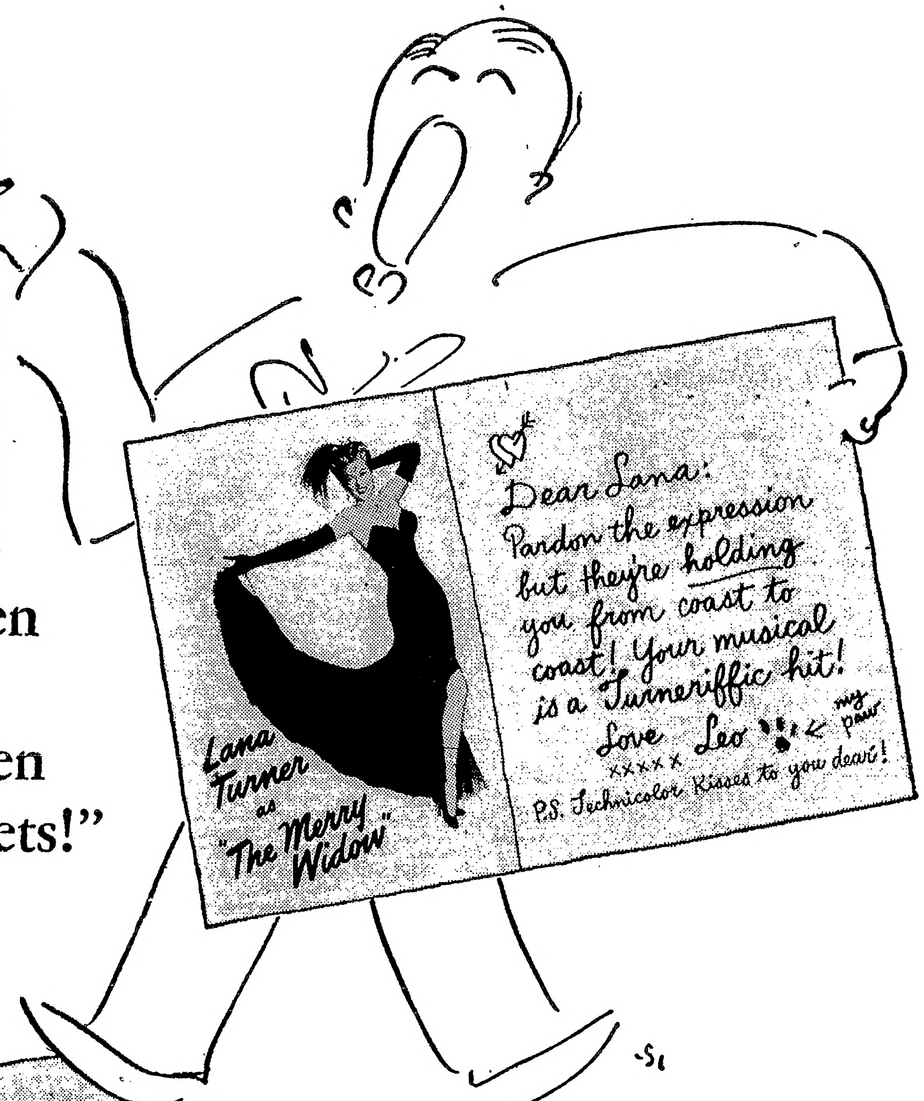
**'QUO VADIS' OWN ANSWER**

**Crowds Reply To Famed Query With 'The Ritz'**

The current showing of "Quo Vadis" at the Ritz on its first popular price engagement in the city "is breaking all existing house records," Joe Simon, theater manager, happily reported yesterday.

"It's wonderful," he said. "All we do is open the doors, let a house-full in, then stop selling tickets."

The M-G-M Technicolor epic of military Christianity and pagan imperial Rome features Robert Taylor, Deborah Kerr, Peter Ustinov, Leo Genn and Buddy Baer.


Lana Turner as "The Merry Widow"
Si

Dear Lana:
Pardon the expression
but they're holding
you from coast to
coast! Your musical
is a Turneriffic hit!
Love Leo ← my paw
xxxxx
P.S. Technicolor Kisses to you dear!

"All we do is open the doors, let a house-full in, then stop selling tickets!"

"IMAGINE! 'IVANHOE' ATTENDANCE TOPS FAMED 'QUO VADIS'!"

No wonder they call M-G-M "The Quolossal Company!"

## AND LISTEN TO THIS POEM!

(Poem he calls it!)

They're standing on line
For "BECAUSE YOU'RE MINE"
A BIG bonanza
From Mr. Lanza
This musical will
Top "Caruso"
The trade predicts
That it will do so!

BECAUSE YOU'RI

## Snaper's Distrib Blast

Continued from page 4

clared, "but this hasn't worked. Unless some changes are made, I will begin naming 'names,' and that includes branch managers, salesmen and the exact nature of the trouble."

Exhib topper denounced what he termed the "arbitiary action of branch managers and distribution representatives in the field." He said that the homeoffices disavow these practices, but they go on nevertheless. On many occasions, he pointed out, it is the personal policy of the individual salesman.

Snaper again rapped the percentage system of selling. "For some unknown reason," he said, "distributors believe that this archaic system is the only sound and business-like way of selling pictures." He emphasized that percentage selling was not the cure-all for merchandising pix, although he admitted that the method might be okay for the big key runs. He stated that "certain heads of distribution" agreed with him on this thought.

Though some of the filmeries regard exhib ideas on the making of pix as interference, Snaper said that he didn't think it would be such a bad idea if they consulted the theatremen once in a while. "They've been bogged down in so many things, they need some help," he declared. "We might not be able to advise them fully on how to make hit pictures, but we can tell them what pictures don't go over."

### 'About Time Took Advice'

He added that the distribs "have been trying to run our theatres for years and it's about time they took some advice from us." He commended as a step in the right direction the appointment of Sherrill Corwin, California circuit operator, as studio chief in the new RKO management setup.

The Allied prexy declined to comment on the statement of Alfred Starr, newly-elected prexy of the Theatre Owners of America, calling for the formation of an overall exhib group or for the holding of all-embracing exhib forums.

Prior to the Allied convention, he reported that the board would meet in Chicago on Nov. 15 and 16 to set up the agenda. He said the latter would probably include the 16m antitrust suit, the 20% tax repeal and the arbitration question.

### Gulf States Allied's 70% Beef

New Orleans, Oct. 7.

Allied Theatre Owners of the Gulf States has registered a strong gripe against 70% terms via its membership bulletin.

Hal Bailey, sec of the New Orleans unit, commented on the exhib timidity in the recent past in a statement concerning Metro's "Quo Vadis" licensing. "Resentment to Metro's sales policy for some unexplainable reason never quite came off," he said. "There were low and disturbing rumblings but no loud claps of thunder."

Bailey thereupon launches his attack at the major companies over licensing terms. "Today, as a result of the absence of unified opposition to Metro and their 70% sales policy," states Bailey, "exhibitors are now faced with a new and infinitely greated dilemma. Other distributors, marking time while Metro cried 'wolf,' and achieved their goal, have picked up the bravado, and are screaming a voluminous 70% for certain pictures about to be released."

Bailey concludes with a frankly-stated pitch for exhibs to join in a nix of all 70% pix, saying: "Theatreowners must unite in the strengthening cause of survival and turn their ears stone-deaf to those unjust demands of distributors. We can all survive without the 70%-ers—no one, two, three or six pictures are vital to the theatre's operation—and once the distributors are convinced that such a feeling is unanimous in the army of exhibition, one of our major buying problems will be alleviated."

## Those Gripes Again

After a comparative lull the past several months, exhib beefs concerning distrib sales policies are being heard again.

Wilbur Snaper, Allied States Assn. prez, rapped the companies this week in New York for their policies in general. Ray Bailey, sec of Allied Theatres of the Gulf States, hit the number of high-percentage pix (see separate stories).

Underlining the recent silence was the virtual absence of any griping at the Theatre Owners of America convention in Washington in September. Only one to raise a squawk, at the close of the conclave, was M. A. Lightman, Memphis circuit op.

## Only $10,000 Profit From TOA Displays At D.C. Convention

As a result of increased expenses and a decline in the rental of equipment-display booths, the profit from the recent Washington convention of the Theatre Owners of America is expected to hit only $10,000, which is half the sum of last year's get-together.

Theatre equipment firms rented only 60 booths this year as compared to the 80 contracted for in 1951, with the largest booths renting at $500 each. In addition, the TOA this year booked many more social activities, especially events catering to the wives of the convention delegates.

With the registration fee at $60 ($40 for men and $20 for women), the sum taken in from this source was hardly sufficient to cover the cost of the convention. Booth rentals are the main coin source, and this year's rental decline took a healthy nick out of the TOA treasury.

## RKO, B-K Prep Action Vs. 2-Week Chi Limit

Chicago, Oct. 7.

New counterattacks against the two-week limitations of the Jackson Park decree have been put into motion here, with both RKO Theatres and Balaban & Katz prepping Federal court action.

It is the contention of the Winston Theatre Corp., owner of the RKO Grand, that the JP decision was essentially against the major distribs, not against the theatre chains. Chi Federal Court Judge Michael Igoe has given Winston-RKO two weeks to file a brief showing that Howard Hughes no longer controls RKO Pictures. After that, it is expected he will hear the arguments based upon the Winston-RKO claims. The Grand is the only RKO house in the Loop since the circuit gave up its lease on the Palace.

In an attempt to have the JP limitations lifted from its four Loop houses, B&K is set for a hearing before the 7th District Appeals Court later this month. It's reported B&K will plead "unfairness" and "economic necessity" in asking unlimited playing time for B&K houses.

Should both RKO and B&K be exempt from the JP limitations, a sharp decline is anticipated in the plethora of antitrust suits which are based upon the original JP verdict.

## Biberman Must Sign SDG Non-Red Oath

Hollywood, Oct. 7.

Herbert Biberman will be asked to sign a non-Communist oath when his plea for reinstatement in the Screen Directors Guild comes up before the board of directors on Oct. 13.

As one of the "Hollywood Unfriendly 10," Biberman served a jail term on a contempt charge for refusing to answer the House Un-American Activities Committee in 1947.

## 'Robe' Starts Jan. 19

Hollywood, Oct. 7.

Henry Koster will direct "The Robe," Frank Ross' high-budget production at 20th-Fox, starting Jan. 19. Backgrounds will be filmed late this month along the California coast and in Phoenix.

Leading candidate for the top role of Marcellus is Richard Burton, British actor.

## Upped Prod. Budgets Bring An Increase In AA's Ballyhoo Coin

Allied Artists' policy of using bigger names and higher budgets on most of its product will be accompanied by a sharp increase in exploitation and promotion, according to ad-pub head John Flinn. "In the past," he said, "we've cultivated the exhibitor. But now with such stars as John Hodiak, Richard Carlson and Linda Christian cast in our upcoming releases, we can sell the general public as well."

With four top pictures moving into distribution this fall, Flinn disclosed that the company will take on several field men to aid in ballying the pix. Previously, most of the promotion had been done by Flinn himself and eastern pub chief Harry Goldstein. New exploiteers will likely be hired on a temporary basis but such a field force may become permanent in time.

Flinn, who returned to the Coast Sunday (5) after a week in New York and Washington, was in the east primarily to confer with U. S. Navy officials in regard to tieups on the company's "Flat Top" and "Torpedo Alley." Former, which stars Sterling Hayden and Richard Carlson, will have its world preem on the U.S.S. Princeton in San Diego harbor No. 11 (Armistice Day).

Intensive campaigns are also being mapped for "Battle Zone," a Walter Wanger production starring Hodiak, Stephen McNally and Miss Christian, as well as "Hiawatha." Latter will likely be unveiled in Minnesota, with several AA stars on hand for the event.

### 4 Into Oct. Prod.

Hollywood, Oct. 7.

Four films make up the October production program at Allied Artists. Two already under way are Scott R. Dunlap's "Cow Country" and Vincent M. Fennelly's "The Marksman."

Other starters are Lindsley Parsons' "Timber Wolf" and Richard Heermance's "The Indianapolis Story." Heermance's "Wichita," originally slated to roll this month, was postponed.

## Frisch

Continued from page 7

the second made within the last week by a theatre group chief. Alfred Starr, newly-elected Theatre Owners of America prexy, also said that steps will be taken to form a single, all-encompassing exhibitor outfit. Comments of both execs led many industryites to comment that perhaps preliminary talks have already been held to bring about a merger of the many groups.

### Indies Working Closely

Frisch noted that the MMPTA and the Independent Theatre Owners Assn., another N. Y. metropolitan area group, have been working closely for some time on many projects. Frisch, for example, and Harry Brandt, prexy of the ITOA, are co-chairmen in the metropolitan area for the 20% tax elimination drive. In addition, the MMPTA and the ITOA have joined forces via the Organization of the Motion Picture Industry of the City of New York on public relations projects. Although terming it a "worthwhile goal," Frisch declined to elaborate on the possible merger of the two N. Y. groups as an initial step in overall exhib unity.

Frisch has succeeded the late Edward Rugoff as MMPTA prexy, latter's duties having been handled since his death on Sept. 17 by Solomon M. Strausberg, first v.p. Latter was reelected to that post last week at the annual election meet. Other officers named for a two-year period include; Samuel Rosen, board chairman; Robert M. Weltman, second v.p., and Russell Downing, treasurer. Oscar A. Doob was reelected chairman of the exec committee for a fourth successive term. D. John Phillips continues as executive director.

New exec committee comprises Samuel Rinzler, Rosen, Sol A. Schwartz, Strausberg and Weitman. Board is made up of Herman Becker, Leo Brecher, Doob, Downing, Harry Goldberg, Julius Joelson, David C. Katz, Fred J. Schwartz, Sol Schwartz, Strausberg and Weitman.

## Amusement Stock Quotations

### (N.Y. Stock Exchange)

*Week Ending Tuesday (7)*

| 1952 High | 1952 Low | | Weekly Vol. in 100s* | Weekly High | Weekly Low | Tues. Close | Net Change for week |
|---|---|---|---|---|---|---|---|
| 12¾ | 8⅝ | ABC ....... | 35 | 9⅞ | 9⅜ | 9⅜ | —¼ |
| 40¼ | 33 | CBS, "A" ... | 27 | 37¾ | 36¾ | 36¾ | —¼ |
| 39¾ | 32¼ | CBS, "B" ... | 17 | 37½ | 36¼ | 36¾ | |
| 13½ | 11½ | Col. Pic..... | 5 | 12⅛ | 12⅛ | 12⅛ | —⅛ |
| 9⅝ | 8 | Decca ....... | 63 | 9 | 8¾ | 9 | +¼ |
| 48 | 42 | Eastman Kdk | 134 | 45¼ | 44½ | 45 | +½ |
| 18¼ | 12½ | Loew's ...... | 205 | 13⅛ | 12⅝ | 12⅝ | —⅜ |
| 5⅝ | 3⅞ | Nat'l Thea .. | 175 | 4½ | 3⅞ | 4 | |
| 30⅞ | 21¼ | Paramount... | 86 | 25⅜ | 23⅞ | 23⅞ | —1⅜ |
| 34⅜ | 26⅝ | Philco ..... | 139 | 34⅜ | 33⅛ | 33⅞ | +⅝ |
| 28¾ | 23¼ | RCA ......... | 298 | 27¾ | 26⅞ | 27⅜ | |
| 4⅝ | 3½ | RKO Picts.. | 514 | 4¾ | 4⅜ | 4⅝ | +¼ |
| 4¼ | 3⅛ | RKO Theats.. | 109 | 3⅞ | 3⅝ | 3⅞ | +⅛ |
| 5⅛ | 3½ | Republic .... | 24 | 3⅞ | 3⅝ | 3¾ | |
| 10⅞ | 9¾ | Rep., pfd. ... | 6 | 10 | 9⅞ | 10 | +⅛ |
| 12½ | 10¾ | 20th-Fx (new) | 114 | 12⅛ | 12 | 12 | |
| 21¼ | 12 | U. Par. Th... | 171 | 12⅞ | 12 | 12⅛ | —½ |
| 13⅜ | 11 | Univ. Pic. ... | 60 | 13 | 12⅝ | 12⅞ | +¼ |
| 65 | 57 | Univ., pfd. .. | 1 | 63⅛ | 63 | 63 | |
| 15¼ | 12 | Warner Bros.. | 34 | 12½ | 12⅛ | 12⅛ | —⅜ |
| 83¾ | 68 | Zenith ...... | 61 | 83¼ | 80 | 81¾ | +1½ |
| **N. Y. Curb Exchange** | | | | | | | |
| 19¾ | 15 | Du Mont .... | 49 | 17½ | 17⅛ | 17⅜ | —⅛ |
| 3¾ | 2¾ | Monogram .. | 21 | 3¼ | 3⅛ | 3⅛ | —⅛ |
| 25⅝ | 20⅛ | Technicolor.. | 37 | 25 | 24⅛ | 24¼ | —⅞ |
| 3 | 2¼ | Trans-Lux ... | 27 | 2⅞ | 2⅞ | 2⅞ | |

| Over-the-Counter Securities | Bid | Ask | |
|---|---|---|---|
| Cinecolor .............................. | 1¼ | 1¾ | |
| Chesapeake Industries (Pathe) ............ | 4⅝ | 5⅛ | +⅛ |
| U. A. Theatres ......................... | 5 | 6 | |
| Walt Disney ............................ | 7 | 7¾ | —⅛ |

*(Quotations furnished by Dreyfus & Co.)*

## UPT's New High On Common Stock Sked

Common stock listed on the New York Stock Exchange by United Paramount Theatres reached a new high of 2,953,397 shares this week as the result of conversion of 4,501 certificates of interest into regular stock.

Certificates now outstanding are down to 350,532. Paramount antitrust decree directs that owners of 500 or more Par Pictures shares may own only UPT certificates instead of regular stock.

## Adherents Rent N.Y. Theatre for Daily Ike Pix

A New York unit of Citizens for Eisenhower-Nixon has turned to film exhibition and will operate the University Theatre, Bronx, for a month period starting today (Wed.). House, shuttered over a year, has been rented by the University Heights-Fordham division of the Citizens group for the daily presentation of a film program plugging the GOP candidates.

Augmenting special shorts featuring Gen. Eisenhower will be a series of one and two-reeler industrial films and travelog. Entire film program is set to run approximately an hour.

Political group has signed with Local 306, Projectionists Union. All other chores relating to the running of the theatre will be handled by volunteer workers. Admission, of course, will be free.

## 1951-52 Admish Taxes Down from Year Ago

Washington, Oct. 7.

Uncle Sam collected admissions taxes totaling $330,782,072 for the U. S. fiscal year ending June 30 last. This continued the trend of recent years of declining returns from this bite. About 75% to 80% of the total is estimated to come from motion picture theatres.

The past year's collection was over $15,500,000 short of the $346,491,000 tax take for fiscal 1951. That, in turn, was short of the $371,244,000 collected during fiscal '50. In 1949, the admissions tax brought $382,203,000 and in the peak year of 1948 the levy yielded $386,789,000.

## Williamsburg 'Colonial'

Washington, Oct. 7.

Town of Colonial Williamsburg is completing production on a 22-minute documentary. "The Colonial Printer," which tells the story of the American press in pre-Revolutionary days by concentrating on one newspaper.

Pic shows 18th century news coverage, newspaper production, the struggle for a free press, and the influence and importance of the Colonial press. Film is to be released nationally this fall for television screenings and special showings by organizations. It will be in color on 16m.

## Film Cos. Would Weigh Gimmick TV Show As Means to Bally Prod.

With its initial violent antagonism against video slowly dissipating, the film industry is entering what may loosely be termed a courtship period with television. Although almost all the filmeries have used the medium to some extent for advertising purposes, mainly spot campaigns for special films, most of the majors continue to adhere to a policy of keeping their top contract stars off tele and refusing to allow the use of film clips by the TV stations.

Relaxation of the latter rules may be the first steps of the courting period. Pub-ad committee of the Council of Motion Picture Organizations has been approached by a number of producers with ideas for tele shows which could conceivably help plug the industry on an overall basis. While Charles Simonelli, head of the pub-ad group, has emphatically stated that the industry is not interested in any program as a paid sponsor, he has acknowledged that filmites would weigh a "gimmick" show that it can handle from a policy point of view. "If all the factors are right," he declared, "the industry would consider it."

Pub-ad contingent has been mulling a quiz-type program. Show would consist of the presentation of film clips from various pix with a panel attempting to guess the name of the film. Purpose of the show would be to arouse interest in pix in general. Packager or network reportedly would obtain outside sponsorship for the stanza, with a percentage of the coin going to the Will Rogers Memorial Hospital at Saranac, N. Y. Two companies reportedly have nixed the idea, their objections being the releasing of the film clips will arouse exhib ire. However, there have been some indications that the other filmeries might go ahead with the plan.

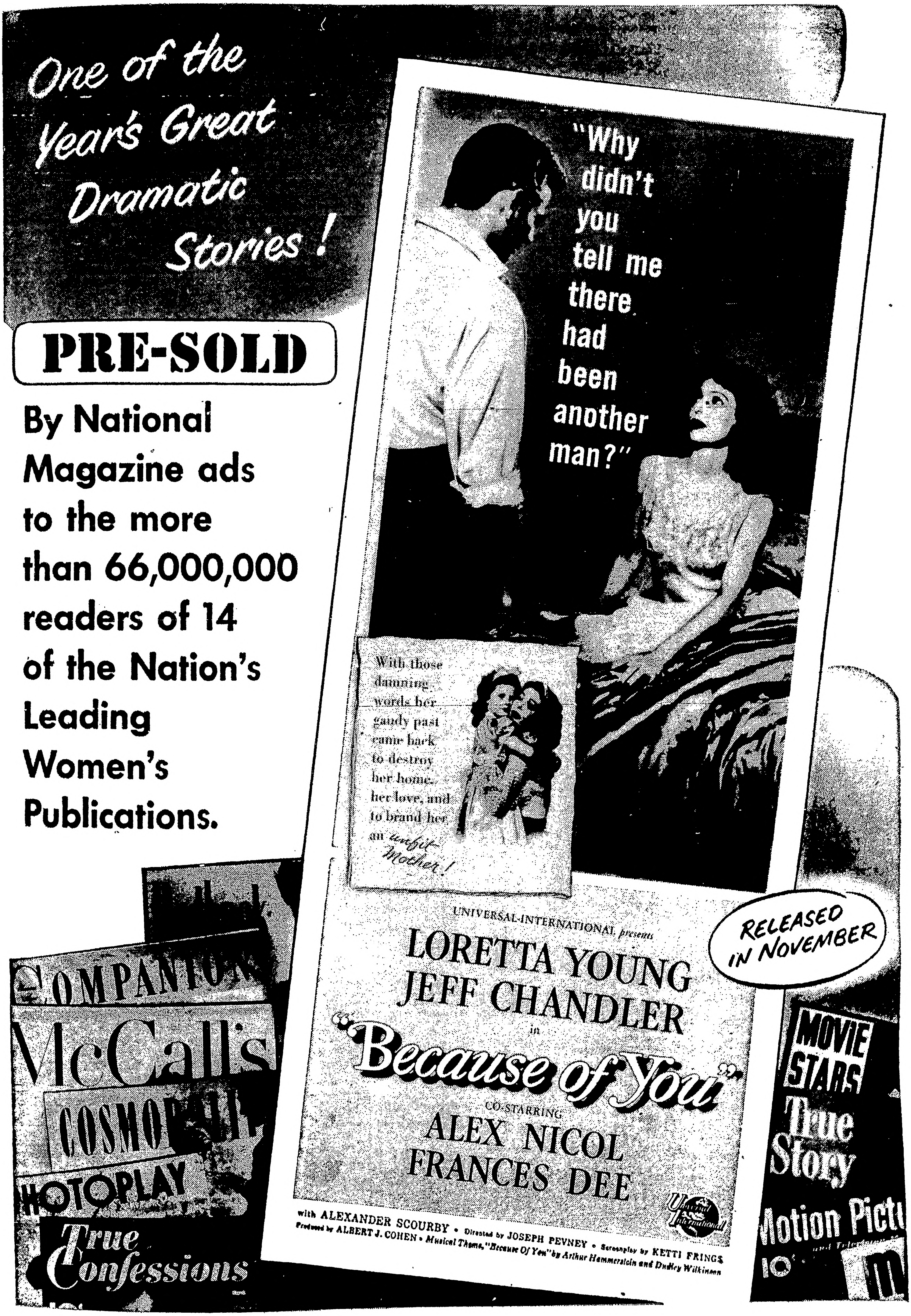
## Ill. Drive-In Appeal

St. Louis, Oct. 7.

A hassle between operators of two ozoners near Benton, Ill., will be settled by the Illinois State Supreme Court following an appeal taken last week by the three owners of the Midway drive-in.

The defendants, Sam S. Marshall, Tamaroa, Ill., and William Ozburn, Duquoin, Ill., built an ozoner on a portion of a city-owned park in Benton after an ordinance was passed providing that 10% of the gross receipts should be turned into the city coffers. The ozoner provides room for 400 cars and was lighted Sept. 18.

The owners of the Midway contend the city was without authority to grant the lease and sought an injunction in the Franklin County Circuit Court to prevent the ozoner from being lighted. Their plea was denied, hence the appeal to the state's highest tribunal.



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UNIVERSAL-INTERNATIONAL *presents*

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JEFF CHANDLER
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with ALEXANDER SCOURBY • Directed by JOSEPH PEVNEY • Screenplay by KETTI FRINGS
Produced by ALBERT J. COHEN • Musical Theme, "Because Of You" by Arthur Hammerstein and Dudley Wilkinson

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COMPANION
McCall's
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PHOTOPLAY
True Confessions
MOVIE STARS
True Story
Motion Pictu
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# Picture Grosses

## KANSAS CITY

(Continued from page 9)

wk). Fine $8,500. Last week, nifty $14,000.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"What Price Glory" (20th) plus "Dark Man" (Indie) at Tower and Granada. Average $13,000 or near. Last week, "Yankee Buccaneer" (U) and "Son of Ali Baba" (U), $14,000.

**Vogue** (Golden) (550; 50-85)—"Lady Vanishes" (UA) (reissue) Medium $1,600. Last week, "Island Rescue" (U) (2d wk), $1,200.

## 'Untamed' Brisk $7,000, Balto; 'Quiet' Big 8G, 3d

Baltimore, Oct. 7.

Uneventful activity here with holdover of "The Quiet Man" at the Mayfair maintaining best pace. Of newcomers, "Untamed Frontier" is most promising at Keith's. Izzy Rappaport is breaking loose his new RCA Synchro-Screen at the Town for current showing of "The Big Sky," selling the gimmick strongly.

**Estimates for This Week**

**Century** (Loew's-UA) (3,000; 20-70)—"Washington Story" (M-G). Dull $5,500. Last week, "Island of Desire' (UA) $6,900 in 8 days.

**Keith's** (Schanberger) (2,460; 20-70) — "Untamed Frontier" (U). Pointing to nice $7,000. Last week, "Caribbean" (Par), $5,200.

**Mayfair** (Hicks) (980; 20-70)—"Quiet Man" (Rep) (3d wk). Held terrific pace with $8,000 after second week's $9,200 and huge $10,700 opener. Stays a fourth. Biggest thing here in many months.

**New** (Mechanic) (1,800; 20-70)—"Monkey Business" (UA) (2d wk). Holding fairly well at $6,000 after okay initial sesh at $7,300.

**Stanley** (WB) (3,280; 25-75)—"Crimson Pirate" (WB) (2d wk). Off to $6,500 after modest $8,700 opener.

**Town** (Rappaport) (1,500; 35-70)—"Big Sky" (RKO). Opening tomorrow (Wed.) on strongly ballyhooed RCA Synchro Screen after second week of "One Minute to Zero" (RKO) and fight pix held to $6,200 following big $9,200 preem.

## DENVER

(Continued from page 9)

Webber. Fair $6,000. Last week, on reissues.

**Broadway** (Wolfberg) (1,200; 50-85)—"Miracle of Fatima" (WB). Fine $10,000. Holds. Last week, "Merry Widow" (M-G) (4th wk), $5,000.

**Denham** (Cockrill) (1,750; 50-85)—"Just for You" (Par), (2d wk). Nice $11,500. Holding again. Last week, big $15,000.

**Denver** (Fox) (2,525; 50-85)—"Diplomatic Courier" (20th), day-date with Esquire. Good $15,000. Last week, "Dreamboat" (20th) and "Flame of Sacramento" (Rep), $12,000.

**Esquire** (Fox) (742; 50-85)—"Diplomatic Courier" (20th). Nice $3,000. Last week, "Dreamboat" (20th) and "Flame Sacramento" (Rep), $2,500.

**Orpheum** (RKO) (2,600; 74-$1.20)—"Ivanhoe" (M-G). Socko $29,000. Holding. Last week, "Walk East on Beacon" (Col) and "Last Train Bombay" (Col), $15,000.

**Paramount** (Wolfberg) (2,200; 50-85)—"My Wife's Best Friend" (20th). Good $11,000. Last week, "Les Miserables" (20th), fine $13,500.

**Tabor** (Fox) (1,967; 50-85)—"Dream of Jeanie" (Rep), and "Tembo" (RKO). Fair $6,500. Last week, "Island of Desire" (UA) and "Fargo" (Mono), $6,000.

**Vogue** (Pike) (600; 60-85)—"Lady Vanishes" (Indie). Fair $2,000. Last week, on reissues.

**Webber** (Fox) (750; 50-85)—"Dream of Jeanie" (Rep) and "Tembo" (RKO). Fair $2,800. Last week, "Island of Desire" (UA) and "Fargo" (Mono), $3,000.

## BUFFALO

(Continued from page 9)

Sturdy $13,000 after smash $23,000 opening round.

**Lafayette** (Basil) (3,000; 40-70)—"Ladies of Chorus" (Col) and "Strange Fascination" (Col). Lean $7,500. Last week, "Untamed Frontier" (U) and "Secret Flight" (U), about same.

**Century** (20th Cent.) (3,000; 40-70)—"The Big Sky" (RKO) and "Corp. Dolan AWOL" (Indie). Smooth $11,000. Last week, "One Minute to Zero" (RKO) and "Yukon Gold" (Indie), $12,000.

## 'Quiet' Sockeroo $11,000 In Pitt; 'Somebody' NG 10G, 'Ivanhoe' 21G, 2d

Pittsburgh, Oct. 7.

"Quiet Man," with a smash session, is putting the Fulton back in the higher brackets this week while "Ivanhoe" is doing well in second stanza at Penn although not up to expectations. Both are holding. "Stranger In Between" looks like a winner at Squirrel Hill, WB's nabe art house, and "Somebody Loves Me" is rated only so-so at Stanley. "Assignment Paris" at Harris is sluggish.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 50-85)—"Quiet Man" (Rep). Raves and fine word-of-mouth putting John Wayne starrer in the winner's circle. Heading for smash $11,000. Looks to stay at least three weeks, maybe more. Last week, "Untamed Frontier" (U) barely $4,500.

**Harris** (Harris) (2,200; 50-85)—"Assignment Paris" (Col). Sluggish $6,000, if that. Last week, "Monkey Business" (20th), $10,000 in 9 days.

**Penn** (Loew's) (3,300; 85-$1.25)—"Ivanhoe" (M-G) (2d wk). Not coming up to expectations although plenty healthy at $21,000 this stanza. Last week, it dropped off after sensational beginning to get smash $34,500.

**Squirrel Hill** (WB) (900; 50-85)—"Stranger In Between" (U). Sturdy $3,000, more than enough to hold. Last week, "Lady Vanishes" (UA) (reissue) (2d wk), $1,600.

**Stanley** (WB) (3,800; 50-85)—"Somebody Loves Me" (Par). Only so-so $10,000. Last wek, "Crimson Pirate" (WB) (2d wk) with Walcott-Marciano fight pix, only $8,000.

**Warner** (WB) (2,000; 60-$1.25)—"Lady of Fatima" (WB) (4th wk). Okay $5,000. Last week, $7,500.

## 'Ivanhoe' Socko $18,000, Toronto; 'Quiet' 20G, 3d

Toronto, Oct. 7.

"Ivanhoe" is the only important newcomer and smash on first week. However, "The Quiet Man," in third frame, is still topping the city and getting plenty of repeat biz. "Affair in Trinidad" and "Carrier," in third and fourth stanzas respectively, are holding nicely.

**Estimates for This Week**

**Crest, Downtown, Glendale, Mayfair, Scarboro, State** (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"California Conquest" (Col) and "Army Bound" (Mono). Nice $15,500. Last week, "Glory Alley" (M-G) and "Confidential Girl" (UA), $15,000.

**Eglinton** (FP) (1,080 40-80)—"Les Miserables" (20th) (3d wk). Oke $5,000. Last week, $6,000.

**Imperial** (FP) (3,373; 50-80)—"Quiet Man" (Rep) (3d wk). Smash $20,000. Last week, huge $23,000.

**Loew's** (Loew) (2,748; 50-80—"Ivanhoe" (M-G). Socko $18,000. Last week, "Merry Widow" (M-G) (3d wk), $7,500.

**Odeon** (Rank) (2,390; 50-90)—"Blossoms in Dust" (M-G) (reissue). Okay $10,000. Last week, "Full House" (20th) (2d wk), $12,000.

**Shea's** (FP) (2,396; 40-80)—"Affair Trinidad" (Col) (3d wk). Neat $9,000. Last week, $12,000.

**University** (FP) (1,558; 40-80)—"Carrie" (Par) (4th wk). Nice $8,500. Last week, $10,500.

**Uptown** (Loew) (2,743; 40-80)—"Son of Ali Baba" (U) (2d wk). Oke $5,500. Last week, $8,000.

## SEATTLE

(Continued from page 8)

$3,000. Last week, "Cry Beloved Country" (UA), $2,300.

**Music Hall** (Hamrick) (2,283; 65-90)—"Crimson Pirate" (WB(. Swell $11,000. Last week, "Merry Widow" (M-G) and "You for Me" (M-G) (3d wk), $6,800.

**Orpheum** (Hamrick )( 2,599; 65-90)—"Sudden Fear" (RKO) (2d wk-6 days). Down to mild $4,500. Last week, good $8,800.

**Palomar** (Sterling) (1,350; 75-$1)—"Caribbean" (Par) (2d run) plus stageshow. Opened Monday (6). Last week, "7 Sinners" (Indie) and "Scarlet Street" (Indie) for 7 days only $3,100 at 70c top; followed by "Diamond City" (Lip) 2d run), and Lionel Hampton band onstage, terrific $9,000 in 3 days at $1.25 top.

**Paramount** (Evergreen) (3,039; 65-90)—"Just for You" (Par) and "Arctic Flight" (Mono). Mild $9,000 or near. Last week, "Big Show" (RKO (2d wk), $6,800.

## 'Devil' Okay $5,000 In Mpls.; 'Gaucho' Lean 6G

Minneapolis, Oct. 7.

Loop showhouses were not helped much by the Minnesota-California football game, which attracted 60,000 at $3.50 per, but it brought many into town over weekend. Wintry-like weather was more of a boxoffice stimulant. But also on the debit side for the week's net results is the comparative paucity of newcomers, holdovers being far in the majority. Lone fresh entries are "Assignment Paris," "Way of a Gaucho," "Devil Makes Three" and "Sally and St. Ann.' "Devil" is okay at Gopher but "Gaucho" looks only mild at State. "Quiet Man" shapes good in third Lyric round.

**Estimates for This Week**

**Century** (Par) (1,600; 50-76) — "Les Miserables" (20th) (2d wk). Moderate $3,000. Last week, $4,500.

**Gopher** (Berger) (1,000; 50-76)—"Devil Makes Three" (M-G). Okay $5,000. Last week, "Don't Bother To Knock" (20th) (2d wk), $3,200.

**Lyric** (Par) (1,000; 50-76) — "Quiet Man" (Rep) (3d wk). Word-of-mouth keeping this exceedingly well-liked picture going. Good $4,000. Last week, $5,000.

**Radio City** (Par) (4,000; 50-76)—"Just for You" (Par) (2d wk). Down to $5,000. Last week, barely okay $10,000.

**RKO-Orpheum** (RKO) (2,800; 40-76)—"Assignment Paris" (Col). Moderate $6,000. Last week, "One Minute to Zero" (RKO) $10,400.

**RKO-Pan** (RKO) (1,600; 40-76)—"One Minute to Zero" (RKO) (m.o.). Good $4,000. Last week, "Sudden Fear" (RKO) (2d wk), $4,600.

**State** (Par) (2,300; 50-76) — "Way of Gaucho" (20th). Customers like it, but cast names don't mean too much. Mild $6,000. Last week, "Fearless Fagan" (M-G), $4,000.

**World** (Mann) (400; 85-$1.20) — "Sally and St. Anne" (U). Fair $3,500. Last week, "Full House" (20th) (2d wk), $3,000.

## CLEVELAND

(Continued from page 8)

(UA). Fair $3,000. Last week, "Lady of Burlesque" (Indie) and "Naughty Widow" (Indie). (reissues), light $2,500.

**Palace** (RKO) (3,300; 55-85)—"Yankee Buccaneer" (U). Okay $11,000. Last week, "Assignment Paris" (Col), nice $12,500.

**State** (Loew's) (3,450; 55-85)—"Quiet Man" (Rep) (2d wk). Big $12,000 after $15,000 last week.

**Stillman** (Loew's) (2,700; 55-85)—"Ivanhoe" (M-G) (10th wk-9 days). Sock $9,000 after $7,500 last week.

**Tower** (Telemanagement) (500; 55-85)—"High Noon" (UA) (m.o.). Lusty $4,600. Last week, "Comanche Territory" (U) and "Apache Drums" (U) (reissues), $2,500.

## Twin Cities Suburban Asks Day-Date Mpls. Run

Minneapolis, Oct. 7.

For the first time a Twin Cities suburban theatre, the Independent St. Paul Park, is demanding a day-and-date with Minneapolis downtown first-run houses. Ben Deinard, its counsel, has notified distributors that unless the demand is granted, court action will be taken.

Letters calling for clearance revision went to all film exchanges. House now has a 35-day clearance. It's contended the theatre is not in direct competition with loop theatres and has been illegally relegated to subordinate playing position.

### Rachman Memorial Fund

Omaha, Oct. 7.

Jake Rachman Memorial Fund, in honor of late VARIETY mugg and World-Herald columnist, has been started here.

Money will go to Bikur Cholim, Jewish women's organization, which aids the needy and sick, an org Rachman had long supported.

### Exhib Jack Fine Bkrpt.

Cleveland, Oct. 7.

Jack Fine, former operator of Cleveland nabe houses, filed a bankruptcy petition in Federal Court here, stating he had debts totaling nearly $70,000 and only $290 in assets.

Most of these debts were incurred, he said, as a result of the failure of a television film-producing venture in which he had a major interest.

## Memphis Police Eye Revised 'Bank Nites'

Memphis, Oct. 7.

Memphis police have temporarily taken the spotlight from censor Lloyd T. Binford by announcing that they plan to see what the score is with "bank nights" now flourishing at several theatres here.

Police put the kibosh on "bank nights" here in December, 1936, but for the past several weeks nabe houses have been attempting to hypo their attendance with "bank" or "cash" nights. The Memphian, Linden Circle, Crosstown and Frayser Drive-In theatres, owned and operated by M. A. Lightman, Sr., have been running weekly "bank nights," Memphis police report. Similar giveaways are held weekly at the Princess and Hollywood Theatres.

## American Westerns Find Huge Favor At Pakistan Boxoffices

Film biz is booming in Pakistan, with American western and action pictures drawing the largest audiences. Pakistani small-fry are as enthusiastic as American youngsters in their adoration of the sagebrush heroes. As a result, the byproducts of the horse operas—western garb, toy sixshooters, etc.—are enjoying an unusual popularity among Pakistani kids.

Above was reported this week in New York at the Motion Picture Assn. of America by Mrs. Khorshed Mobed, publicity director of Paradise Theatres, Ltd., of Karachi, outfit operated by her husband and father-in-law.

Mrs. Mobed, here for a four-week visit, noted that it was unnecessary to add subtitles to the American and British pix since about 75% of the population of Karachi speak and understand English. Mobeds operate five houses in Karachi, with the Capitol and Paradise being the leading theatres in the city. Both of the latter are first-runs and play only American and British pix, while the three other alternate between second-run westerns and Indian and native product.

Contrary to some reports, Mrs. Mobed declared that American pix have succeeded in creating a favorable attitude toward the United States. She decried the impression, offered in some quarters, that American films were presenting a false picture of American life to foreign countries.

Outside of pix from the U. S. and Great Britain, other countries have not succeeded in invading the Pakistan film market, Mrs. Mobed noted.

Mrs. Mobed said the imported films are subject to censorship from two sources—Pakistanian and Indian. Latter censorship, she feels, will be eliminated as soon as the U. S. companies build up their offices in Pakistan and the new republic gets the films direct instead of from Bombay, where they are first subjected to Indian censorship laws.

## M-G's 50-50 With Cowan's 'Main St.'

Hollywood, Oct. 7.

Metro is going 50-50 with Cinema Productions in the financing of "Main Street to Broadway," which will be produced here by Lester Cowan, starting Oct. 13, in association with the Council of the Living Theatre. Culver City will put up half the $1,110,000 required to budget the picture, with both companies splitting the profits. Deal was made with M. A. Lightman, CP prexy.

Metro will also handle the distribution. It will be the first time the Company has backed and released an outside picture since David O. Selznick's "Gone With the Wind."

### Switch Lean Pic's Title

Title of Lopert Films release, "The Sound Barrier," has been changed to "Starbound." A London Films Presentation directed by David Lean, pic stars Ralph Richardson and Ann Todd. Terence Rattigan did the screenplay.

Film has been cut six minutes for the U. S. market and now runs 105 minutes. It's due to go into the Victoria, N. Y., after "The Four Poster," Oct. 15.

## Walsh to Rule On WB, Local 306 Snag

One-night opening of the Warner Theatre, N. Y., two weeks ago for the large-screen telecast of the Walcott-Marciano fight has touched off a minor hassle between Warner Bros. and Projectionist Union, Local 306 (IATSE), with both sides agreeing this week to allow IA prexy Richard Walsh to make the final decision. Disagreement concerns the payment of boothmen who worked the theatre for the one-nighter.

Union contends that under its pact with WB, men should be paid for a full week's work. Its argument is that pro-rata payment, as offered by the film company, would set a dangerous precedent in that other exhibs, faced with poor mid-week biz, might decide to operate on a part-time basis.

Warners, on the other hand, points out that the telecast operation comes under a separate category and has nothing to do with a film presentation. Union's stand is based on its desire to keep its boothmen working full time, and it points out that none of its pacts allows pro-rata payment for part-time work.

## 'How Public Will Be Adversely Affected' If U.S. Wins 16m Suit

Indianapolis, Oct. 7.

Exhibitors and the film industry in general have vociferously protested the Government's suit to force the sale of 16m prints to television, but one of Allied Theatre Owners of Indiana's members has come up with a startling angle—"how the public will be adversely affected if the Government is successful."

ATOI-ite writes in the organization's current bulletin: "Why doesn't our industry get smart, quit howling with pain, and appeal directly to the American people pointing out the manner in which television network monopolies have conspired with politicians in 'big government' to keep fresh, new entertainment off TV screens!"

"By forcing the sale of old movies of the 16m free show variety to TV, the setowners face the inevitable prospect of sitting at home night after night and viewing entertainment they already have seen at movie theatres. Not only that, but the reception will be poor and the TV screen too small to capture vividly all the action.

"The public has cried long and loud about the ancient films now being shown over TV. If big government and their co-conspirators, the TV network moguls, win this suit, TV setowners might as well fact the prospect of fewer and fewer live shows, new faces and fresh entertainment. In place of new, live shows they will see hour and hour upon end of old movies interrupted every 15 minutes with a hopped-up huckster selling beer, wine and cigarets.

"Why doesn't big government outlaw old, second-run movies on TV and force the TV network monopolies to give the American people more live, new programs? Why can't the TV moguls dig down in their bulging pockets, fat with big advertisers' coin, and produce their own shows with their own talent and with their own money?"

## DOS Registers 2 Titles Stemming From 'GWTW'

David O. Selznick has listed two new titles with the Title Registration Bureau of the Motion Picture Assn. which stem from his 1939 production, "Gone With the Wind." They're "Scarlett O'Hara" and "Tara," latter being the name of the southern mansion depicted in "GWTW," and either title will be used for an original feature, it's indicated.

Selznick has plans, also, to produce a musicalized "Scarlett O'Hara" on Broadway.

### 75 'Ivanhoe' Oct. Dates

With "Ivanhoe" racking up record grosses in 14 key-city engagements following seven pre-tested runs, Metro's sales force has pacted for 75 additional bookings for October in the U. S. and Canada.

Six other bookings are already set for November.

# A warm and highly deserved tribute to

# EDWARD G. ROBINSON

Not only is there no business like show business—there are no people like show people!

Their hearts are big, their devotion great—their willingness to give freely of their time and their talent unsurpassed.

Take the case of Edward G. Robinson—a great trouper and a great person.

On the night of Sunday, September 28, following his initial telecast of the fall season, Eddie Cantor collapsed—from overwork.

He had been scheduled to appear at four State of Israel Bond dinners—vitally important to the State of Israel—in Chicago, Detroit, Cleveland and Kansas City beginning Sunday, October 5, and continuing through Wednesday, October 8.

With all these dinners all set, Eddie Robinson, right in the middle of making a picture, immediately offered to step in and do what he could in order that the people planning to attend the dinners would not be disappointed.

By the time this tribute appears, Eddie Robinson will have done much to make three of these dinners the success they had to be—and will be about to do the same at the fourth.

It seemed only fitting, therefore, to pay tribute to Eddie in this way—to call to the attention of his many friends and admirers a magnificent deed of which he, in his modest way, would never have made mention.

And in making this tribute to Eddie, all of show business can feel they are included—for this is typical of show people.

## State of Israel Bond Organization

# Clips From Film Row

## NEW YORK

Squire Theatre, heretofore an outlet for exploitation-type pix, inaugurated a Greek film policy. Opening bill has "The Last Mission," Greek-language film made in Athens, and "The Inheritance," J. Arthur Rank film starring Greek actress Katina Paxinou.

Herman G. Weinberg completed English titles for three new imports. They are Joseph Burstyn's Italian-made "Flowers of St. Francis" and Times Film's French pix, "Forbidden Games" and "Ladies Hairdresser."

Owen Murphy, prez of Murphy-Lillis Productions, acquired stock of James M. Lillis and will operate the commercial film firm under his own banner.

## LOS ANGELES

Columbia earmarked eight old Charles Starrett westerns for reissue in the next 12 months.

Lack of first-run product and competition from ozoners caused shuttering of the La Tijera, 1,500-seat deluxer, built about four years ago. Located in the Westchester district, it was opened as a first-run but was able to get only a few top pictures.

Managers of 11 Universal branches opened a three-day meeting here yesterday (Tues.) at the studio. In attendance were L. R. Berman, Chicago; E. Myer Feltman, Boston; Leo Greenfield, Albany; F. J. Guehl, Pittsburgh; William D. Kelly, Atlanta; Lou Levy, Des Moines; Mayer H. Monsky, Denver; C. Reardon, New Haven; Buford Styles, Jacksonville; I. M. Weiner, Omaha, and Lester Zucker, Cleveland.

## CHICAGO

Jones, Linick & Schaefer, oldest circuit in town, celebrating its 47th anni.

State-Lake booked "Snows of Kilimanjaro."

Censor board in September reviewed 87 films, rejected none, and put an "adults only" tag on seven foreign pix.

United Artists Theatre awarded eight-week run for "Miracle of Fatima" by Chi Federal District Court Judge Michael Igoe. Opens Oct. 22.

Three Paramount films playing the Loop during the Paramount sales meeting this week.

Adolph Zukor guest of honor at a Paramount luncheon last Monday (6).

Acquisition of the Lippert exchange here by Albert Dezel resulted in naming of Sam Kaplan as booker-office manager. Jack Rubin added to sales staff. Harris Dudelson remains as Lippert district manager.

John Balaban to the Coast.

S. J. Gregory back from a month's visit to Greece.

## MINNEAPOLIS

RKO-Pan held over Marciano-Walcott fight pictures for second week with a new feature.

Territory's film theatres again this winter will take collections for Northwest Variety club's heart hospital.

As a result of a stipulation, $1,500,000 anti-trust conspiracy suit brought by William Crouse, Eveleth, Minn., independent exhibitor, against major distributors and Minnesota Amus. Co. circuit, will be tried by a judge instead of a jury. Crouse alleges clearance discrimination.

Two Minneapolis neighborhood houses, the Nile and Varsity, getting second subsequent-run dating of "Quo Vadis" with 85c admission. Picture previously played Terrace and St. Louis Park suburban theatres for its initial run outside the loop with scale at $1.20.

Three of the eight Twin Cities area drive-ins shuttered for the season.

## PHILADELPHIA

Carman Theatre, former North Philly vaudfilmer, returns to stage shows late this month.

Victor McLaglen made two days of personals here in conjunction with opening of "The Quiet Man" at the Mastbaum Oct. 1.

A masher suspect, who got overly friendly in the Boyd Theatre with Sylvia DiRenzi, had a surprise coming when the lady flashed her policewoman's badge. The man was held on a charge of indecent assault.

Frank Buhler, vet exhibitor, slipped and suffered a broken leg. Result is that he had to undergo a serious operation.

Jack Harris, son of Ben Harris, American Film, took over active management of the exchange, resigning his district post with Souvaine Selective.

Mario Lanza is slated to sing again in the church of St. Mary Magdalen de Pazzi, where he once was a choir boy. Lanza will sing at the Pontifical Mass Oct. 19, when the church marks its centennial celebration as the oldest Italian church in the nation.

Rita Gam in town for personals and air interviews in conjunction with opening of "The Thief" Oct. 10 at the Aldine Theatre, Warner first-run relighting with this pic.

## ST. LOUIS

Byron E. Knight and his wife leased the Tiger, Columbia, Mo., house, relieving A. C. Wooten and Emmett Snodgrass who formerly operated spot.

W. J. Rodell relighted his Rodeo, smallseater in New Berlin, Ill., and the Alvin, Athens, Ill. Both were shuttered several months.

Frisina Amus. Co., Springfield, Ill., purchased 900-car ozoner near that town from the Springfield Drive-In Corp.

The Palm, a North St. Louis indie nabe, reopened after being dark for a year. Harry Londoff, Jr., son of owner of the building, is managing the house. Other houses reopened after a summer hiatus include the Palace, Edinburg, Ill., by Alvert Vetters and the Aloma, Stewardson, Ill., by Norman B. Merold.

Wife of John Marlowe, head of the Marlowe theatres, Herrin, Ill., recovering from illness at St. Mary's Hospital.

A welfare fund for employes in all lines of showbiz being raised by the local Film Row and in the St. Louis trade area. Move got under way last week, it resulting from experiences of several who suffered long and expensive illnesses.

## PITTSBURGH

Paramount, WB and Columbia each filed a separate percentage suit in Federal Court here against the operators of the Majestic Theatre in Ellwood City, Pa. The defendants include Frank Biordi, Andy B. Biordi, Hildebrand E. Biordi, Irma Biordi and Ida Colavincenza.

Roxy Theatre in Huntington, W. Va., damaged by fire a month ago, will not be rebuilt. Instead it will be remodeled into a 12-unit apartment house.

With the polio epidemic in the district subsiding, Lock Haven theatres reopened after having been shuttered by the board of health for two weeks. Churches, schools, tap rooms and all public gathering places also were closed.

Film Society of Johnstown, Pa., will open its fifth season Oct. 14 at the Teen Canteen quarters in the War Memorial. About 10 programs will be presented, the films representing nine different nations.

Paul Krumenacker, WB city salesman, became a grandfather again, for the second time in a few weeks, with the birth of a little girl to his daughter, Mrs. Anita Algier.

## SAN ANTONIO

Joe D. Blinka announced purchase of a site at Schulenburg where he will build a new ozoner. Blinka formerly owned the Riverside ozoner in Smithville.

Maurice Gleaves, vet Interstate Theatre Circuit exec, will resign as manager of the Texas Theatre here next month to go into private biz; was manager of the Texas since 1945.

Mrs. C. W. Matson bought the Mustang and Plaza Theatres, Madisonville, from O. O. Dickinson and O. K. Whitfield. Mrs. Matson recently completed an ozoner at Rockdale and is building another at Caldwell. She operates theatres at Rockdale, Giddings, Caldwell and Thorndale.

## MEMPHIS

Ned Blount, prexy of Monarch Theatre Supply here, purchased the Bristol from Fred Brown. The new house owner plans complete facelifting. Brown still owns several nabe houses in Tennessee and Arkansas.

M. A. Lightman, Sr., prexy of Malco chain here and in the south, sold 50% interest in a three-story building to M. J. Pruniski, his former theatre chain partner.

# Fox Inter-Mt. Builds Flat-Rental Pictures Into Top Boxoffice

Building flat-rental pix into top b.o. attractions is an established policy of Fox Inter-Mountain Theatres, according to Robert W. Selig, in answer to a VARIETY query for comments on current film problems. According to Selig, who is aide to Inter-Mountain prexy Frank H. Ricketson, Jr., the company appoints a chairman—either a division office executive or a field manager—who is given the responsibility of building and executing a campaign for the flat-rental picture.

"We pay a fair price for these pictures satisfactory to the distributor," Selig noted, "and then we go all-out to capitalize the opportunity through aggressive, resourceful planning, which carries right down to the playdate itself."

An outstanding example of this operation, Selig pointed out, was the job done on Columbia's "Sound Off," starring Mickey Rooney, which was built "into a terrific boxoffice picture." Same policy, which Fox Inter-Mountain has dubbed "money bookings," is being set for Republic's "I Dream of Jeanie." "Rainbow 'Round My Shoulder," "King of Kings," "Encore," and the combo of "Red Shoes" and "Tales of Hoffmann" are also on the outfit's agenda as "money bookings."

"The theory," Selig says, "seems to prove itself that the movie-going public can sense in advance the 'big ones' from the 'little ones'."

Rocky Mountain chain regards titles as particularly important and it constantly adapts them for its territory. It may not change the main title, but it adds secondary ones. For example, on "Red Ball Express" it was felt that the title was misleading, and so it added "The Story of Old Blood 'n' Guts Patton," which was used in trailers, newspaper ads, radio plugs and theatre fronts.

# SELZNICK BUYS 'STATION' AS JENNIFER JONES PIC

Rome, Sept. 30.

David O. Selznick recently purchased "Terminal Station" for his wife, Jennifer Jones, the film to be made entirely in Italy starting Oct. 15. It was written by Italian scripter Cesare Zavattini, and formerly was the property of French producer Paul Graetz.

Production set-up includes Vittorio DeSica as Italian producer; associate producer Marcello Girosi, who put the deal together, and the Selznicks. Coin will be provided from private Italian interests. DeSica also will direct the story, for which the English dialog will be written by Carson McCullers, who wrote "Member of the Wedding." Montgomery Clift will play opposite Miss Jones in the pic.

# Scot Exhibs Would End Tax on Cheap Seats

Glasgow, Oct. 7.

Cinema exhibitors here have called for an abolition of the entertainment tax on seats, up to 14c.

J. K. Stafford Poole, Edinburgh exhib, said that film houses, which are charging 40c, 45c and 60c, are "having a very difficult time of it."

# Grierson Quits Prod. Post With Group 3

London, Sept. 30.

John Grierson has exited his post as executive producer of Group Three, but remains a director of the company. He left at his own request in order to concentrate upon the personal production of two or three films each year.

John Baxter, who has held the job of production controller with the group, is being upped to managing director with responsibility to the board for program planning and administration. His former post is being abolished.

### 1,250-Car Drive-In Near Indpls.

Indianapolis.

National Drive-In, largest single unit auto theatre in Indianapolis area, opened on U. S. 40 near suburban Cumberland. Ozoner, with 1,250-car capacity, was built by Jacob Smiler at estimated cost of $250,000 to date. Smiler makes tor plant.

# Chi's 94G Amus. Tax In Sept. Reflects Upbeat

Chicago, Oct. 7.

Reflecting the upswing in theatre boxoffice in the past month, Chicago theatres paid $93,939 in amusement tax in September. The September figure was well below the $104,868 in the same month last year.

Nine-month total was $758,000, a drop of 10% from the comparable period of 1951. Tax was based upon the 207 houses currently operating.

Total of 109 theatres have shuttered here since 1948.

# French Authors Fight Over $1,500,000 Cartoon Film; in Prod. Since '47

Paris, Sept. 30.

Full-length animated film, "Shepherdess And The Chimneysweep," is evoking intense industry interest here via the legal squabble over its artistic authorship. This row was started by the original creators, Paul Grimault and Jacques Prevert, against producer Andre Sarrut. At the recent Venice Film Festival, orders were given by a French court to impound all copies of the film including the one at the fete until hearings were heard on the charge by the plaintiff. Grimault and Prevert had claimed disrespect of their moral rights as authors.

At first Antonio Petrucci, Venice Fete prexy, bowed to the French court order and decided not to have the picture shown. Producer Sarrut as well as National Cinema Center topper, Jacques Flaud, persuaded Petrucci that French courts had no jurisdiction over a film in Italy and that it should be shown as part of the French film effort which transcended this hassle. Film was shown without the names of Prevert and Grimault in the credits and copped a special prize.

This film has been in production since 1947 and cost an estimated $1,500,000. It was started by Grimault with a script by Prevert. They had been responsible for top Gallic animated films that copped prizes at various festivals. This was to have been the first full-length animated film in the French idiom. Jean Image finished his "Jeannot L'Intrepide" before Grimault but it was rated largely for special moppet audiences.

Grimault claims that "Chimneysweep" was practically finished early in 1951 when difficulties started with associate Sarrut who took over the pic to finish it himself. Grimault says that at that time only $600,000 had been spent on the film and only $129,000 was needed to finish it. He contends the production was nine-tenths done.

When pix were being selected for Venice Festival, three members of the selection committee flew to London to see a copy, and it was chosen on the strength of their testimony. Film is an Anglo-French coproduction with an English version also in the can.

A meeting of industry authors, held here recently, decided that this had given a black eye to French film-making with the rights of the author being sacrificed by the producer. Affair remains to be settled. Film runs only 65 minutes and this may make it though to book without goog supporting fare.

# Better Roads Help Mex To Build Tourist Biz

Mexico City, Sept. 30.

Motor car travel is prominent in expanding tourist biz in Mexico, more motoring being made possible by additional and better roads, according to the Mexican Automobile Assn. (AMA). AMA finds that 65% of foreign tourists travel overland and that there are 170,000 cars operating in Mexico.

The AMA says that tourist auto travel is only beginning in Mexico, pointed to the great use of cars by trippers from the U. S.

# 'Ronde' London Longie

London, Oct. 7.

Although it is being withdrawn from the Curzon, Mayfair, on Thursday (9) to make way for "Kon-Tiki," "La Ronde" is to continue in the West End. It switches to the Berkeley, Tottenham Court Road, for an indefinite run.

"La Ronde" has played the Curzon for approximately 18 months and has been seen by more than 500,000 paying patrons.

# N.Y. Exhibs Push Press Campaign

Public relations program of the Organization of the Motion Picture Industry of the City of New York was given a vote of confidence Friday (3) at a general membership meeting held at the Hotel Astor, N. Y. Chairman Fred Schwartz, who presided at the conclave, disclosed that those attending the meet expressed a strong desire to continue the whole project.

Group, in which the Motion Picture Assn. of America is aligned with top exhibitor organizations in the metropolitan area, was formed early this year to combat an unfavorable press. "By making ourselves available as a checking point," Schwartz said, "newspapers and other information media have been supplied facts that have aided in proper conveyance of the truth."

A "changing attitude in the press," Schwartz added, has already been noted. He also revealed that a tieup arranged by OMICNY with NBC's radio and TV station in New York has resulted in good public reaction since becoming effective three weeks ago. Such airers as the Skitch Henderson and Herb Sheldon shows on WNBC and WNBT urge listeners to "visit your local neighborhood theatre for a few hours of relaxation . . . " Specific pictures are also puffed.

In return for the cuffo radio and TV plugs, participating theatres will reciprocate shortly by throwing a 45-second trailer on their screens carrying the legend: "For news of outstanding pictures coming to this theatre listen to the Skitch Henderson show," etc. Houses will also employ posters to promote this theme.

Radio and TV programs, in reporting on current films, are beamed around noon and 6 p.m. time slots so that they won't compete with peak theatre attendance hours. Several other N. Y. radio-TV stations have evinced an interest in such a tieup with the OMICY. However, Schwartz declined to name any specific outlet which may come in on the setup.

Among those attending the general membership meet, aside from Century Theatres' Schwartz, were reps from the Independent Theatre Owners Assn., the Metropolitan Picture Theatres Assn. and the MPAA.

# Settle 3 Chi Trust Suits Out of Court

Chicago, Oct. 7.

Three separate antitrust suits were settled out of court here last Friday (3).

Action was filed against the majors, Balaban & Katz, and Warner Bros. Theatres, by Wicker Park Corp., operator of the Royal, for $750,000; Abraham Gumbinner, op of the Banner, for $600,000; and Investors Theatre Corp., which had the Paulina, for $750,000. Richard Orlikoff, attorney for each of the three plaintiffs, refused to reveal the amounts of settlement.

The Royal is still operating, but the other two houses have been closed for over 18 months.

# Welles' 2 Italo Pix

Rome, Sept. 30.

Olympic Films of Rome has signed Orson Welles to make two pictures in Italy in the next few months. Welles will direct, serve as co-writer and co-producer on both as well as star.

The first will be a comedy which will have several name comics from the Italian theatrical revues and vaudeville. The films will be done in both English and Italian. The second will be a screen version of "Benvenuto Cellini."

### Telepix as Features

Hollywood, Oct. 7.

Allied Artists is doing something different—combining four half-hour "Wild Bill Hickox" telepix into four feature-length films for screening in theatres outside the TV zones. Pictures, costarring Guy Madison and Andy Devine, were originally produced by William F. Broidy for Kellogg.

Vidpix were made before July 21, thereby freeing Broidy from the necessity of paying extra money to the actors involved.

# AN EVENT OF UNUSUAL IMPORTANCE FOR THE SHOWMEN OF AMERICA...

## "Salute to Italian Film Week"

### October 6th THROUGH 12th

*Little* CARNEGIE
THEATRE · NEW YORK, N.Y.

PRESENTING SEVEN IMPORTANT NEW ITALIAN MOTION PICTURES WHICH WILL SOON BE AVAILABLE FOR AMERICAN EXHIBITION!

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## Methods of Selling

Continued from page 5

the quota system is in effect in the majority of European countries. Only 90 American pictures can be shipped to France annually, for instance, and the product of other nations far less.

Frankovich said that a distributor is always asked what country his product is from. In his own case, if he can't get in on the American quota, he can get in through the English quota, possibly, which though only from 30 to 35 pictures, may not be filled. By the same token, he can use the Italian or the Spanish quota for films made in those countries.

By tying up with an American releasing firm, Frankovich added, an indie sometimes won't be able to have his product shown at all in certain countries, due to these quota restrictions. This is one of the primary reasons why he set up his own sales organization abroad, coupled with the firm belief that through more personalized selling his pictures could draw greater revenues.

Through his own type of selling, Frankovich declared, he can sell different territories within the different countries, which generally are sold only on a full-country basis.

For instance, instead of selling the whole of Italy on a single distribution deal, he makes nine deals with as many distribs covering nine different localities. France is divided into five territories, each of which calls for a separate deal. Germany has two, West Germany and the Saar.

### Dubbing Deals

Dubbing deals also are made, which give Frankovich dubbed product at no cost to him for sale to other territories in a particular country. As an example, he said that he can make a deal with a distributor in Paris to dub his picture, with the distrib paying all costs, in return for rights to the Paris area and a certain guarantee. Frankovich then can take the dubbed picture and sell it to the other four French territories. The same procedure is followed in Italy, Spain and Germany.

He never makes any deal in Switzerland until he has four versions, English and three dubbed, latter in French, German and Italian. With these four language versions, then, he offers distribs in the different cantonments whichever version they prefer.

That this treatment pays off, Frankovich said, is seen in the fact that $1,500 is the average take for an American indie in Switzerland. His is $10,000.

Producer also has another gimmick in disposing of his film wares. While never entering any of his pictures in either the Venice or the Cannes Film Festival, he always attends, with two or three of his films under his arm.

The film buyers of the different countries always are present at these annual festivals, he said, and he has come to know them all. By meeting with them at the festivals and showing them his films, he is able to make humerous advantageous deals which otherwise could not have been culminated.

Finally, Frankovich declared, he makes occasional swings through his sales offices, and with the sales manager makes personal contact with the distribs of the different countries, the men with whom he does business in selling his product. By these frequent get-togethers with the buyers, chain and theatre owners, he said he usually can get better terms than if he left the entire sales to his staff.

## 'New Era'

Continued from page 7

naval photography, praised Hollywood pictures, which he called "our greatest morale booster." He also praised the industry for helping Navy personnel receive training in the studios they could not get at service schools.

Major General George I. Beck, the Army's chief signal officer, praised the job being done by sound films in training UN forces in Korea. Calling TV and motion pictures "complementary and compatible, rather than mutually exclusive," he stated that the Army is currently working on "the complementary development and utilization of television and sound films in order to obtain maximum effectiveness of both media."

Brig. Gen. Brooke E. Allen, until a few days ago head of Air Force's air photographic and charting service, revealed his branch of the service is currently developing a TV closed-circuit for a program of "training and indoctrination in a matter of hours." The 1,354th video production squadron, consisting of 60 men, mostly recruits from the major webs and Hollywood studios, was recently organized on the Coast as a completely mobile, well-equipped TV unit. In this division, the general boasted, "we have effected a marriage of the two fields without the initial rivalry that ran through the industry when the motion picture people and the television people first eyed each other from opposite sides of the fence."

Reps of six foreign countries out of the 50 who have members in SMPTE trekked here for confab, which boasts the heaviest agenda in the 36 years of organization's existence.

Newly elected officers, for a two-year term, commencing Jan. 1, 1953, are president, Herbert Barnett; executive v.p., Dr. John G. Frayne; editorial v.p., Dr. Norman L. Simmons; convention v.p., John W. Servies; secretary, Edward S. Seeley; governors, Gordon A. Chambers, Charles L. Townsend, Frank E. Carlson, Malcolm G. Townley, William A. Mueller and Le Roy M. Dearing.

GREAT MOTION PICTURES ARE PROCESSED BY PATHÉ

**Director HOWARD HAWKS says:**

*"Every frame of every one of my pictures must meet the most rigid specifications in our industry. That's why I insist on lab work by Pathé."*

Pathé processed Mr. Hawks' latest picture, "Big Sky." May we talk about doing *your* next picture?

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## Daff Sees

Continued from page 7

would be occasional setbacks in smaller territories as and when TV extended its coverage. As in the case of the bigger cities, he felt this would only be a temporary recession, and that motion pictures would regain their position in a comparatively short time.

### British B.O. Dip

A slight drop in British theatre business, which is now beginning to bounce back, was reported Monday (6) by Al Daff, Universal executive v.p. and manager of world sales, following his return from a quickie inspection tour of Holland, France and Britain.

Daff attributed the British slump to an unusually hot summer.

There will be an eventual compromise in settling the remittance of the outstanding $4,500,000 in frozen U. S. film earnings in France, Daff thought, but added that it would be difficult. The exhibs, he said, although most affected by a shortage of American product, are content to let the distributors carry the ball and sit back doing nothing.

Daff said the Americans are angered and concerned over the continued stalemate. Even if the situation were presently resolved, and the U.S. distribs were again to pick up dubbing permits, half the season would be gone by the time new pix got into release, he opined.

## Cinerama's Promise

Continued from page 3

even greater than its developers are aware of. When we first started making motion pictures there were those who told us they wouldn't replace vaudeville. I am satisfied that it (Cinerama) eventually can be developed along the lines by which intimate entertainment can be shown."

Will the new process revolutionize production and exhibition? A determination of this will be known in one to three years, Zukor said.

Louis B. Mayer, whose personal future plans have been a subject of speculation since he exited Metro last year, revealed he's one of the investors in Cinerama and has plans to produce a film employing its techniques.

There's also the wait-and-see caution evidenced in some film circles. Sol A. Schwartz, prexy of RKO Theatres, says he shares in the enthusiasm for Cinerama initially but wonders about its adaptability to dramatics or, specifically, how it can be reduced to intimate story telling in view of the large screen. Schwartz, along with numerous other observers, concedes that Cinerama is realistic in panoramic shooting and projection, plus a photographic technique which gives the onlooker the feeling of participation in what's taking place on the screen. But the RKO exec is awaiting further progress by Cinerama's engineers.

## Italo Filmites

Continued from page 5

Castellani and Luciano Emmer. Among others attending from the administrative end of the Italian industry and from the Italian government are Dr. Eitel Monaco, president of the National Assn. of the Motion Picture and Allied Industries and president of Italian Films Export; Dr. Renato Gualino, IFE general director, and Comm. Italo Gemini, prexy of the Italian General Assn. of Show Business.

Succession of showings continued yesterday (Tues.) with "Times Gone By." The schedule includes, for today (Wed.), "Umberto D"; tomorrow (Thurs.), "Anna"; Friday, "The Little World of Don Camillo"; Saturday, Rosselini's "Europe '51," and Sunday, "2c Worth of Hope."

Steady round of receptions and social functions have accompanied the screenings.

## Cary Grant for 'Thief,' Bernstein Brit. Prod.

London, Sept. 30.

Sidney L. Bernstein, back in London last week from Quebec, is now prepping production for two more Trans-Atlantic films, one of which, "To Catch A Thief." will be lensed in England. Based on a book by David Dodge, this will star Cary Grant. The second Trans-atlantic film will be "Dark Duty."

Bernstein had been in Quebec for the filming of "I Confess," which will get distribution through WB. Pic was directed by Alfred Hitchcock and stars Anne Baxter and Montgomery Clift.

## Offbeat Shorts Winning Favor

Short subjects field, bogged down between rising costs and exhibitor resistance to higher rentals, is currently hypoed by offbeat reels which may point the way to a new approach in shorts production and selling.

Distributors still complain that economy-minded exhibs are apt to axe the program puffers before looking elsewhere to trim costs. But they are encouraged by the indication that unusual one and two-reelers are breaking through and manage to fetch higher prices than routine subjects.

Latest example is provided by the popular art film series now going into release through 20th-Fox. Seven shorts, all in Technicolor and photographed in European art galleries and museums, were produced by Art Films Productions. They have caught on very well and are grabbing circuit bookings at upped rentals. The series reportedly is also a big hit in Europe.

Designed specifically for popular enjoyment and appreciation rather than critical evaluation by artic audiences, the 20th films give a quickie survey of the work, life and background of such old masters as Degas, Botticelli, Vermeer, Renoir, Raphael and Rembrandt. Pix are couched in miniature story frame to further encourage popular acceptance.

Hope that offbeat shorts now stand an improved chance in the U. S. market is giving special significance to the Second Art Film Festival, set for the Hunter College Auditorium Nov. 28 to 30. Three-day fete is sponsored by the American Federation of Arts, Film Advisory Center and the Woodstock Artists Assn.

At 20th, Peter Levathes, shorts subjects sales head, is prepping a new series called "Eye Witness," which is due to go into production early in 1953. Idea behind it is to bring to the screen pictorial reviews of the great events of the past as caught by the camera.

At Metro they are reviving the old Nostrodamus series, with Carey Wilson producing and the first reel already finished. There'll be four pix for 1952-53 release.

Typical example of offbeat cartoon shorts making good in theatres is Columbia's United Productions of America series, which made a bang impression with "Gerald McBoing Boing."

## $6,607,500 Grossed By L.A. 1st-Runs For 9 Mos. in '52

Los Angeles, Oct. 7.

Total of $6,607,500 was rung up by Los Angeles first-run film houses during the first nine months of this year, an increase of $27,500 over the same period in 1951. The increase is greater than the figures show, because the number of theatres counted as first-runs in this area is smaller than it was last year.

### Irish Variety Tent's Big Show

Dublin.

The Variety Club of Ireland has picked Nov. 28 as the night of its first big show with talent imported from U. S. Louis Elliman, Chief Barker, revealed this after confabs with John Haskell who has been trying to establish tents in Madrid, Paris, Rome and Hamburg. Haskell will co-ordinate Irish Tent's efforts to obtain Hollywood talent for Dublin show. U. S. actors will be flown in after the Pittsburgh celebration dinner Nov. 23 and may do second show in Belfast, and follow through to European cities if tents are established by that time.

## Religious Plays Rival Sexy Ones On Paris Stage

Paris, Sept. 30.

With three plays dealing with religion selling out here, it looks as though sex was taking a backseat at the French legit. Two of these, "On Earth As It Is In Heaven" and "Dialogue of Carmelites" are pious, pro-religious dramas while the third, Jean-Paul Sartre's "Devil and the Good Lord" is anti-religion. Sartre opus is being revived for a four-week run because illness of its stars, Pierre Brasseur, caused a lay-off last season. It has background of the German Reformation and its main character is a general in Peasant Wars who becomes a monk in his search for faith, returning to the battlefield because doubting the existence of God. It is enjoying big returns on this run.

"Devil and Good Lord" has played Zurich in German translation, but because of its length (4 hours), many changes of scene and its dubious subject-matter, it seems unlikely for a N. Y. production.

"In Heaven," a translation from the German of Fritz Hochwalder, had long run at Athenee last winter, staying until June. It is back at Athenee for remainder of the 1952-53 season.

"Dialogues with the Carmelites," by Georges Bernanos, deals with martyrdom of Carmelite nuns under the French Revolution. Play has already been translated into English and published in book form as "The Faithful Heart" by Bodley Head (London). English production has been discussed and play might also do for the U. S.

### Sexy Plays Also Popular

While sex seems to have retired relatively into the background, Paris playhouses are still filled with sexy plays. Andre Roussin has two currently cleaning up "When the Child Appears," farce of a household visited by wholesale pregnancy, and "Nina," about a betrayed husband. Jean Bernard Luc's "The Fig Leaf" shows the impact of the Kinsey Report on a family; "The Duchess of Seaweed," has to do with an amorous mermaid; "Get Busy with My Minimum," by Peter Van Stalle, deals with sex and little else. "Jesus the Quail," "I'm Here and I'm Staying," "Dear Shade," "Waltz of the Toreadors" and Strindberg's "Miss Julie" are sexy enough for anybody.

## Allentown Exhibs Ask 8% Tax Exit

Allentown, Pa., Oct. 7.

Operators of Allentown theatres have asked the city to eliminate the 8% amusement tax.

Operators pointed out that 20 years ago they charged 50c admission and now charge 51c, despite increased costs. A 10c federal tax and 4c city tax are added, making the total price 65c.

Revenues to the city dropped from $171,000 in 1949 to $139.000 last year. The owners claim that most picgoers are in the lower bracket and that the tax keeps

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Extra—The FIVE DE MARCO SISTERS
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## RKO Exec Overhaul

Continued from page 5

Gamble in a Coast circuit operation. Feldman and O'Keefe are longtime associates of Sherrill C. Corwin, of the new syndicate.

From outside the industry, Joseph Ollie, Chicagoan and exec assistant to RKO board member A. L. Koolish in Empire Industries, mail order operation, is slated for an important role in management. He'll take up residence in N. Y. and give his full time to RKO affairs at the homeoffice.

Leonard Picker, brother of the new exec v.p., is in line to replace Ross Hastings at the studio. Hastings had been exec assistant to C. J. Tevlin who, until his resignation last week, was second in command to Howard Hughes. It's understood Hastings will stay on in another spot.

Jack Gross, former RKO producer who has been active in television recently, reportedly will rejoin the studio to head production of a group of "B" pix.

Group in control, headed by Ralph Stolkin as RKO president, made it unmistakeably clear in a press statement last week that overhauling of the present exec setup is due shortly. It was declared formally: "A realistic approach must recognize the company's large losses and the urgent need for sure steps to stem and turn the tide. Of necessity, a number of executive changes will be made to bring in and promote youth with its vitality, fresh approach and aggressive thinking. Changes below the executive level will be kept to a minimum."

Statement had a morale-shattering effect upon RKO-ites, according to a Stolkin spokesman. "We're not coming in with promises to keep everyone, and then shortly after start the firing," he added. "There will be uncertainty for a while, perhaps a few weeks, until the proper adjustments are made. Then those who still are retained will know they're staying on."

### Distrib Unit's 'Screening'

In line with this, the Stolkin-Grant group revealed that all execs in sales and distribution will undergo a "screening" process "on a daily basis in the hope that all major changes may be determined and consummated within the very near future."

Explaining the yearning for youth in exec ranks is the fact that Stolkin himself is 33 years of age and the majority of his associates are not much above that age bracket.

Personnel changes in exchange centres and at the studio also are impending, it was stated.

### Studio's Future

Studio's operation presents the biggest problem to the new management and it may take 60 to 90 days before a production head is named. He said the entire lensing activity demands careful study and for this reason much time must be given to selection of the production chief.

Meanwhile, Sherrill Corwin, v.p. and board rep at the studio, left New York Monday (6) for Hollywood to take over immediate supervision of the lot, which is now totally idle. Plan is to get two films rolling shortly, namely Jerry Wald's "Size 12" and Eddie Grainger's "Split Second."

Wald, incidentally, is still regarded in trade circles as a candidate for the top production job. He'll be free to bow off the studio Oct. 31, under terms of his employment pact, but will stay at least until production of "12" is completed. His attorney, David Tannenbaum, flew in from the Coast today (Wed.).

### Newly Elected Bd. Members

Board members elected at last Wednesday's N. Y. conclave are Stolkin, Grant, Edward Burke, William Gorman, Gordon Youngman, A. L. Koolish (Stolkin's father-in-law) and Corwin. Gorman is associated with Ray Ryan, major partner with Stolkin in the controlling stock ownership, in an oil business in San Antonio.

Unseated board members are Noah Dietrich, who had been chairman; Depinet, J. Miller Walker, Howard Hughes, Robert Mochrie and Francis O'Hara. Grant also was appointed general counsel, which post had been held by Walker. Latter's status, as, of course, all other officers, remains to be clarified. It's apparent that every RKO department head is faced with much uncertainty anent his future with the corporation.

In a further change, the law firm of Bautzer, Grant, Youngman & Silbert has been named corporate counsel in California, at a $75,000 yearly fee, succeeding Mitchell, Silberberg & Knupp. Latter outfit stays on until Dec. 31 to conclude litigation on matters it is now handling.

## Court Ruling

Continued from page 5

adequate." Compromise winds up a minority stockholders' suit brought on April 11, 1950, by David Cohn (no relation to the Col prez) and others against Col and certain of its directors. Action particularly challenged Harry Cohn's Feb. 10, 1949, salary contract.

Cohn's employment pact, the suit charged, was negotiated by attorney Arnold Grant, whose $40,000 fee was paid by Col This retainer, it was contended, should have been assumed by Cohn and not by the company. In making his settlement offer, Cohn agreed to pay $20,000 to the Col treasury, representing half the firm's disbursements to Grant. But at the same time he denied that any claims alleged in the complaint had any validity.

In disposing of the attorney fee question, Justice Eder held that "under ordinary circumstances it would seem but reasonable he (Harry Cohn) should pay for legal services rendered for his benefit. But here the situation was not the ordinary and usual one. Cohn, admittedly, is an executive and production manager of very high degree." Since Columbia was anxious to continue Cohn's employment, the court added, there was nothing wrong in the firm's step in engaging a lawyer to speed contract negotiations. "It was sound business judgment."

Likewise, Justice Eder disregarded stockholders' protests of a provision in Cohn's new pact which lifted his weekly expense allowance from $300 to $600 at the discretion of the company's board. Court cited Referee Klein's findings that Cohn had been receiving $300 for expenses since 1932. In light of the rise in costs over the past 20 years, the jurist found the allowance boost as fair but imposed a ceiling of $600 on such expenditures.

Plaintiff stockholders' third major objection centered around allegations that life insurance policies, originally payable to Columbia, were changed to name Cohn's family as beneficiaries. To this Justice Eder ruled: "There is nothing wrong in the corporation agreeing under the employment contract to pay death benefits to the members of Cohn's family . . . for Cohn was a very valuable asset to the corporation." Court noted that the payments were in the nature of an inducement to prevail upon Cohn to remain with the firm, and as such, were well worth it.

## Binford

Continued from page 3

film (2) was to go, we were told that the Memphis and Shelby County Board of Censors had told the Warner management it couldn't play it, and that as second-high bidder, we would get it."

The Strand manager also revealed that "the story told to me (Beasley) was that the censor (Binford) wouldn't let the film be shown before whites and Negroes at the same time." James H. McCarthy, Warners' manager here, confirmed the Beasley statement to VARIETY and also said, "our New York office (WB) wired me that we had the film, so I prepared to exploit and publicize it, but the day before it was to open the RKO office here and R. J. Reagan, manager, called me and said that the censor said we couldn't show the fight picture at the Warner because of our colored gallery."

Binford hung up on Memphis' VARIETY correspondent when the latter queried him for a statement.

The Strand has an all-white house, while the Warner theatre seats 1,700 in its white section and 300 in the Negro gallery. The fight film was okayed to play the all-Negro Daisy Theatre on Beale St.

In another banning here by Binford, Charlie Chaplin's "Limelight" was also given the kibosh by the Memphis censor. Binford said that "Limelight" was "inimical to the public welfare."

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**Frank Quinn, Daily Mirror**

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**Rose Pelswick, New York Journal-American**

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# TELEPIX REVIEWS

### FORD THEATRE
**(Life, Liberty & Orrin Dooley)**
**With Will Rogers, Jr., Marguerite Chapman, others**
**Writer: Mary C. McCall, Jr.**
**Director: Robert Stevenson**
**Producer: Screen Gems, Inc.**
**30 Mins.; Thurs., 9:30 p.m.**
**FORD DEALERS**
**NBC-TV, from Hollywood**
*(J. Walter Thompson)*

This is the eagerly-awaited vidpix series off the Screen Gems (Columbia Pictures subsid) production belt line and as such represents perhaps the closest thrust of a major Hollywood studio toward filming product for video. Enjoying a flexibility heretofore rare to the vidpix firmament, "Ford Theatre," sponsored by the Ford Dealers in the various NBC-TV affiliate communities, is in a position to bring top screen personalities to the TV cameras, with adaptations of plays, novels and original stories directed by some key film directors.

Whatever its promise and potential, the inaugural presentation ("Life, Liberty and Orrin Dooley," written by Mary C. McCall, Jr., and directed by Robert Stevenson) was no great shakes in vidfilm pioneering. It starred Will Rogers, Jr., in the role of a GI returning to his Oklahoma farm after a Korean stretch and enrolling in grammar school for some larnin' whilst making a play for the beauteous schoolmarm.

The story line sometimes projected Rogers as an untutored savant tossing off some profundities in hayseed terminology (reminiscent of his father), and again as an awkward and unconvincing romantic. On both counts the development was flimsy and the tale incredible.

Considering the impressive "Hollywood-will-show-TV" auspices, the allround production was not qualitatively top-shelf. Contrary to the supposition that "going film" permits for a greater flexibility in camera treatment, the impression remained that the performers were hugging the lens and might just as well have been restricted to a small TV stage. Certainly there was little imagination or any new device to set it off from the flood of vidpix mediocrity. Supporting players, too, were just adequate.

There's no doubt that Rogers does project an appealing warmth. He alone nearly captured what the script lacked. *Rose.*

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### FOREIGN INTRIGUE
**(Foreign Intrigue in Heidelberg)**
**With Jerome Thor, Bernard Farrel, others**
**Producer-director: Sheldon Reynolds**
**Writer: Reynolds**
**30 Mins.; Thurs., 10:30 p.m.**
**BALLANTINE BEER**
**WNBT, New York**
*(J. Walter Thompson)*

After a 13-week stretch, during which "Foreign Intrigue" reprised a group of its better entries, the show is starting the fall season with a new crop of vidpix. Latest batch was all filmed in Paris, while the first cycle had been shot for the most part in Sweden. Lensing in France will probably prove helpful from the casting standpoint, since in addition to more English-speaking natives there should be more suitable thesps coming through Paris than the northern countries.

Initial entry Thursday (2) was a cut above some others caught last year. Script, based on an original story by George and Gertrude Fass, was grounded in polictical currents in present-day Germany—the revival of Nazism, or neo-fascism, with Heidelberg students setting themselves up as leaders of the anti-democratic movement.

Bernard Farrel played a Prussian youth who engaged in duels, his sabre scar becoming the badge of his jingoism. A prof who spoke with Jerome Thor, who starred as an American correspondent, was slain in a duel with Farrel. Latter then provoked Thor, and, after being beaten in a fist fight, tried to kill him with his sabre. Using jujitsu, Thor saved himself and extracted a confession just as the authorities broke in to arrest the youth.

The conflict was political and generated interest. The diehard character of the neo-Nazi made for heightened tension, and the dueling scenes provided some dramatic visual action. Acting was effective, lensing and editing of good quality and the location shooting added to the authenticity. There was a

(Continued on page 30)

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### OZZIE AND HARRIET
**With Ozzie Nelson, Harriet (Hilliard) Nelson, David and Ricky Nelson, Don DeFore, Eilene Janssen**
**Producers: Robert Angus, Bill Lewis**
**Director: Ozzie Nelson**
**Writers: Ozzie Nelson, Bill Davenport, Don Nelson, Ben Gershman**
**30 Mins.; Fri., 8 p.m.**
**HOTPOINT, LAMBERT**
**ABC, from Hollywood**
*(Maxon, Lambert & Feasley)*

The Nelsons—there are five of them—have bounded into television after a long and starry span in radio and, judging from their vidpix preem Friday night (3) via ABC-TV, their TV record should be everywhere as good as on AM. Takeoff on the new concept was a warm, chucklesome stanza displaying what's inherent in the skills of Ozzie and his cohorts. It's a socko family show, built mainly around the talents of the young Nelson offspring, and the initialer was a winner all the way.

It became increasingly apparent that Ricky, 12, is being groomed as star of the family. He was cute only in spots, which was more the fault of the writing than his own talents at wringing a laugh from a line. David, the older, is used mostly as a foil for Ricky. Ozzie and Harriet are their usual selves and Don DeFore plays "Thorny," the next door friend, whom, it was indicated, will needle the old bread-winner into exasperating situations. The fifth Nelson, is Don, of the writing battery.

Story line had to do with puppy love rivalry involving the sprigs of the Nelson and DeFore households. While Oz and Harriet, along with DeFore, got the stanza rolling, it was the kids who took over and kept it perking. Solid timing of the youngsters, with Eilene Janssen giving the two Nelson boys a hefty assist in this department, evidenced the wizardry of Oz in both the scripting and directing departments. Granted that some of the situations slowed down, the overall impact was great.

The Nelsons are as typical and earthy as any normal family and at times problems have to be invented. Oz and Harriet are ingenious at this type of comedy but they seem to be sacrificing too much of their own participation to advance the youngsters. But any mistakes were minor and undoubtedly due to first show experimentation.

Filming by Volcano Productions was creditably done. Hotpoint (kitchen appliances) alternates with Listerine on both radio and TV.

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### DEATH VALLEY DAYS
**With Brad Johnson, Kirkley Riley, Phyllis Coates, John Parrish, others**
**Producer: Dorrell McGowan**
**Executive Producer: Louis Gray**
**Director: Stuart McGowan**
**Writer: Ruth Woodman**
**30 Mins., Fri., 9:30 p.m.**
**PACIFIC COAST BORAX**
**KTLA, Hollywood**
*(McCann-Erickson)*

Drama in the nation's hot-box is the basis for this new filmed series, a sight-and-sound version of a longtime standard AM offering. The transition has been made with ease and the new "Death Valley Days" series should enjoy a consistent, though not necessarily tremendous, following.

Initial teleplay by Mrs. Ruth Woodman tells how the nation's wasteland was aptly named by a group of pioneers who stumbled into it while seeking a short route to the California gold fields. It's told with an almost documentary fidelity that enhances the atmosphere and helps cover some minor story holes.

Production by Dorrell McGowan takes full advantage of the rugged country to enhance the grimness of the situation and Stuart McGown's good direction paces a well-selected cast through better-than-average performances. Best is Brad Johnson as a rugged young frontiersman who eventually saves the party with the aid of Kirkley Riley, a onetime storekeeper. Phyllis Coates as the latter's wife and John Parrish as a leader of the group also are good.

Stanley Andrews narrates as "The Old Ranger" and the filmed commercials, nicely handled, feature Rosemary De Camp. Program is sold on spot basis in 63 markets for one of the biggest vidpix spreads to date. *Kap.*

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### DOC CORKLE
**With Eddie Mayehoff, Arnold Stang, Chester Conklin, Hope Emerson, Connie Marshall, Arthur Q. Bryan, Billie Burke**
**Writers: Alan Lipscott, Devery Freeman, Bob Fisher**
**Producer-Director: Lou Place**
**30 Mins., Sun., 7:30 p.m.**
**REYNOLDS METALS CO.**
**NBC-TV, from Hollywood**
*(Buchanan)*

This one reads good forward and backward. With Eddie Mayehoff as the star and probably the outstanding assortment of comedy character performers yet transplanted into the vidpix medium, not to mention the enviable post-Skelton 7:30 Sabbath period on NBC-TV with its guaranteed audience pickup, "Doc Corkle" was figured a cinch as TV's newest situation comedy click.

On last Sunday's (5) preem it almost made it—but not quite. If the Alan Lipscott-Devery Freeman-Bob Fisher scripting contrib failed to send the televiewer into spasms, the fact remains that the groundwork was laid for what may develop into one of the more sprightly of the '52-'53 season's additions to the TV spectrum.

There's a strictly professional aura about this new entry in the situation comedy sweepstakes. The promise is a good one—a neighborhood dentist (Mayehoff) beset by financial troubles and a highly individualistic wacky family. Anything can come out of it, and if the initial installment failed to realize its maximum comedy potential, nonetheless the assorted characters had already begun to groove themselves into their proper stances. There's little doubt that the burden from here on rests with the scripting trio. If they deliver, the Reynolds Metal Co. has itself a valuable property.

Mayehoff didn't ever do his stylized comedics, which was all to the good. It's to his credit that, by the time the first chapter was unspooled, he had endowed the role with a warmth and simplicity. Billie Burke plays the Doc's well-heeled sister to whom he appeals for help. Arnold Stang as her insufferable son is a natural for the role, easily sharing top comedy laurels with Mayehoff. The others know how to handle lines and situations, like the pros they are. *Rose.*

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### CHINA SMITH
**(Celestial Pebbles)**
**With Dan Duryea, King Donavan, Douglas Dumbrille, Jorga Curtwright, others**
**Producer: Arthur Pierson**
**Director: Bernard Tabakin**
**Writer: Robert C. Dennis**
**Distributor: PSI-TV**
**30 Mins.; Thurs., 9:30 p.m.**
**CREBBEN & SEXTON**
**WNBQ, Chicago**
*(Christoansen)*

This new adventure series assembled by Edward Lewis Productions and starring Dan Duryea looks, off the initial reelage seen (2), to have the stuff to get by with the action seekers. Essentially a B-type pic streamlined timewise and budget wise to fit the tele circuit, first yarn was a half-hour capsule of Oriental flavored cops and robbers high jinks completely familiar to film house double feature patrons. Nevertheless, it stacks up okay and as a spot-booked offering it should hook respectable ratings.

First installment established China Smith (Dan Duryea) as one of those typical carefree beachcombers, staying just one jump ahead of the law as he picks up a fast buck here and there by outsmarting both coppers and thugs. Activities took place in Singapore with all the standard characters from the sinister knife thrower, the dryly witty British police inspector and the sexy dame. Thesping by all hands was competent, if a bit routine. Duryea does give the title role name value and a lift with a light touch that should wear well.

Robert C. Dennis' tale was weakened by a switch ending that was played off by a two-way dialog and was an afterthought complication. What looked like a simple jewel theft with Smith working with the thief in making a deal with the insurance company for the recovery of the necklace turns out not so clear cut at the end. Viewers learn at the payoff that the real rocks had been pilfered earlier and that the femme victim later arranged the phony robbery so she'd have time to re-instate her insurance on the jewels. Of course, Mr. Smith knew it all along. *Dave.*

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### CAVALCADE OF AMERICA
**(Poor Richard)**
**With Cecil Kellaway, Dabbs Greer, Henry Brandon, Alan Napier, Leo Britt**
**Producer: Gil Ralston**
**Director: Peter Godfrey**
**Writer: Fred Jackson**
**30 Mins.; alt. Wed., 8:30 p.m.**
**DuPONT**
**NBC-TV, from New York**
*(BBD&O)*

Now in its 18th year on radio, "Cavalcade of America" is adding television and looks likely to garner new laurels. DuPont isn't sparing the coin on these vidpix—they're budgeted at over $25,000—but the price is worth it in terms of the re-use potential on TV as well as the public relations possibilities of screening the reels at schools and clubs. Bankroller has an NBC-TV lineup of 22 stations, plus 11 outlets inked on a syndication basis.

The initial vehicle may not set the tone of the series as a whole. It was a humorous effort based on a little-known event in the life of Benjamin Franklin. John Adams wanted to negotiate with the British early in the Revolution. At first Franklin objected, but later changed his mind when tipped off by General Washington to delay the talks until the rainy season so his army could escape from a British trap. Feigning illness, opening a window so that Adams catches cold and can't talk, showing the British (Gen. Howe and Admiral Howe) his experiments with ants, Franklin succeeds in gaining time for Washington, who slipped through the British lines under the cover of a rainy night.

Largely through the excellent thesping of Cecil Kellaway, Franklin came over as a charming septuagenarian. But the overall script had a juvenile quality—the British being completely unsuspecting, Adams coming across as a young fogey and not what the history books convey. The odds were so greatly tipped in Ben's favor that suspense was nil.

Nevertheless, the production was topflight. There were several impressive sets which seemed authentic in detail. Costumes (such as the British officers') were attractive. Direction gave the characters a historic quality, while keeping them natural—except for the naive characterization of Adams. Presumably the production is benefitting from the fact that three companies competed in turning out the first 13 dramas: Columbia Pic's Screen Gems lensed seven, Jack Chertok's Apex Films two and Gil Ralston's Screen Televideo four (including the opening show).

In keeping with the public service aura with which the company surrounds itself, the action is not interrupted by a middle commercial. Solitary blurb was a description of the corporation's fellowships to chemists. *Bril.*

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### MARCH OF TIME
**With Westbrook Van Voorhis, announcer**
**Director: Fred Feldkamp**
**30 Mins.; Wed., 9:30 p.m.**
**Sustaining**
**WJZ-TV—ABC, N. Y.**

March of Time, which bowed out of theatrical film production to concentrate on vidpix work, debuted with its new title series on a group of ABC video outlets last week. As a weekly, rather than a monthly show, the TV version will undoubtedly concentrate more on current news than did the theatrical films. But, they're going to have to be more concentrated than the initialer if they're to gain either a sponsor or an audience.

For the kickoff, MOT editors attempted to depict in broad, documentary terms the state of the union in the month of August, 1952. Episodic half-hour covered the subject well but unwisely, ranging from highschool life and the college football season through the Presidential campaigning. There was even a large hunk of the show devoted to Broadway legit and the dearth of shows extant at the time, which brought in some amusing clips lensed in Sardi's eatery.

But, while the stuff on Ike and Adlai was handled fairly and well, the remainder of the show was too mixed and diluted to bear much interest. Westbrook Van Voorhis, who's been narrating MOT productions virtually since their inception, usually can give even the most unimportant scenes a ring of authenticity with his low-pitched, authoritative voice. For this stanza, though, he wasn't much help. *Stal.*

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### OUR MISS BROOKS
**With Eve Arden, Robert Rockwell, Dick Crenna, Gloria McMillan, Gale Gordon, Jane Morgan, others; Wilbur Hatch, music**
**Producer: Larry Berns**
**Director:-writer: Al Lewis**
**30 Mins.; Fri., 9:30 p.m.**
**GENERAL FOODS**
**CBS-TV, from N.Y.**
*(Young & Rubicam)*

CBS-TV might not have another "I Love Lucy" in its new video version of "Our Miss Brooks" but it certainly has a show which will attract and hold a king-sized audience. Series, starring Eve Arden and featuring most of the cast of the original AM show, is being filmed under the aegis of Desilu Productions (Desi Arnaz and Lucille Ball of "Lucy" fame). Its humor may be more farcical and not quite so warm as "Lucy's" but it's yockful and should do a good selling job for the sponsor.

Judging from the preem edition last Friday (3), "Brooks" will follow basically the same pattern as the radio series, with the emphasis on sharp dialog and situations more than on slapstick. With Miss Arden an experienced and competent comedienne, TV's added sight values give the show a welcome new dimension and she and the rest of the cast take full advantage of this via their mugging and other antics. It's all in good fun, however, and plays well.

Miss Arden, of course, does a superfine job in the title role and the supporting cast is funnier on TV than on radio. Gale Gordon, as the terrible-tempered highschool principal, is top-drawer, and Robert Rockwell, only cast change (he replaces radio's Jeff Chandler as the biology teacher on whom Miss Arden has designs), is good in the role. Dick Crenna is a little too broad in his visualization of the adolescent student but milks his lines with a high-pitched voice for plenty of laughs. Gloria McMillan is good as his girl-friend and Jane Morgan gets results in the most difficult role—that of the zany landlady.

Initial script, penned Al Lewis, was a frothy thing about Miss Arden's taking Crenna's advice to start a fight with Rockwell so that they can "kiss and make up." Situation served only as a lightweight peg on which to hang the situations, which eventually included the entire cast in the shenanigans.

Plugs for various General Foods products, also on film, are standard. *Stal.*

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### MAN AGAINST CRIME
**With Ralph Bellamy, Jack Warden, Gloria McGhee, Thomas Nello, Patsy Perroni, Jay Oken, Jack Howard**
**Writer: Checkley Ellis**
**Producer-director: Edward J. Montagne**
**R. J. REYNOLDS (CAMEL)**
**CBS-TV, from New York**
*(Esty)*

"Man Against Crime," a conventional private eye meller, started its fourth season on CBS-TV Wednesday (1) with a mediocre yarn that viewers could either take or leave depending upon individual inclination. To refresh memories of the uninitiated, this half-hour show has Ralph Bellamy portraying the "defender of the oppressed and a fearless fighter for common justice." Show is now on film for the first time.

For Wednesday's preem the Checkley Ellis script had Bellamy finding his way into the lair of escaped convict Jack Warden with the aid of the latter's moll, Gloria McGhee, and stool pigeon Thomas Nello. Also "gathering for the kill"—to quote a line from the script—were a couple of gunmen from the inevitable "syndicate" whose mission it was to rub out Warden.

After Warden got the drop on Bellamy, the latter regained the upper hand by breaking the cap of an illuminating gas line. This sent the convict gasping across a window to be mowed down by the gun of a killer on the street. It wasn't explained why the gas had little or no effect upon the private eye.

Despite the cliche-ridden plot, the small cast made a valiant try in making the situations credible. Players were helped by good physical backgrounds and competent camerawork. Bellamy was forthright as the detective, Miss McGhee was sufficiently distraught as the moll and Nello was amply furtive as the stoolie. They deserve better material.

Puffs for Camel cigarets were framed around the catchline—"make your own 30-day test," etc. *Gilb.*

# EVERYBODY (ALMOST) GOING FILM

## NBC-TV Prepping Flock of Vidpix Situation Comedies in Trend Upbeat

NBC, which is fighting to get a toehold in the situation comedy sweepstakes virtually monopolized until now by the rival CBS web, has five major situation comedies for AM, TV or both ready to go as soon as new time slots open up on the web. Program veepee Charles (Bud) Barry revealed this week that he has signed Hume Cronyn and Jessica Tandy in the latest of a string of top-name talent being wrapped up for the shows, and that he is also dickering with Elliott Nugent and Peggy Ann Garner to do a radio version of "Father of the Bride."

In addition to these two packages, Barry already has in the can vidfilm pilots on a situation comedy series starring Mickey Rooney; the "Life of Riley" package, with William Bendix in the title role, and a series based on the "Ethel and Albert" stories (with Peg Lynch and Alan Bunce), which formed one of the integral features of the "Kate Smith Evening Hour" last season on NBC-TV.

Cronyn and Miss Tandy are to do a husband-and-wife show, similar to but not based on their current "Fourposter" legiter, in which they are touring. Barry hopes to have them cut an audition disk for the proposed series sometime this month in Chicago, where they'll be playing. He also has them in mind for a similar show for TV, and may lens an audition kine for a TV series at the same time.

Nugent and Miss Garner would be playing the roles held respectively by Spencer Tracy and Elizabeth Taylor in the recent Metro filmization of "Bride." Since M-G owns the film rights, it's presumed doubtful that NBC could clear them for a vidpix series.

## All-Thru-The-Nite Pix on WNBT Sked

Despite the abortive attempts of WOR-TV, N. Y., to make a success of all-night programming, WNBT, the NBC video web's N. Y. flagship, is still planning to launch a midnight to dawn operation. But where WOR-TV tried live programming via the Freddie Robbins show, WNBT plans to utilize only film, hoping it can operate at a profit through use of the "continuous performance" idea which has proved successful on Saturday afternoons.

As explained by WNBT execs this week, very few viewers can be expected to tune into a station at midnight and watch it until dawn breaks. As a result, they said, there's no reason to run different films throughout the night. WNBT, as a result, will utilize only one feature and short each night, grinding them until dawn so that viewers can tune in just as though they had walked in on the middle of a feature at their nabe filmery, watch it until they had come to the part where they tuned in and then turn off the set and hit the sack.

Rating surveys on WNBT's continuous shows on Saturday afternoons show a steady flow of audience for the entire program. And the station is now SRO for that show.

## Snader Stations at 53

Hollywood, Oct. 7.

E. Jonny Graff, sales chief of the Snader vidfilm outfit, left here by car over the weekend on a cross-country tour, during which he'll visit all the new TV markets.

Graff has just closed a deal with KOB-TV, Albuquerque, for his firm's Snader Telescriptions, which brings the total number of stations using the musical library to 53.

## Jersey Barn as Studio

Owners of the Lakeside Theatre, Lake Hopatcong, N. J., erstwhile strawhatter, have converted the house into a vidfilm production studio and plan to launch their new biz as the Lakeside TV Co. According to prexy Dick Stevers, outfit will concentrate from the start on film syndication but plans to inaugurate production within the next few months.

Lakeside is currently editing a series of outdoor adventure films as its first entry for TV, but is looking for pilots on unsold vidpix series which it hopes to distribute as single programs. Company has also set up offices in Manhattan.

## Gibbs Vice Lewis On Schlitz Vidpix

Hollywood, Oct. 7.

Schlitz has terminated its deal with Edward Lewis Productions after 26 telepix for brewer's "Playhouse of Stars" which complete the series next month. Contract for the new collection of vidpix has been signed with John C. Gibbs, of N. Y., who supervises production of the Robert Montgomery dramatic series on TV.

Gibbs is now in Hollywood assembling his own unit to produce the teleplays from properties he controls. He holds exclusive contracts with foremost writers, who will provide material for the half-hour vidpix. He will start shooting late this month and function in a supervisory capacity.

For a time Schlitz was considering live dramatics on teevee, having been disappointed with the current run of films, but decided to give it another try and made the deal with Gibbs.

## AFP Hurdles Prohibitive Cost Factor in Batch Of 1-Min. Test Film Blurbs

American Film Producers, N. Y. vidpic outfit, is turning out test films of 60-second commercials for $233.33 apiece, in contrast with one-minute celluloid blurbs costing several times that figure. First batch of six test plugs was delivered last week to Calkins & Holden, Carlock, McClinton & Smith for its Prudential Life account.

AFP set up a test film division to work with Horace Schwerin, the qualitative analysis researcher, some months ago. Big obstacle to testing film commercials was cost of production. Bob Gross and Larry Glesnes of AFP worked out a production line formula knocking costs down to $233.33 per test pic.

Pix are made under full union regulations but are not designed to be telecast. They're screened for a test audience of agency execs and 300-400 persons, Gross said, and are aimed at showing the relative impact of various copy themes, the appeal of specific announcers, the potency of various situations, etc. To get the cost down, no fades or dissolves are used. Lensing is on 16m. Shooting is in units of six films only.

"TV is too expensive for guesswork," Gross said. "Test pix will eliminate a lot of guesses and will be an important tool for creating more advertising efficiency in tele commercials."

Among other films now in production by AFP are "Private Ambrose" for Grant ad agency; "Men of the Forest" for the State Department; "Target: Recruits," for Robert Orr Associates; and "Air Force Scientists," for the U. S. Air Force.

## OCT.'S ALLTIME RECORD PREEMS

Hollywood, Oct. 7.

October marks an alltime record for vidpix. At least 20 celluloid shows are bowing this month, of which only a sprinkling are repeaters from last season. Figure represents a striking commentary on phenomenal growth of telefilm, comparing to about half a dozen telepix shows last fall.

Rapid expansion of the industry is keynoted this month, as the actual product, work of the past several months, comes to life on the telescreen in the form of music, drama, comedy, adventure, and even newsreel, as exemplified in "March of Time."

One of the most important starters was "Ford Theatre," which teed off last week. Industry leaders in pix and vidpix eyed this closely since NBC-TV series is produced by Columbia's TV subsid, Screen Gems, and includes names such as Edward Arnold, Macdonald Carey, Diana Lynn, Marguerite Chapman, Joan Caulfield, Herbert Marshall, Mark Stevens, Ellen Drew, Will Rogers Jr., Arthur Franz, and Dick Haymes. "Ford Theatre" was the first public unveiling of telepix product produced by a major studio's subsidiary, and consequently has more than casual interest for the trade.

Other October telepix starters include: "March of Time," produced by Marion Parsonnet; "The Standard Hour"; "Cavalcade of America"; produced by several companies, NBC-TV; "The Adventures of Ozzie and Harriet," produced by Volcano Productions, ABC-TV.

"Our Miss Brooks," starring Eve Arden, CBS-TV; "Mr. and Mrs. North," starring Barbara Britton and Richard Denning, NBC-TV; "Captain Midnight"; "Ramar of the Jungle," starring Jon Hall, produced by Arrow Productions; Abbott and Costello series, produced by Cosman Productions.

"Your Jeweler's Showcase," produced by Screen Television; "Affairs of China Smith," starring Dan Duryea; "Inspector Mark Saber, Homicide Squad," starring Tom Conway, produced by Roland Reed.

"Death Valley Days," produced by Flying A; "I Married Joan," starring Joan Davis, NBC-TV, pro-

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## Indie TV Film Producers Gear For Windfall as New Stations Open Up

With some 60 new television stations scheduled to take the air during the next year, most of which will probably be scrounging for inexpensive and saleable programming, the indie TV film distributors are eyeing a landslide of new biz. Illustrative of the vidfilm syndicators' optimism is United TV Programs, which expects to gross some $600,000 to $1,000,000 in 1953 from the new video outlets alone.

Prexy Milton Blink, in N. Y. last week from his Chicago headquarters, noted that many of the new stations will be opening up video in their markets, so that they'll be paying the lowest possible prices for product. Despite this, Blink said, the new business possibilities deriving from them should be tremendous. He revealed that UTP grossed about $1,500,000 during its first year in operation and estimated that this year's gross would hit close to $2,000,000. With the new biz anticipated, he predicted the 1953 billings should come close to the $3,000,000 mark.

UTP chief noted a current dearth of good, new product for indie distribs such as his firm to latch onto. He attributed this to the fact that too many aspiring vidfilm producers got burned by sinking all their money into an expensive pilot film and then not being able to sell the series. He pointed out, however, that the banks are becoming more amenable to financing vidfilms, provided the producer can show them a good pilot and has a good distrib setup lined up in advance.

### Seek 15-Minute Shows

Blink also spotted as a growing trend in the vidfilm business the demands of local stations for quarter-hour, rather than half-hour shows. Reason, he said, is that the networks are now programming a number of 15-minute live shows, which forces the local affiliates to fill the half-hour with another show of their own. Because of this, he said, UTP has re-edited its "Old American Barn Dance" series into quarter-hour form, and stations can now buy the show either in its original half-hour form or as a 15-minute stanza.

Despite the lucrative biz being done currently by distribs of feature film oldies to TV (it was revealed last week that Motion Pictures for Television will gross about $4,000,000 this year), Blink said that UTP will continue to bypass handling features in favor of concentrating exclusively on syndication of pix lensed especially for TV. He said each form of distribution is specialized, since outfits like MPTV deal mainly with stations directly, whereas vidfilm distribs, such as UTP, deal with agencies and sponsors.

## Levoy Polls 'Em

Hollywood, Oct. 7.

Gordon W. Levoy, vidfilm packager and TV consultant, has mailed out questionnaires to 700 TV execs across the country for his fifth annual TV poll, designed to determine the preference of station managers, agency execs, etc., on types of programming. More than 25% of those polled have already sent in their answers.

Survey asks the respondents to indicate their preference on program formats, program length, method of dramatic programming, type of production (live vs. film, etc.) and method of production (live audience vs. no audience, or dubbed-in audience reaction). There's also room on the memo for "suggestions for advancing TV programming."

## Lincoln Vidpix On 'Omnibus' Agenda

CBS-TV's upcoming "Omnibus" series, to be produced by Ford Foundation, will present a series of five plays dealing with the early years of Abraham Lincoln, as one of the major features of the Sunday afternoon program. Plays are to be based on original scripts by James Agee, co-author of last year's Academy Award-winning "African Queen." To be lensed on film, the plays will occupy the same place in "Omnibus" as the series of six original William Saroyan one-acters set for the show.

Royal Dano will play the title role in the "Mr. Lincoln" series, which is to be lensed on location in Kentucky, Indiana and Illinois, where Lincoln was born and grew up. Series is being lensed for "Omnibus" by Vavin, Inc., under the supervision of Richard de Rochemont, with Norman Lloyd directing. Each is to run from 25 to 40 minutes.

"Omnibus" preems on CBS-TV Nov. 9, holding down the Sunday 4:30 to 6 p.m. period.

## Vidpix Chatter

### New York

Telenews Productions now making its "Weekly News Review" available to school systems around the country at a nominal charge . . . **Alan Abel** named exec producer of A-Bell Productions, new firm specializing in TV musical films . . . **Leonard Anderson**, formerly production veepee for Video Varieties, opened his own offices and cutting room, to serve as a film consultant and director . . . **Jack Denove**, formerly Lucky Strike account exec with BBD&O who now heads his own vidfilm production outfit, in town from the Coast to huddle with agency execs on his latest package, "It's the Bickersons," starring **Virginia Grey** and **Lew Parker** . . . Vernon Lewis doubling as producer and director of photography for "Night Editor," vidfilm series now bankrolled in five markets by Kaiser-Frazer.

### Hollywood

Standard Television salesman **Bob Berger** to Gotham on a six-weeks junket to sell "Pan American Showtime" telepix and feature films . . . **Fred Kelsey, Francis DeSales, Edgar Barrier, Colin Campbell, Mabel Paige, John Downey, Donald Kerr** and **Bobby Morris** in support to **Barbara Britton** and **Richard Denning** in "Doll House," currently shooting episode in "Mr. and Mrs. North" series at Goldwyn studios . . . **Gene Autry** and **Armand Schaefer** week ended in Chicago, huddling with CBS execs. **Aaron Rothenberg**, merchandising director of Flying A, skied to Chicago and N. Y. to promote tieups for Gene Autry Enterprises . . . **Mercedes McCambridge** femceed two 15-min. telepix at Filmcraft, for Hollywood-for-Stevenson committee, celluloid to be placed on nets for campaign . . . Fifth Eddie Mayehoff telepic in "Doc Corkle" series rolling at Eagle Lion studios, **Ashmead Scott directing, and Lou Place** as producer . . . Flying A began shooting two "Range Rider" vidpix, "Treasure of Santa Dolores," and "Old Timer's Trail" . . . Stuntman **Jerome Catchin** hospitalized after fall from horse while working in Ziv TV telepix . . . Official Films exec **Herbert J. Siegel** returned to N. Y. after biz junket here . . . **Henry Corden** set for role in "Terry and the Pirates," at RKO Pathe studios . . . **Rudy Abel**, co-producer with **Jacques Braunstein** of Screen Televideo, aired to Gotham on biz, returns in 10 days to join Braunstein, now in Scripps Clinic at La Jolla . . . **George Wallace** cast in Revue Productions' "The Vicar's Vacation," starring **Onslow Stevens** . . . **Herbert Deans** inked for role in Scripture Films' telepix, "Life of Christ," being produced by **Edward Dew** and **Nelson Leigh** . . . **W. R. Frank**, who shot "Medal of Honor" telepix, then decided to release them theatrically, has an United Artists release . . . **Helene Stanley** set for lead in situation comedy series, "Career for Cathy," which Philden TV guns at Eagle Lion Nov. 14, **Michael Phillips** producer, **Dan Hadzick** associate producer, and **Jo Graham** directing. **Patti Lee** in secondary role.

## Lift 5% 'Format' On Pix TV Blurbs

Hollywood, Oct. 7.

American Federation of Musicians prexy James C. Petrillo has lifted the 5% format from all teleblurbs one minute or less in length, and replaced it with a fixed fee pattern, it was disclosed yesterday by Phil Fischer, TV-AM v.p. of Musicians Local 47. AFM change applies only to the brief blurbs and doesn't affect telepix or regular length in any way, it was stressed.

Petrillo notified Fischer, "The Federation has given great consideration to the matter of television film, jingles and spot announcements. Therefore in lieu of the 5% payment to the trustee, we have developed a new policy, relaxing the payment principle to the trustee. By substituting a fixed fee for the 5% of station time charges." Move follows thorough investigation of the situation.

New AFM deal will be effective as soon as proper agreements are signed with the tunesters.

## Telepix Reviews

Continued from page 28

certain amount of phoney heroics in the Yank's singlehandedly taking on a succession of foreign intriguers, but Thor wisely underplayed the superman aspect.

Ballantine backs the series in 11 markets, with J. Walter Thompson agency syndicating it to 29 other sponsors in other areas. *Bril.*

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**MR. & MRS. NORTH**
**(Weekend Murder)**
**With Barbara Britton, Richard Denning, Francis DeSales, Rita Johnson, John Cavanagh, James Kirkwood, Margo Wood, Sarah Padden**
**Producer: John W. Loveton**
**Director: Ralph F. Murphy**
**Writers: Various**
**30 Mins.; Fri., 10 p.m.**
**COLGATE-PALMOLIVE-PEET**
**CBS-TV, from Hollywood**
(*Sherman & Marquette*)

"Mr. and Mrs. North" will have to catch up with its background before it can figure on catching on as a living room visualer. The judgment applies to the preem televersion last week (3) of a series based on the characters created some 20 years ago by Frances and Richard Lockridge in the New Yorker and since then a hardy in radio, as well as a legiter and film besides being encased between covers as a novel for about 16 outings.

What has previously been rigged as smartly styled comedy mystery comes out with little of the ingredients of either classification, being merely a conventional little whodunit wherein production credits overtake the pallid script.

Permanently anchored are filmites Barbara Britton and Richard Denning in the title parts (Pam and Jerry) with Francis DeSales the Lt. Weigand. Surrounding them on the bow were a competent cast of Hollywood players including such veterans as Rita Johnson, John Cavanagh and James Kirkwood. Miss Britton and Denning are attractive, but they do not impart the aura of slickness and sophistication inherent in the Lockridge fabrication, despite chichi mountings and wardrobe. Sub-par dialog and narrative serve further to sideswipe their efforts and those in support.

Story is of thin value, treating of the murder of Miss Johnson's estranged husband in her country home and, per usual, solution by Miss Britton, the "smart" side of the amateur sleuthing duo.

Series is being shot at Samuel Goldwyn Studios by Federal Telefilms (Harry Joe Brown) with casting by Buster Collier and scripts rotating among DeWitt Bodeen, Reginald Denham & Mary Orr, George Oppenheimer, and Hoffman Hays.

Colgate is plugging its various products. One of them spots N. Y. Giant Bobby Thomson on shaving cream during a week in which the Brooklyn Dodgers and N. Y. Yankees were fighting it out for the diamond tiara. Someone missed the boat; the big Thomson homer in the playoffs was last year. *Trau.*

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**HEADLINES ON PARADE**
**With Fred Uttal, narrator**
**Producer: Steve Alexander**
**Writer: Leo Rogow**
**15 Mins.; Fri., 7:15 p.m.**
**ANHEUSER-BUSCH**
**WNBT, New York**
(*D'Arcy*)

"Headlines on Parade" is a quarter-hour film stanza pieced together from old newsreel clips. A United World Films production, it differs from Ziv TV's "Yesterday's Newsreel" in that it's pegged on quizzing the viewer about past events. A sequence is screened and the audience is popped a question about the segment, with the answer flashed after five seconds. They're pretty simple queries, but will probably perk up the set-owner's self-testing appetite.

Clips are silent, but have a soupcon of sound dubbed in (chatter of guns, crowd roars) and a running commentary scripted by Lee Rogow and punched across by Fred Uttal. It's a breathless kind of soundtrack; for example, Uttal sums up the career of Cuban strongman Batista in a superficial phrase, "The limelight is irresistible."

On the initialer Friday (3) the subjects covered: Queen Juliana's coronation in The Netherlands; prisoner-of-war riots in Koke; the raising of Old Glory on Mount Suribachi in World War II; the two stormy coups d'etat in which Batista figured; and a feature on big diamonds. There was enough action and variety in the clips to sustain interest, although the stanza leaned too heavily on battle scenes.

In addition to the plugs, Budweiser gets a break on the screen during the question periods (which use a cute chime gimmick to tick off the five seconds). Airer has been sold on a spot basis in 42 markets. *Bril.*

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**FIRESIDE THEATRE**
**(The Next to Crash)**
**With Milburn Stone, John Agar, Dick Crane, Lyle Clark, Russel Hicks, Charles Cane, Richard Bergen, others**
**Producer-director: Frank Wisbar**
**Writer: John Sheppard, based on story by Thomson Burtis**
**Camera: Benjamin H. Kline**
**30 Mins.; Tues., 9 a.m.**
**PROCTER & GAMBLE**
**NBC-TV, from N. Y.**
(*Compton*)

"Fireside Theatre," the granddaddy of the major vidfilm packages, returned for another season on NBC-TV Tuesday night (30) with an interesting yarn about the Army Air Force during the years immediately following World War I. Story could have formed the basis for a good feature-length film and, in its compression into a half-hour format, suffered in the telling. But the acting, directing and production credits were good, indicating that "Fireside" will have little trouble this year in holding its place among video's Top 10.

Frank Wisbar, who's been doubling as producer-director on the series since the initial season's batch turned out by Bing Crosby Enterprises, is back in the same post this year. New season's preem evidenced again that he knows his way around a film studio. Because of the era in which the story took place, with vintage planes used, some of the stock shots Wisbar was forced to employ didn't come off too well. Otherwise, the show was entirely believable.

John Sheppard's script, based on an original story by Thomson Burtis, dealt with an Air Force squadron on the Mexican border. When Mex bandits kidnapped two of the fliers, the rest of the crew wanted to rescue them with guns but were prohibited by Washington brass, which feared stirring up an international mess. Conflict between one of the fliers and a "kiwi" colonel sent to the base to handle the situation, plus the eventual rescue of the kidnapped pilots, sustained interest.

John Agar, as the flight officer, and Milburn Stone, as the colonel, topped a competent cast, with Dick Crane turning in a fine job as the pilot feuding with the colonel. Plugs for Procter & Gamble products made for potent selling. *Stal.*

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**GRUEN PLAYHOUSE**
**(Face Value)**
**With Raymond Burr, Gabriel Curtiz, others**
**Distributor: MCA-TV, Ltd.**
**Producer: Revue Productions**
**Director: Axel Gruenberg**
**Writer: Gruenberg**
**30 Mins.; Tues., 10 p.m.**
**GRUEN WATCH CO.**
**KTLA, Hollywood**

"Face Value" is a taut, fast-moving story revolving about an old device attired in new dressing, with an ironic twist at the end. Story of a mobster who lams to Mexico and finds a refugee surgeon whom he forces to change his face by plastic surgery is a meaty one, with director Axel Gruenberg contributing a skillful hand, and extracting all the essential ingredients from his own teleplay.

Gangster goes south, accompanied by a young colleague in crime, and forces the Czech refugee to give him a face change, threatening to kill his wife if he doesn't. Medico performs operation unwillingly, then threatens he won't finish the job unless his spouse is freed. Hood reluctantly agrees to this. Once the gunman has a new face he kills his pal and the doctor, since they're the only ones who can identify him. In an exciting finish he's killed by the Mexican cops. It seems the doctor gave him the same facial appearance of a notorious Mexican outlaw.

Superlative acting by Raymond Burr, as the gangster, and Gabriel Curtiz adds to the realism. Tyler MacDuff is okay as the junior hood, but Suzanne Dalbert is unconvincing, and much too theatrical, as the medico's wife.

Production-wise, the telepic is a standout, with technical credits better than average, and Ellsworth Fredericks' camera work a particularly good feature. *Daku.*

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**STANDARD HOUR**
**With Dorothy Warenskjold, Carmen Dragon, Anne Adams, William Olvis, Standard Symphony, San Francisco Ballet; John Grover, announcer**
**Executive Producer: Adrian F. Michaelis**
**Director: William Hollenbeck**
**30 Mins.; Wed., 8 p.m.**
**STANDARD OIL OF CALIF.**
**KGO-TV, San Francisco**

They're fresh out of bouquets in San Francisco. They've all been enthusiastically tossed to the gents who masterminded this first locally produced telepix series.

It hit screens in Los Angeles, San Diego, Phoenix, Seattle, Salt Lake City and here the same week the Coast had its first looksee at the "Voice of Firestone." It came off with favorable "ohs" and "ahs."

This is a TV development of the famed West Coast "Standard Hour," radio's oldest hour of fine music. It has the same executive producer and the same show-sharp know-how. Series was recorded in San Francisco and filmed at Richmond across the Bay.

Thirteen are in the can. Each program stresses light classics, features a name vocalist, a topflight instrumentalist, a promising newcomer developed by the radio series, the Standard Symphony conducted by Carmen Dragon, and the San Francisco Ballet.

Premiere was a well balanced, smoothly integrated, handsomely produced showpiece, easy on the ears and exciting to the eyes.

It opened with Dragon conducting the Symphony through "Lohengrin's" Act III intro, "Standard" radio's original theme. Musicmakers wore white ties and tails, worked from futuristic but effecting setting with camera quick-shifting from long shots to intimate closeups.

Dorothy Warenskjold trilled "Mi Chiamano Mimi" from "La Boheme" with a story book setting and authentic costuming. Harpist Anne Adams soloed Debussy's "Premiere Arabesque" in number three spot as ingenious camera work melted from bold lighting to shadowy silhouette. Tiptoers from the San Francisco Ballet glided through a lavish setting for Chopin's "Les Sylphides." Show closed with Miss Warenskjold and William Olvis dueting another "La Boheme" number, "O, Soave Fanicula."

John Grover, long identified with "Standard's" radio show, turned the pages of an on-camera program for convincing intros. Hale Sparks, another "Standard" veteran made the middle commercial institutional and informative.

First thirteen shows are designed as an "experimental" series, but permanency seems assured. Show is eyeful good companion to the earful good 26-year-old "Standard Hour" air series. *Dwit.*

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## Lionel's 'All Aboard'

Lionel Trains, returning to television after an absence of several years, has purchased the 12:15 to 12:30 p.m. slot Sundays on CBS-TV for a new moppet show starting Oct. 19. Program is to be titled "All Aboard," with the Buchanan agency handling the account.

Lionel had a nighttime show on NBC-TV several years ago, when network programming was just getting started. New show is a Lester Lewis package.

## TV Films in Production

### as of Friday, Oct. 3

### ARROW PRODUCTIONS

KTTV Studios, Hollywood
Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series to resume shooting November 11. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Wally Fox

### WM. BOYD PROD'NS, INC.

11700 Ventura Blvd.: Los Angeles
Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin-Abbe, Tommy Carr

### JACK CHERTOK PRODS.

General Service Studios, Hollywood
"LONE RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, Holly Morse

### BING CROSBY ENTERPRISES

RKO-Pathe: Culver City
"Rebound" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Shooting resumes Oct. 15.
Executive producer: Basil Grillo
General Manager: Harve Foster

### JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood
"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: P. J. Wolfson
Director: Hal Walker.
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS

General Service Studios, Hollywood
"I LOVE LUCY" half hour comedy series sponsored by Philip Morris shooting for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.
"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

### DOUGFAIR CORPORATION

RKO Pathe: Culver City
First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsors.
Cast: John Baer, William Tracy, Gloria Sanders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

### FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood
"MR. AND MRS. NORTH" series of half hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

### FILMCRAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram set leads.
"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archainbaud
New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

### GROSS-KRASNE, INC.

RKO Pathe: Culver City
Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

### JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood
Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.

KTTV Studios: Hollywood
Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

### JAN PRODUCTIONS, INC.

General Service Studios: Hollywood
"IT'S THE BICKERSONS" series of half hour comedy telepix resume Oct. 15.
Lew Parker and Virginia Grey set leads.
Producer: Jack Denove
Production supervisor: C. M. Florence
Director-writer: Phil Rapp

### KEY PRODUCTIONS

Eagle Lion Studios, Hollywood
Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin
"FOREVER AMBROSE" series, starring Eddie Mayehoff, weekly for 39 weeks, now shooting.
Cast: Eddie Mayehoff, Billie Burke, Hope Emerson, Arnold Stang, Chester Conklin, Connie Marshall
Producer: Lou Place
Director: Dick Bare

### EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood
Series of 13 half-hour telepix featuring Irene Dunne as femcee now shooting.
Producer: Edward Lewis
Production manager: William Stevens

### THE McCADDEN CORP.

General Service Studios: Hollywood
"THE BURNS AND ALLEN SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME

369 Lexington Ave., N. Y.
"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

### MUTUAL TELEVISION PRODS.

9132 Sunset Blvd., Hollywood
Twenty-six half-hour telepix series based on the Jack London stories currently shooting.
Producer: Rudolph Monter, Edward Gray
Director: Herbert Kline

### PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meads.
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

### PATHESCOPE PRODUCTIONS

580 Fifth Ave., New York City
Now shooting "THE HUNTER," series of 13 half-hour telepix, sponsored by R. J. Reynolds Tobacco Co. through William Esty. Barry Nelson heads cast.
Producer: Ed Montagne
Production Supervisors: Walter Raft, Robert Drucker
Director: Oscar Rudolph.

### PHILDAN TV

Eagle Lion Studios, Hollywood
Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting Nov. 14. Helene Stanley, Patti Lee head cast.
Producer: Michael Phillips
Associate producer: Dan Hadzick
Director: Jo Graham
"ERNEST HAYCOX THEATRE" series of half hour telepix skedded for November 4th start. Michael Phillips directs.

### ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City
Shooting "MY LITTLE MARGIE" series of half-hour comedies. Gale Storm and Charles Farrell set leads.
Producer: Hal Roach, Jr.
Associate producer: Guy V. Thayer, Jr.
"TROUBLE WITH FATHER" series of 30-minute situation comedies begin shooting October 9th.
Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James
Producer: Roland Reed
Director: Howard Bretherton
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood
Half hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: John English.
Series of 26 "BIFF BAKER, USA," vidpix, starring Alan Hale Jr. and Randy Stuart now shooting.
Director: Richard Irving.

### HAL ROACH PRODUCTIONS

Hal Roach Studios: Culver City
"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson
"Life of Riley" shooting 13 half-hour telepix in series of situation comedies for NBC.
Cast: William Bendix starred with Marjorie Reynolds, Tom D'Andrea, Douglas Dumbrille, Wesley Morgan, Lujean Sanders.
Supervisor: Sidney Van Keuren
Producer: Tom McKnight
Director: Abby Berlin

### SCREEN GEMS

1302 N. Gower, Hollywood
Now shooting the FORD THEATRE series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

### SHELDON REYNOLDS PROD.'S

Post Parisien Studios, Paris
FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sydna Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

### DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood
Series of "FOUR STAR PLAYHOUSE" half-hour telepix dramas shooting.
Producer: Don Sharpe
"MY HERO" series of comedy-dramas starring Robert Cummings now shooting
Producer: Mort Green

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series resume shooting half-hour telepix series Oct. 27.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

### SWARTTZ-DONIGER PRODS.

Motion Picture Center: Hollywood
"WARDEN DUFFY OF SAN QUENTIN" series of 13 half-hour films to begin shooting mid-October. Paul Kelly stars.
Producers: Walter Doniger, Berman Swarttz.
Director: Walter Doniger
Production manager: William Stephens.

### TELEMOUNT-MUTUAL PICTURES, INC.

11565 Ventura Blvd., Los Angeles
"COWBOY G-MEN" series of half-hour western vidpix now shooting.
Cast: Russell Hayden stars with Jackie Coogan, Phil Arnold, Jackie Cooper, Jr., Byron Foulger, Dorothy Patrick featured.
Producer: Henry Donovan
Associate producer: Russell Hayden
Directors: George Cahan, Reg Brownie

### VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood
"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

### FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

### ZIV TV

5255 Clinton St., Hollywood
Six in "BOSTON BLACKIE" series of half hour adventure telepix shoot in October.
General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

# WHO GETS TV'S 1ST 99 RATING?

## End of an Era

The Lever Bros.-Ruthrauff & Ryan rift which resulted last week in the agency blowing the $6,000,000 Rinso-Spry accounts, highlights the "new order" in agency-client relations and the virtual demise of the "one-man operations." Gone forever are the days when an agency clung to a multi-million dollar acount by the grace of a agency clung to a multi-million dollar account by the grace of a exposed to the advertiser.

The R & R-Lever casualty, one of the real tough ones of the year, was, from all account, percipitated by the agency's account exec falling into bad graces of the client. It was probably the last of the "old fashioned" techniques of putting complete reliance on one man.

Today the account exec is just a front man for the creative departments. The chances of a personality clash inviting a billings exodus, as in the case of Ruthrauff & Ryan, are slim. The agencies today recognize that there is strength in depth just as the client is aware, particularly in a TV era when so many additional problems are projected, that it's the overall effect that counts.

Thus the day is gone when an account exec does a solo performance, either able to walk off with a major account (and open his own agency) or bring down the wrath of the client on the agency. The sponsor today is exposed to a dozen key men in the agency, each sharing equal responsibility, frequently one not knowing at what point the other moves in. The agencies like it that way—and so does the client.

## Record '51 Takes for AM, TV Stations But Net Way Off; Webs Hard Hit

Washington, Oct. 7.

The radio networks and 2,241 AM and FM stations had record high gross revenues in 1951, but their net declined substantially, with the webs especially hard hit, the FCC reports in a final roundup of last year's financial data.

The total revenues came to $450,400,000, a new peak figure and an increase of 1.3% over 1950. Net before taxes, however, was down to $57,500,000, a decline of 15.7% below 1950. Web earnings from radio alone declined almost 50% below the figure for 1950, while the net of the individual stations was off by about 4%.

However, more different stations managed to operate profitably during the year. The FCC says that only 519 (about 24% of the 2,200 AM stations) reported operating in the red. This was the smallest figure percentage-wise since 1946. Most of the losing stations were newcomers, started after World War II.

While the AM stations did well, the situation continues gloomy for the FM-only outlets. There are 66; last year 60 of them operated at a loss.

The average AM station, established before World War II, grossed nearly $300,000 last year, from which it netted about $50,000 before taxes. The postwar stations, excluding those established less than two years, had average revenues of nearly $100,000 and average profits of about $7,500.

One interesting angle in station operation, the report discloses, is that for the first time national spot sales exceeded nationwide network time sales. Spot sales climbed

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## 'Victory' Spans Ocean

"Victory At Sea," NBC-TV's ambitious series on naval operations, will also be beamed by the British Broadcasting Corp.'s TV network.

Film is being shipped to London, where it will have a day-and-date screening on Sunday, Oct. 26, with the U. S. preem.

## Cowan Beltline Grinds 'Em Out; '52-53 Sked Rolls

After several months of preliminary planning and blueprinting, the Louis G. Cowan package-production mill steps into high gear with nearly a dozen deals on tap. Finalization on most of them awaits the return of Cowan from the political wars (he's touring with Gov. Adlai Stevenson as one of his key advisers on TV).

Most imminent and lucrative deal involves projected Kellogg sponsorship of the Cowan-conceived "Pet Shop" in 19 markets. Show comes out of the WGN studios in Chi and gets a DuMont spread. Meanwhile the Cowan office has also closed with WGN for

(Continued on page 50)

## DuMont Innovates Daytime Venture

DuMont network, which five years ago paced the television industry in inauguration of daytime programming, launches another major pitch for the daytime audience today (Wed.) with a new departure in soap opera production. To be aired locally only via WABD, the web's N. Y. flagship, the show will be a low-budgeted affair in keeping with the constant emphasis put on inexpensive programming by the network and station.

New series, which is to be aired cross-the-board from 11:30 a.m. to 12 noon, will have only two characters, a man and woman, each to be seen in a separate quarter-hour. Duo will work from a bare stage, utilizing a continuous flow of speech, sound, pantomime, etc., to get across their stories. Idea is the brainchild of Larry Menkin, who will produce and direct. Attempt

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## INFLATION ERA SEEN LUDICROUS

By GEORGE ROSEN

Inflation has hit the TV rating market. It's the era of the "fabulous figure," with new shows knocking off a 42 first time up, some 50... 60...70...

"How ludicrous can those TV ratings get?" is the growing opinion among bewildered segments of the industry, who foresee the day—perhaps this season—when the top show will hit the 99 rating jackpot.

When CBS-TV's "I Love Lucy" hovered near the 70 Nielsen mark last season, to top the previous Milton Berle high, and only last week hit a 60.2 for the "highest Trendex rating in history" it was cause for considerable network jubilation, attended by reams of "first time ever" publicity releases. Even more elated was the sponsor, Philip Morris, which wasn't accustomed to playing around with those kind of ratings.

In a Barnum world of bigger and better figures (in contrast to the days when even the late FDR couldn't bargain for better than a 40 rating for a vital fireside radio chat), industry skeptics are asking: "Who's kidding whom?"

"Life With Luigi" went on TV for the first time a couple weeks back—sight unseen, and only with previous radio exposure—and grabbed a fast tally of 42.6%.

But, they're asking, "percent of what?"

The same "Luigi" got a 64.4 share of audience.

And they're also asking, "share of what?"

The TV nosecounters, it's maintained, presuppose that every TV set is in use and while their judgment is not questioned in selecting the top favorites on the basis of the ~~homes polled, it's argued that~~ the multiplications are exaggerated out of all proportion.

Last month, it's recalled, John Karol, veepee in charge of network sales for CBS Radio, did a breakdown of figures in an address before the Advertising Club of St. Louis in which he reminded that "not all homes in TV areas have TV sets. In fact, the average television program, seen as it is in fact in 30 to 35 markets, actually misses about 70% of the homes in our land."

It's no secret that the advertisers, regardless of how realistic they are, like the inflated ratings. Back in the AM-only days when Crossley ruled the rating roost, he enjoyed the major popularity because he projected the tallest figures. Then along came Hooper and he knocked 'em off bigger and better. Sponsors

(Continued on page 50)

## 'Peepers,' 'Margie' Big Potentials As Summer-Incubated TV Clicks

The summer replacement season in TV appears to have paid off with some programs and personalities that look headed for the bigtime in the commercial sweepstakes.

There's little if any precedent for the traditional hard-boiled station manager to lament or protest the fading of a network program, particularly one doing summer duty. But that's precisely what happened in the case of the Wally Cox "Mr. Peepers" show on NBC-TV, which Ford had bankrolled during the summer. (The motor company's new entry, the Screen Gems "Ford Theatre" bowed last week in the Thursday 9 to 9:30 p.m. period, with the Cox show bowing off the video channels.)

NBC-TV execs now admit that there has been a veritable deluge of lamentations from affiliates around the country who see in "Peepers" a potential major comedy showcase. There has, in fact, been considerable client interest manifested in the show since it went off the NBC-TV airlanes. Ford wanted to retain the show for a Sunday afternoon slot but couldn't ante up the budget.

Philip Morris, already entrenched with the No. 1 rated video show, "I Love Lucy," also seems to have gained another top audience-pulling series. This is the "My Little Margie" situation comedy which the ciggie company had installed in the Monday night at 9 CBS-TV time as the summer replacement for "Lucy." Since the latter's return, "Margie" has shifted over to NBC-TV for a new 13-week cycle, and with such favorable response that Philip Morris

(Continued on page 52)

### Love That Man

With time availabilities on the major television networks now of the essence, thus automatically shutting out advertisers seeking a favorable niche on the nighttime programming rosters, the key guy around the advertising agencies these days is the one with an "in" at the webs.

One of the top agencies in recent weeks has been frantically bidding for the services of an NBC-TV exec who stands in the good graces of the web echelon. Agency figures that by romancing him into the fold it will have top priority for a client when a choice time segment opens up.

## NBC's 120G Rap As NABET Walks On Sun. TV Shows

Last-minute walkout Sunday night (5) by National Assn. of Broadcast Engineers & Technicians staffers at NBC cost the web $120,000 in rebates to the two sponsors whose shows were knocked off the air by the fracas. These were Revere Copper & Brass, whose "Meet the Press" was forced off, and Colgate, which lost out on its "Comedy Hour."

Latter show was killed for east coast and midwestern viewers but was aired later Sunday night from Hollywood for the west coast and the 13 markets which regularly play the show on a delayed kinescope basis. Show is usually staged at 5 p.m. Coast time, where it plays at 8 p.m. in the east and is given the "hot kine" treatment for a playback on the Coast at 8 o'clock PST. With the strike settled at 10:30 Sunday night (Coast time), the show went on the air in Hollywood, from which a kine was lensed for the kine markets. Donald O'Connor starred in Sunday night's stanza.

Strike was reportedly caused by NABET staffers in Washington, who feared that NBC's new integration of its radio and TV networks would cause some overlapping in duties and thus some layoffs. Net execs were reportedly willing to get together with the union but the two factions couldn't

(Continued on page 50)

## 'Snooks' Silenced By Lion's Roar

NBC is still in the process of trying to work out an agreement with Metro whereby the latter will permit the return of "Baby Snooks" to the radio and video airlanes.

NBC had little trouble getting clearance from the estate of the late Fannie Brice for a revival of the "Snooks" series on radio, but when it came to talking of a TV adaptation, as well, it developed that Metro had the rights tied up. This situation stems from a pic made some years back for the studio in which Miss Brice portrayed the "Snooks" role, with MG then and there clinching the TV rights.

If NBC gets clear sailing, Dee Engelbach will supervise the AM-TV versions, with Caroline Burke producing. Mitzi Green is slated to inherit the "Snooks" characterization, with Jack Arthur, the original father in the series (before Hanley Stafford moved into the role) returning to the series. Arthur has been doing an early morning Sunday radio show for NBC.

## *Unions Tread Elysian Fields*

Unions in the broadcast field are entering a new era, that of wrestling in a more concentrated fashion for improved wages and working conditions. The changed picture results from the general settlement of jurisdictional disputes, in which inter-union guerrilla warfare, plots and counterplots, had hindered the workers in pressing for more favorable terms from the networks, agencies and advertisers.

In the talent sphere, approval by the Associated Actors & Artistes of America of the Television Authority-American Federation of Radio Artists wedding has removed a knotty problem which had taken members' attention from bread-and-butter trade union questions. At the same time, the live unions and the screen guilds have generally buried the hatchet (although there is still some soreness on filmed spots, with AFTRA offering to sit in with Screen Actors Guild on negotiations).

Last week AFTRA opened talks with the radio networks, raising for the first time a demand for a health and welfare fund. There are a number of other points AFTRA is seeking, on rates, enforcement of contract, a new "doubling" clause, and payment for commercial spots and chain breaks by staff announcers.

### TV Talent Talks Oct. 22

The TV talent talks get under way Oct. 22. The union's demands are still up in the air, with the committees working on them just getting started. It's a ticklish area, since video is still in a state of flux and unexpected changes may crop up. However, union sources intimate that a hike in pay will be pressed.

According to the talent leaders, the webs are making "healthy profits" in tele while a great many performers are finding it "rough going," particularly since the trend to vidpix. "The contract won in 1950 by TVA, which some network spokesman said 'will kill us,' hardly raised production costs when compared with the increase in time rates and other production expenses," an AFTRA exec said. "All it did was bring some stability into a chaotic situation. Now we have to take care of the performers' interests."

The network freelance scripters code in TV, due for inking by the Authors League of America on Oct. 16, does about what the '50 TVA pact does—i.e., stabilize industry practices and pay scales. Minimums established are about par for the course, with some bigger shows now paying above the ALA scale and some less pretentious layouts shelling out less.

Significantly, internal bickering in the ALA has simmered down, with ALA and Screen Writers Guild presenting a united front and Radio Writers Guild having concluded that it can't powder the League because of its jurisdictional peeves. Reduction of inter-union friction has strengthened SWG's hand in its battle with the vidpic producers.

Directors have just wrapped up their negotiations with the skeins. Radio-Television Directors Guild has never been seriously bothered by a jurisdictional problem, except for a brief threat by the Screen Directors Guild, and consequently has been able to devote more of its energies to bettering coin and conditions.

## NBC GIVING 'PEEPERS' RIDE ON RADIO, TOO

NBC, which is currently trying to clear time for Ford to resume TV sponsorship of its "Mr. Peepers" snow, is also planning a radio version of the package for a cream nighttime slot. Wally Cox, who broke in the character as a summer sub on TV, will again play the title role on AM, with Fred Coe, who originally created the program, slated to produce.

Show will be one of the few to make the reverse transition—from TV into radio—and will probably be the first summer TV show to rate a regular season slotting in both media. NBC execs cited it as another example of the advantages to be derived from the recent reintegration of its radio and video operations, particularly on the programming side. Specific time slot for the AM version has not been selected.

# Production Downbeat Worries Chi; Soap Opera Area May Reverse Trend

Chicago, Oct. 7.

This is the annual period of lament in Windy City radio-TV circles as another cycle gets underway, marked by a further downbeat in network production from this junction.

The tally again this season shows more minuses than pluses, with about the only optimism coming from a handful of web execs, who hint they still have a few big plans in the works that will at least partially stem the tide. But for the immediate future, there's nothing specific on the horizon.

The Chi video casualty list has been lengthened again this year with the departure of the NBC-TV Wayne King show and the failure of ABC-TV's Don McNeill display to make the grade. Both were fairly lush productions even by present stratospheric standards, and added up to a lot of payroll coin for AFTRA and AFM members.

And unless there's a last-minute decision change, WGN-TV's "They Stand Accused" is being dropped by DuMont Oct. 5. The courtroom dramatic series, one of the major local users of thesping talent, has been a fixture since March, 1948. It's demise will leave DuMont's "Down You Go" the only national TV nighttime offering coming out of the Loop, with the exception, of course, of the DuMont and ABC-TV wrestling remotes. WGN-TV's "This Is Music" sustainer is also due for the axe next month.

**On Positive Side**

On the positive side, there's the tele arrival of Tommy Bartlett's "Welcome Travelers," with Procter & Gamble backing the last quarter-hour of the daily half-hour NBC-TV show. Also there's the continuing success of the same web's "Hawkins Falls" soaper strip, which Lever has been sponsoring around-the-calendar the past 18 months.

It's in this soap opera area that the downbeat trend may be reversed. The Chi NBC execs from veep Harry Kopf on down are convinced that the record being racked up by "Hawkins" can eventually only lead to the berthing of other similar daytimers here. It's known that web program chief Ben Park, who pro-

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## Author Tallu's Hoked-Up 'Author Meets Critics' As TV Bally for Book

As part of the ballyhoo campaign for her new autobiography, Tallulah Bankhead will devote a segment of her TV debut Saturday night (11) on NBC-TV's "All Star Revue" to a hoked version of "Author Meets the Critics," to be titled "Writer Meets the Critics." Miss Bankhead, of course, will be in the writer's hotseat, with Groucho Marx and Ethel Barrymore, her two guests, as prosecuting and defending critics.

Producer-director Dee Engelbach, incidentally, breathed easier when the N. Y. Giants lost the National League pennant race to the Brooklyn Dodgers, since that meant he would not have to schedule his rehearsals around Miss Bankhead's attendance at World Series games (she's an avid Giant fan). He learned when Marx and Miss Barrymore arrived in N. Y. from the Coast, however, that they're as rabid for baseball as Miss Bankhead. Entire cast, consequently, took time out last week while the Series games were being aired on TV.

## Client Interest Perks On NBC-TV 'Hometown'

NBC-TV has revived its projected "Hometown" morning show and web salesmen are currently out pitching the property to various agencies and potential clients in a series of luncheon meetings in N.Y. Presentation has already been made to Lever Bros. and to Ruthrauff & Ryan and other major agencies and advertisers will be invited to break bread with the web during the next week or so.

If the show is sold, Ted Mills will produce. Mills is no longer on the NBC-TV staff but is working with the web on "Hometown" planning as a consultant.

## Of Cabbages & Kings

Mrs. Eleanor Roosevelt, who has signed her name in many places, put her personal signature in a new type of listing this week. She had a date at the Gotham Recording Co.'s studios after hours to cut some spots for Gov. Adlai Stevenson. Night elevator operator, however, refused to allow her in the building unless she signed in on his after-hours book.

Gotham execs spotted the signature and lifted it from the list to frame it for their office walls. Signature rests between those of the window-washers and floor-waxers.

## Kintner's 'We'll Show 'Em' Stirs Coast Rivalry

Hollywood, Oct. 7.

ABC served notice on the six other TV stations in town, especially the network outlets, that it can be counted in on any high level competition. Prexy Robert Kintner left an unmistakable impression before returning to N. Y. that the net's KECA-TV would here on in be in the thick of the fight for better programming and higher ratings.

Just in case the others might have thought he was merely sounding off, he made immediately available for the station a revolving fund of $250,000. And if a more autonomous operation will help, the station can have that, too. Kintner asked only two things: more qualitative programming and a greater volume of shows from here for the network.

Kintner made it plain to the local operating heads that the Hollywood segment of the skein should contribute more in the way of programs to the net. After all, he reminded them, ABC has 30% of his capital investment centered in Hollywood and Frisco. That almost doubles the other networks' far west stake in radio and television.

In proof of his ambitious plans for KECA-TV and the parent chain, Kintner passed most of a day with Abe Lastfogel of the William Morris agency to get his full list of availables, cost notwithstanding. It is known he's interested in Danny Kaye and Betty Hutton, which would indicate the calibre of talent he is after. This is in line with his commitment to the FCC that he would meet CBS and NBC on their own level in the quality of programs and talent when and if the merger with United Paramount Theatres is finalized.

## Ed Borroff Quitting His Westinghouse Sales Post

Washington, Oct. 7.

E. R. (Ed) Borroff, general sales manager of the five radio and one TV Westinghouse stations, is resigning end of the month. He is being dickered with by some TV stations for management-operations posts.

Borroff went to Westinghouse in an overall management post two years ago, but the post was dropped by the new management. He had an interest in KPHO, Phoenix, since 1941 and in KPHO-TV, but sold out in 1950 when he switched to Westinghouse. He had previously been associated with Westinghouse back in 1922.

In 1930, Borroff was with Niles Trammell's NBC setup in Chi, until the Red and Blue networks were separated. He then became a v.p. of the Blue skein in charge of the central division and WENR. Later he set up a station representative outfit with O. L. (Ted) Taylor, tagged Taylor-Borroff, but turned it back to Taylor about three years ago to go with KPHO-TV.

## 2-City Network

WFIL-TV, Philly, and WOR-TV, N.Y., have made an unusual tieup whereby both stations will be offered to bankrollers with the outlets paying the cable costs.

The two-city "network," the stations claim, will hit almost 25% of the nation's telesets.

## WCAU's Alltime Billings Windfall

Philadelphia, Oct. 7.

Third consecutive year of record-breaking radio business at WCAU was seen here, as sales manager Jack deRussy reported substantial increase in fall billings over same period in 1951, WCAU's peak year.

Local sales at start of fall jumped 28% above last year's figures, with national billings showing an 8% hike. Two combined produced an increase of 16% over 1951 fall sales and should push total business to alltime high this year, deRussy declared.

New and renewed business brought into WCAU during the period covered by deRussy's report call for more than 5,000 spot announcements and participations over 800 individual program periods. DeRussy saw in the rise indications of a decided swing back to radio programming on part of both local and national advertisers.

Heading up list of new program contracts and renewals include cross-the-board strips for Soilax, Pertussin, Bache & Co., and Jacob Reed, Sons; three stanzas per week for Wheatena, Serutan, Sinclair Refining, Dolcin and Dodge Metropolitan Philadelphia dealers, and a twice-weekly buy for Wise Potato Chips.

Philco Distributors of Phila., and Mort Farr, dealer, bought co-sponsorship of the Penn Football schedule, and Yellow Cab renewed its twice-weekly show.

## Mutual's Aft. Revamp

Mutual is revamping its afternoon woman's block and is extending its service in the 4-5 p.m. segment. Web is inserting the "Jack Kirkwood Show" in the 4 p.m. slot and "Lucky U Ranch" at 4:30, starting Monday (13). Both are Coast originations.

Kirkwood airer will spot two comédiennes, Lillian Lee and Lee Albert. "Lucky U" quondam ABC stanza, is a Ray R. Morgan package and features thrush Betty Taylor, the Sons of the Pioneers and contests in which an acre of land is given away every day.

## CBS-TV Rating Jackpot

Trio of new CBS-TV shows got off to a fast start over the weekend, beating their opposition on the rival NBC video web by heavy majorities, according to special ratings taken for the web by Trendex. CBS shows are "My Friend Irma," which resumed Friday night (3) and "Our Miss Brooks," which made its TV bow the same night, and the Jack Benny show, which bowed in Sunday night (5).

Trendex, which measures audiences only in 10 cities with three or more stations, which is claimed to give an authentic "popularity" rating, also showed CBS' new Jackie Gleason show to be climbing steadily. Aired Saturday nights opposite NBC-TV's "All Star Revue," "Gleason kicked off with a 14.2 three weeks ago, against the 28.3 copped by Jimmy Durante as "All Star" topper. Following week Gleason had a 17.9, against the 19.4 racked up by Martha Raye on "All Star," while last Saturday night Gleason drew a 21.5, only a shade off the 22.7 snared by the array of stars NBC used on the show to kick off its new Burbank (Calif.) studios.

On the other CBS entries, "Irma" drew a 30.6, compared with the 9.5 of NBC's "Gulf Playhouse," which was preeming that night. "Brooks" had a 30.6, compared with the 8.0 drawn by "Aldrich Family" on NBC. Benny smothered NBC's "Doc Corkle," which also preemed Sunday night, snaring a 33.5, compared with the 7.5 for "Corkle."

## 'Going—Going—G - -'

ABC's N.Y. video flagship, WJZ-TV, in what's believed to be the first time on record, made an on-the-air pitch for a sponsor to pick up the tab on one of its shows last Thursday night (2). Show is the new March of Time vidfilm series. At the spot where the commercial is usually inserted, Taylor Grant of the station's new staff came on camera to tell viewers they were about to see "the most unusual commercial of your life." He said that "it's addressed to only one of you—the one who will sponsor it."

Grant then put in a hefty pitch for MOT and its previous vidfilm package, "Crusade In Europe," complete with its rating history. Declaring the new series could attract even larger audiences, he listed its price as $2,300 per week plus time charges. "Think about it," he said. "Take your time. Take all night (there is no way our salesman can reach you until tomorrow morning). And I predict you'll sponsor it."

So far no takers.

## Chi's 'In Stretch' Formula Major Obstacle on AFTRA Gabber Pact

Chicago, Oct. 7.

AFTRA's demands that the so-called in-stretch commercial unit system prevailing here for staff announcer be abolished is expected to be one of the major stumbling blocks in negotiations currently under way on a new gabber pact between the union and the Chi network stations. Present contracts expire Oct. 31.

Negotiations are being conducted jointly with the web-owned and affiliated stations. However, indie WGN has notified the American Federation of Television Radio Artists it wishes to do singleton bargaining.

Under the present pact, Chi staffers earn a base salary of $135 weekly and via the in-stretch formula they must work a maximum of 12 quarter-hours of sponsored shows or the equivalent for which no additional commercial fees are paid. New York spielers, except at WOR-Mutual, are currently working under a contract that gives them a weekly base stipend of $115 but all commercial activities earn the extra fees.

With the union asking a boost in weekly pay from $135 to $150, and with the elimination of the in-stretch clause, the new demands could more than double an announcer's minimum earnings. If commercial fees are paid for the 12 quarter-hours currently figured as stretch duty, it would cost the stations an additional $130.80, or $280.80 with the upped weekly scale.

**Health, Welfare Issues**

Another likely hurdle is AFTRA's request, here and elsewhere, for a company-financed health and welfare program. Union is asking that the parent companies pay the full tab on the most favorable h&w plan now in effect at each firm.

Prolonged wrangling is also expected over the issue of gabber exclusivity, with the union proposing that stations insisting upon exclusive work must pay the announcer one and a half time the base rate—or $225, plus fees for each commercial. Proposal also includes a kicker to the effect that the special "exclusive" rate shall remain in effect at least 15 consecutive weeks and shall continue

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## Evans to Hawaii

Salt Lake City, Oct. 7.

C. Richard Evans, v.p. and gen. mgr. of KSL and KSL-TV, will be leaving this town after 25 years in the local picture, to take over in the same capacity for Hawaiian Broadcasting System, Ltd., in Honolulu. Hawaiian operates KGMB, and has been granted a video construction permit by the FCC.

Evans was the first president of the Utah Broadcasters Assn., and past president of the Utah Society of Professional Engineers.

## FCC Okays 5 More Video Channels; New Hearings On

Washington, Oct. 7.

Five more applicants got the greenlight last week to go ahead and construct television stations, in FCC actions. There was no competition for the channels.

At Asbury Park, N. J., theatre interests got another foot in the door of video when the Atlantic Video Corp. received a construction permit. President of the Corporation is Walter Reade, Jr., president of the New York and New Jersey film theatre circuit. He will be president of the new television station and own 49% of the stock. Another 49% is held by Edwin Gage, who will be vice-president and secretary. Gage is associated with the Reade Theatres. Station will have 50 kw power and will operate in ultra high channel 58.

At Saginaw, Mich., the Lake Huron Broadcasting Corp. was approved to operate a 1 kw station on Channel 57.

At Wilkes-Barre, Louis G. Baltimore received a construction permit for Channel 28. Estimated cost of the station is $438,572, with annual operating expense estimated at $340,000.

Also at Wilkes-Barre, Channel 34 was given to Wyoming Valley Broadcasting Co. Estimated cost of the transmitter is put at $397,500, and the yearly operating cost at $250,000. Officers of the new company and their stock holdings will be Dr. Isaiah C. Morgan, president, 12½%; Harold T. Gray, vice-president, 12½%; Roy E. Morgan, 12½%; Mitchell Jenkins,

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## Philly WPTZ's 125G Local Billings Windfall

Philadelphia, Oct. 7.

WPTZ has signed 12 advertisers for new locally sponsored TV programs whose time billings alone total in excess of $125,000. The accounts are exclusive of existing contracts on the station, according to commercial manager Alexander W. Dannenbaum, Jr.

Dannenbaum reported increased activity in all time segments and predicted sock fall-winter business at WPTZ. He said early morning participation programs, such as the local news programs of the 7 to 9 a.m. "Today" show and the 9 to 10 a.m. "Let Skinner Do It" program are moving well, and that business in the late evening movie participation has reached an alltime high.

## ABC Sets Track Record In Pacting of Vitamin For Pre-WW TV Slot

What may have been a track record for contacting, contracting and getting a tele sponsor on the air was set Friday afternoon (3) when ABC-TV national sales director Edwin S. Friendly, Jr., inked Vitamin Corp. of America for a 15-minute show that preemed Sunday (5).

Friendly hopped to Newark, N. J. late Friday afternoon to peddle the quarter-hour in front of Walter Winchell's telecast, which started Sunday (5) at 6:45 p.m. VCA made a fast decision and picked up the tab, with "Diamond Jubilee," a new sustainer starring Jimmy Blaine as emcee and spotting recording artists (Mills Bros. were on the initialer), suddenly finding itself sponsored. VCA will eventually put another package in the 6:30 slot.

Show was fed live to all stations carrying Winchell, although web doesn't know yet how many were able to pick it up. Like WW, "Jubilee" was hot-kinnied, with the playback following, rather than preceding, Winchell. Agency is Kastor, Farrell, Chesley & Clifford.

# RADIO GETS A BELATED HOTFOOT

## The Long TV Pull

Hubbell Robinson, Jr., CBS-TV programming chief, has been on the Coast for a week of huddles with Harry Ackerman, the web's Hollywood video boss. One of the major items on the agenda is the 1953-54 TV season.

Such long range thinking and planning, with almost a year's span between blueprint stage and actuality, is something new in the sphere of broadcasting. In radio, summer replacements didn't even get consideration until April or May. Fall schedules were tackled once the summer shows were set.

But TV shows come expensive these days, requiring painstaking planning so that they're done right. Casting has become a formidable problem. It's not only a case of what they sound like (as in AM) but what they look like. Similarly, there are fixed selling seasons and starting dates. If there's a hole in the schedule, the TV webs need a backlog of properties (preferably their own) that are ready to go.

Robinson and Ackerman have a flock of potential properties to kick around, some for next fall consideration, others for the summer, and still others to keep in abeyance in case of more imminent casualties this season. Two, especially, look encouraging at the moment in a further evolvement of the Robinson-Ackerman situation comedy concept that's paid off handsomely thus far. These are "Vanity and Mrs. Fair," scripted by Frank Galen, and a video adaptation of the "My Favorite Husband" radio series in which Lucille Ball and Desi Arnaz starred a few seasons back. Latter now lead off the TV Nielsen parade with "I Love Lucy."

## Chi at Fever Pitch on ABC Exec Switches When & If UPT Merges

Chicago, Oct. 7.

One of the most unusual games of musical chairs in the annals of Chicago broadcasting has been developing the last several weeks around the expected managerial changes that will accrue at ABC here, when and if the network's take-over by United Paramount Theatres is consummated. At times the situation has assumed cloak and dagger proportions.

The Windy City picture has become the focal point of attention because it's the one point where the web and the theatre circuit face direct problems of accommodation of two established video station staffs—one owned by the theatre interest and one owned by the network.

Speculation was heightened further by the recent visit of ABC prez Robert Kintner at the Chi ABC headquarters, where he briefed the WENR and WENR-TV staffs on the expected changes in managerial personalities. The Kintner stopover followed by a couple of weeks a hush-hush "orientation" tour through the WBKB plant by UPT prexy Leonard Goldenson. Theatre topper, it's understood, put his stamp of approval on a new chain of command for the combined operation.

Under terms of the wedding, now awaiting the anticipated blessings of the FCC, WBKB, owned by the Balaban & Katz theatre chain, which is a branch of UPT, checks

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## Set Top Stars For Blood Donor Show

NBC and CBS are combining forces for what's expected to be one of the biggest benefit shows in broadcast annals Sunday (12) in a pitch for Red Cross blood donors. Show, to be simulcast on the radio and TV nets of both CBS and NBC, will also be carried on the ABC and Mutual radio nets, airing from 3 to 3:30 p.m.

With CBS-TV's Franklin Heller producing, the show will be emceed by Arthur Godfrey. Heller described the format as variety with a human interest angle. CBS and NBC are currently lining up their top talent for the shindig, with Ezio Pinza the only one set yet in addition to Godfrey. Archie Bleyer's orch will provide the musical accomp. David Rich, who directs Godfrey's "Talent Scouts," will rein the show.

Under Television Authority rules, the talent must be paid at least the TVA minimum for the production. It's expected, however, that most of the performers will follow the usual procedure in such cases by kicking back their fees to the Red Cross.

### Smellovision

Following is a letter addressed to the Chanel No. 5 perfume outfit in N. Y. and delivered by mistake to the DuMont network's Channel 5:

"Dear Sirs:

"Recently my two sons returned from spending two weeks in St. Petersburg. They brought with them four bottles of Chanel No. 5 (they thought they paid $7 something or other) for me, a girl-friend and their grandmothers. One of the grandmother's was absolutely dry (sic)—no perfume. The bottle is still sealed, but no perfume.

"They've forgotten the name of the store where it was purchased so I am writing to you. Could you help me in some way to have this replaced? We all love the scent so much.

"Very truly yours."

## Longines' 400G Symphonette Biz For NBC's O&O's

Longines-Wittnauer Watch Co. has just tossed a $400,000 billings windfall into the laps of the NBC owned-and-operated radio stations in New York, Washington, Chicago, Cleveland and San Francisco.

Watch company has negotiated for cross-the-board slotting of its "Symphonette" program, in a half-hour format with Michel Piastro conducting. Transcribed series, sold on a spot basis, is exclusive of the Sunday CBS Radio network full hour of Longines-Wittnauer programming featuring both the Symphonette and the Choraliers in separate 30-minute shows.

The 400G added splurge for the '52-'53 season is an expansion of the client's previous excursions into the spot field. A few years back it was placed variously on the ABC and Mutual stations and other key outlets throughout the country.

**Longines' Holiday Spreads**

In the first deals for those full-scale holiday extravagazas staged each year on radio or TV, the CBS video web this week pacted with Longines-Wittnauer for its 5 to 6 p.m. slot on both Thanksgiving Day (Nov. 27) and Christmas Day. As in previous years, the two shows will feature both the Longine Choraliers and Symphonette, plus guest artists.

CBS will not be forced to preempt any regularly-scheduled sponsors for either of the two dates. Victor Bennett agency handles the L-W account.

## BIG BIZ BACK VIA NEW RATES

Radio never had it so good—at least not since the days when the AM fraternity owned up to the facts of TV life and were willing to accept the new dollars and sense values.

Encompassed within the span of the past 10 days have been some of the most heartening signs to bolster the egos and the pocketbooks of the network radio clan. Down for the count of nine, radio in one fell swoop appears to have regained its equilibrium and is slugging away with a fresh vitality and interest.

The signing of the Lever Bros. $2,000,000 deal for Bob Hope sponsorship both on daytime and nighttime radio on NBC; the willingness of Willys-Overland Motor Co. to plunk down $1,000,000 for a longhair radio program via weekly pickup of the Sunday afternoon New York Philharmonic-Symphony concerts on CBS; the expansion of their radio network programming rosters by such major clients as Lucky Strike and Camel with their sponsorship of Horace Heidt and the new John Henry Faulk show—here is abundant evidence of the advertisers' faith not only in radio as a still-alive-and-kicking medium but in the ability of its administrators to repattern and restructure to give radio a sound economic framework.

The Hope deal is significant from several aspects. It restores the Jell-O Division of General Foods to its onetime sphere of importance in radio advertising, after a long and ominous period of silence. It puts the stamp on the recognition of daytime radio's new stature in the scheme of advertising. But above all, it brings back into radio the kind of coin that hasn't been around for three or four years. Not even in its heyday has network radio parlayed a personality into a $2,000,000 non-cancellable deal, as in the case of the Hope-General Foods contract.

On an even broader pattern, both CBS' and NBC's final scorecard on their new rate formulas—with every radio affiliate falling into line in accepting the webs' economic repatterning of the medium—translates itself into an expression of faith not only in the potency of network radio, but in the administrative ability of the Frank Stantons, the Joe McConnells and the other top echelon in wooing fresh coin into AM and reestablishing the medium as a bigtime vehicle in the eyes of the major advertisers.

## FCC's Okay on ABC-UPT Merger Seen Despite New Dissenting Beef

### Murr-der!

For the past few seasons the "hard to sell" periods on TV have been opposite CBS' Arthur Godfrey and NBC's Milton Berle. A new "menace" has now cropped up, in the eyes of some of the agency folk.

They're now telling their clients: "Don't go against shows that feature TV reviewers."

Major program preemed last week slotted opposite a panel show featuring one of the N. Y. critical fraternity. Although the show generally drew a negative vote, nonetheless the agency and client were wondering just how much the rivalry contributed toward the sheet's pan.

## ABC's New Rate Feature Pays Off With Radio Sales

ABC's new discount structure, with its new "vertical contiguity" feature, is credited with bringing in a spate of new business. Old Gold has bought two Sunday evening quarter-hours and Toni has bought an evening half-hour and four daytime quarter-hours.

OG is picking up the 9:15 p.m. Sunday period following Walter Winchell. It will insert a news stanza with a gabber still to be selected. It will also take the "Monday Morning Headlines" show at 6:15 p.m. after Drew Pearson. Latter has shifted back to 6 p.m. after his stint in Winchell's 9 p.m. berth.

Toni has bought 15 minutes of the Don McNeill "Breakfast Club" on Tuesday and Thursday, which sells out the strip. O-Cedar, which has the period on a Monday-Wednesday-Friday basis on a limited network, is expanding to a full lineup. Toni, which was going to drop its backing of "Break the Bank" on Tuesday and Thursday after mid-November, also decided to stay on with the first 15 minutes, as part of its move for a bigger spread in daytime radio. Seaman Bros. is taking the last quarter-hour on those two days.

In the nighttime spectrum, Toni

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## The 'Deac' Is Dead

By G. W. (Johnny) JOHNSTONE

*(The writer, now radio-TV director of the National Assn. of Manufacturers, was NBC's first press relations manager and assistant to Merlin H. (Deac) Aylesworth, the first NBC president, who died last week. He recalls some anecdotes about Aylesworth and the pioneer days of network radio).*

The late Tom Beck, president of Crowell-Collier Corp. (Collier's, American Magazine and Woman's Home Companion), was an early enthusiast of network radio advertising. His company sponsored the "Collier's Hour" in 1926 and Beck called upon Aylesworth for his approval of Collier's leasing a Broadway theatre from which the "Collier's Hour" could be broadcast. Aylesworth, with his lightning mind, vetoed the idea but instead leased the roof of the New Amsterdam Theatre on West 42d St., off Times Square, named it NBC's Times Square Theatre studio and permitted the "Collier's Hour" to be broadcast from that point. "You see," said the Deac, "if I permitted all NBC clients to lease theatres for broadcast originations, NBC engineering costs would be insurmountable." Besides, with NBC acquiring the New Amsterdam Roof, scene of many Broadway musicals intime, NBC derived nationwide publicity—which was always first in the Deac's mind!

**Private Clippings**

The Deac, during the first several years of his NBC presidency, lived in Pelham, a suburb of New York City, and commuted by electric train. Fellow passengers let him sit in silence, for he would dash up to the Pelham station, grab a copy of every newspaper on the stand (New York then had four or five metropolitan morning dailies) and spend his time on the train rushing through the papers, tearing out items of interest with gusto. Arriving at his 711 Fifth Avenue office, he would sweep by me in his outer office (I often got "pneumonia from the breeze") calling for me to follow him in. Then the Deac would unload the clippings from his pockets, sort out those which mentioned NBC by name and ask me (who had two clipping clerks on hand each morning at 8 a.m.) to "match them."

One day I thought I would outsmart the Deac. It was the morning

(Continued on page 48)

Washington, Oct. 7.

Despite the opinion handed down last weekend by the Federal Communications Commission Broadcast Bureau that a UPT-ABC merger should not be allowed, general concensus here is that the FCC will wind up giving the nod for the wedding. Decision is expected between Nov. 1 and 15.

Fact that the Broadcast Bureau registered a dissent on the merger was, of course, anticipated. In some quarters, in fact, it was believed that the brief would be even more severe in its language.

Some are of the opinion that, with Robert F. Jones now off the Commission, the FCC approval vote will be unanimous. Jones alone was figured to vote against the UPT-ABC link.

Brief was filed with Leo Resnick, hearing examiner in the combined Par cases, in which it "urged that the transfers be denied." It said the risks of monopoly and reduced competition were too great.

With all the testimony and briefs now in, the hearing examiner must make a decision, which he will then submit to FCC for final okay, modification, or complete reversal. While the FCC action—whatever it should be—may be appealed to the Federal courts, it is unlikely that the courts would accept jurisdiction and override the Commission.

DuMont, also involved in the consolidated hearings, submitted its brief urging thumbs down on the merger. DuMont said such a merger would give the combined company unfair competitive advantages in both telecasting and theatre TV.

On Aug. 1, the Communications Commission directed Resnick to limit consideration of Paramount's fitness to matters no more than three years old. This eliminated most of the anti-trust testimony

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## Lotsa NBC Radio For Kuklapolitans

"Kukla, Fran & Ollie," originally scheduled to bow in on radio Sunday afternoons for NBC, is now to get a 10-minute afternoon spot five days a week on the web. Program veepee Charles (Bud) Barry explained this week that he thinks the weekday slotting will prove better for building a nationwide radio rep for the Kuklapolitans, and said Burr Tillstrom, star and creator of the show, had agreed with his theory.

Show is to hold down the 2:45 to 2:55 p.m. period cross-the-board, starting originally on NBC's five o&o stations. If the program is successful, Barry hopes to expand it to a full cross-the-board setup, grooming the troupe for a nationwide audience and a sponsor. With Tillstrom handling the voices of his various puppet creations, Fran Allison, of course, will be on hand for some songs, with Jack Fascinato handling the piano accomp, as on TV.

## Murray's 'Dance Party' In Shift to DuMont

Arthur Murray's "Dance Party," which has previously been aired on both the ABC and CBS video webs, will hit a third network starting Oct. 19. Dance instructor has pacted for the 10 to 10:30 Sunday night slot on DuMont, via the Ruthrauff & Ryan agency.

Show will have the same format as in its previous tours, with Mrs. Murray hostessing a supposed party at which various guest celebs turn up as entertainers.

### OUR MISS BROOKS

**With Eve Arden, Jeff Chandler, Jane Morgan, Dick Crenna, Gloria McMillian, Gale Gordon; Wilbur Hatch Orch; announcer, Bob LeMond**
**Writers: Al Lewis, Joe Quillan, Arthur Alsberg**
**Producer: Larry Berns**
**Director: Al Lewis**
**30 Mins.; Sun., 6:30 p.m.**
**COLGATE**
**CBS, from Hollywood**
*(Ted Bates)*

"Our Miss Brooks," a situation comedy which has been riding on CBS Radio and has also been converted to TV, returned to that net Sunday (5) with Eve Arden again in the title role. Followers of this zany show in the past will find that the new edition retains the same general atmosphere—at least the fall inaugural abounded in familiar misadventures.

Trio of scripters for Sunday's installment came up with a lot of contrived stuff about how high-school teacher Miss Brooks disposed of a trailer she jointly owned with her landlady. Upon first thought it would seem that there are only a limited amount of gags about cramped space in a trailer.

But don't underestimate writers Al Lewis, Joe Quillan and Arthur Alsberg. They wrung levity out of unbelievable approaches after having milked conventional ones dry. Per usual, Miss Arden's timing and inflection was firstrate. Solid support was provided by Jane Morgan as the landlady, Jeff Chandler as another teacher, Gale Gordon as the principal plus Dick Crenna and Gloria McMillan as students.

Bankroller Colgate utilizes this airer to puff its Palmolive "chlorophylled" soap, Palmolive Shave Cream and After Shave Lotion. Sample blurb: "Don't be satisfied with a half-day shave—use . . ."etc.
*Gilb.*

### BREADTIME STORIES

**With Ralph Kanna**
**15 Mins.; Mon.-thru-Fri., 5:15 p.m.**
**FREIHOFER CO.**
**WRGB, Schenectady**
*(Goldman, Walter & Kanna)*

Artist Ralph Kanna's story program for children, unfolded before a studio audience, has grown in technical, narrative and presentation stature during three years of uninterrupted telecasting. Its advertising and merchandising angles have also been expanded—to a point where the show probably constitutes the solidest selling job of any local origination.

Central character in an animal fantasy is named "Freddie Freihofer," which cues the plugging line. Guest kids spell Kanna in tabbing Freddie, Mr. Bear, Mr. Duck, Mr. Horse and other participants. The former Albany-New Haven radio announcer sketches them on large sheets of paper, torn off as the tale progresses. Some, at least, of the drawings are pre-blocked. However, Kanna demonstrates undeniable sketching skill. He also handles the narration simply but apparently fascinating to tots, with a light, effective touch.

Kanna, sharply dressed, is photogenic. Kids are completely natural, eager and enthusiastic. Camera work is excellent. Program is spotted immediately ahead of "Howdy Doody."
*Jaco.*

### OLIVIA BROWNE SHOW

**Producer - director - writer: Miss Browne**
**15 Mins., Mon.-thru-Fri., 1:45 p.m., Sat., 8:15 a.m.**
**Participating**
**WMC, Memphis**

Olivia Browne keeps the radio wheels moving at a brisk pace down here in Dixie, and handles her assignment on WMC in a smooth, sparkling manner. Miss Browne definitely has a style in patterning her daily shows to hold her audience during the easy-to-listen, newsy women's program that she spiels.

Although her shows are mainly geared for femme circles, she injects beaucoup of the "he man" atmosphere to gain better than a toe-hold with both sexes as listeners.

This was clearly displayed on show caught (15), when Monte Blue, vet film star, was her guest. Miss Browne's sharp, alert ad libbing with Blue proved a most WMC women's director has a amusing 15-minute stint. The keen knowledge of show biz and brings up many interesting yarns of the show world—especially those she poured out during her interview with Blue. She does a full research job on her many guests, and pens, produces and directs her own shows.
*Matt.*

### PHIL HARRIS - ALICE FAYE SHOW

**With Miss Faye, Harris, Elliot Lewis, Walter Tetley, Janine Roose, Anne Whitfield, Robert North, Sheldon Leonard; Bill Foreman, announcer**
**Writers: Ray Singer, Dick Chevillet**
**Directors: Carl Gruener, Frances Purcell**
**30 Mins., Sun., 8 p.m.**
**RCA VICTOR**
**NBC, from Hollywood**
*(J. Walter Thompson)*

After a summer's layoff, Phil Harris and wife Alice Faye are back on NBC with their domestic problems and occasional incidental warblings to please their fans. If there is no sparkling originality in their scripts, there is the warmth of old familiarity, and judged by the studio audience's reaction at Sunday's (5) opener, it rings a bell. Situation comedy format had some cute gags Sunday, but premise was a little too silly to take seriously, even as jest.

Airer had the Harrises returning home from a summer of personal appearances, to find that the friends they'd left in charge had turned the house into a motel—with all sorts of complications. There was seldom pretense to real situations. For one believable jest like Harris forgetting to have the milk deliveries cut off, with the resultant pile-up on the back porch over the the summer, there were many more of the silly variety, like the roomer making gin in the bath-tub.

The song apiece which Miss Faye and Harris worked into the proceedings, if worked in without finesse, at least were pleasant to take, Harris contributing "Happy Man" and Miss Faye, "Somebody Loves Me."
*Bron.*

### ILGWU CAMPAIGN COMMITTEE

**With President Harry S. Truman, Bette Davis, George Jessel, Dorian St. George, announcer**
**Producer: Morris S. Novik**
**Director: Nat Rudich**
**15 Mins., Wed., 10:15 p.m.**
**ABC, transcribed**
*(Furman, Feiner)*

The ILGWU (International Ladies Garment Workers Union) Campaign Committee got on the Stevensoh-for-President bandwagon on Wednesday (1) with the first in its series of 15-minute transcribed shows touting the Dem's presidential candidate. Series will run weekly until the Wednesday before the election and will use for its pitchmen top politicos as well as show biz celebs.

Opening show was a neatly constructed airer which was topped by a high-powered speech by Pres. Truman. It was a briefe, but it hit hard. Session also showed off the serious side of emcee-toastmaster George Jessel. The importance of the election and a Stevenson victory were stressed in dramtaic terms by Jessel. A sock "first" for the ILGWU was the entrance of Bette Davis as a partisan in the political battles. Heretofore, she admitted, she kept her political preference to herself but this election was so vital that she felt she had to come out of political hiding and campaign for the Illinois governor. Her spiel packed a wallop.

With both parties out to get as much radio and tele time as possible, the ILGWU effort is a strong asset for the Stevenson side.
*Gros.*

# Inside Stuff—Radio

The two weeks before he died, according to the widow of Merlin Hall (Deac) Aylesworth, "his mind was clear, much clearer than it had been since his illness dating back to April which kept him in St. Vincent's Hospital (N.Y.) all the time, and he talked of a lot of things." Mrs. Aylesworth, the former Caroline McInteer, states that, for all his friends—because Deac Aylesworth's lust for the good life undoubtedly contributed to his fatal liver ailment—"he was full of bitterness inside, in the belief that many of his friends in broadcasting, the film industry and in publishing had passed him by."

As pioneer president of NBC, later ditto of RKO and Radio City Music Hall, and publisher of the N. Y. World-Telegram (for Roy Howard), Deac Aylesworth was distinguished for his participation in the three greatest media of mass communication as we know it today—radio, films and press. An over-capacity crowd taxed the Campbell's Funeral Chapel at his services last Friday (3) morning, attended by such industry toppers as David Sarnoff, Bill Paley, Spyros Skouras and Ned Depinet.

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Daytime holdup of NBC's homeoffice cashier's booth Friday (3), which netted the stickup men $4,000, has led, of course, to the usual strings of gags within the trade.

With police reporting the trio of robbers were well-dressed men wearing dark glasses, majority of the would-be jokesters claimed they were agency men with a beef of some kind against the network. Also in the running, of course, were numerous suggestions that NBC turn the case over to one of its numerous private-eye characters, such as Martin Kane or Barrie Craig.

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A. Frank Reel, national executive secretary of AFRA, will accept the post of New York local executive secretary of the merged American Federation of Television & Radio Artists at the union's board meeting today (Wed.).

George Heller, Television Authority topper, is taking the post of AFTRA's national executive secretary, which made it necessary for Reel to switch. Local board last week passed a resolution urging that Reel stay with the union in the N. Y. spot. He'll retain his present salary as head of probably the biggest single local in the show biz talent field. N. Y. local will probably have over 50% of the total membership of AFTRA.

AFTRA has appointed Jaffe & Jaffe as its counsel.

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Lowell Thomas has waxed a 14-minute special stanza on "What Every Voter Should Know" which CBS is sending cuffo to its affiliates. Newscaster, introed by Nelson Case, describes background and mechanics of a Presidential election and urges citizens to participate in the "get out the vote" campaign.

Thomas' sponsor, Procter & Gamble, the Compton agency and CBS Radio helped wrap up the public service show.

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Radio, Newsreel & TV Working Press Assn. of N. Y. will kick off a new program showing newsmen how their confreres in the other media work. At the Oct. 14 evening meeting, which will be held in the Warner-Pathe offices, members will tour the newsreel outfit's facilities, see examples of its films, eye special cameras and new equipment.

Meetings are being rotated among the various shops which have members in the organization. Arnold Lerner, of W-P, is in charge of the special program.

Press group, open only to reporters, cameramen and engineers who work at the source of the news, is serving as voice of the AM-TV-newsreel legmen. Temporary prez is Chester F. X. Burger, of CBS-TV.

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As a public service toward the Minneapolis Symphony orchestra's annual drive for funds, WCCO in that city will present for 90 minutes on Oct. 12 a special "Salute to Minneapolis" by the Italian Symphony orchestra on the occasion of the 15th annual Music Festival at Florence, Italy. The "salute" will take the form of a full length recording of Rossini's "Stabat Mater" by the Italian orchestra which recorded it in the Piazza SS Annunziata, Florence.

"The tape is actually a 'thank-you' from the Italian city in response to a program dedicated to Florence last year by the Minneapolis orchestra," explains station manager Larry Haeg. "A tape recording of the latter was sent to Italy and was played on the Italian network."

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Charlie Chaplin's musical compositions will be played for the first time on the air on WQXR's "Music Magazine" tomorrow (Thurs.) at 9:05-10 p.m. The N. Y. indie is dubbing the soundtracks from "Modern Times," "City Lights" and his latest pic, "Limelight," from reels provided by United Artists.

Arrangements were made by WQXR emcee-producer Fred Grunfeld and UA flack Leon Roth.

# From the Production Centres

## IN NEW YORK CITY . . .

CBS newsman **Ed Murrow** to speak in Harrisburg, Pa., Tuesday (14) . . . .**Leon Tokatyan**, former WNBT promotion writer, upped to staff producer at WNBC. . . .**Clement T. Lowden** (ex-CBS) added to WPAT, Paterson, sales force. . . .**Lowell Thomas** Day to be marked in Ansonia, O., tomorrow (Thurs.). . . .Piels Beer renewed its four-times-weekly sponsorship of the 11 p.m. WCBS news through next July. . . **Jack Lacy** is launching a talent show on WINS Saturday (11) and program director **Bob Criar** is on the prowl for young artists. . . .After a five-month layoff due to illness, **A. L. Alexander** brings his "Mediation Board" strip back to Mutual Monday (13) afternoon. . . .CBS affiliates in town last week included **Saul Haas** of KIRO, Seattle; **Allan Woodall**, WRDW, Columbus, Ga.; and **Larry Haeg**, WCCO, Minneapolis. . . **Joe A. Callaway**, director of Radio education for Michigan State College, is on leave for a year making a lecture tour . . WOR and Mutual have integrated their telephone switchboards as LOngacre 4-8000 . . **Ivor Francis** added to "Just Plain Bill" . . .**Jan Miner** substituting for **Julie Stevens** on "Romance of Helen Trent" and "Stella Dallas". . . **Wendell Holmes** has joined "Stella Dallas."

**Jean Condit**, a former editor at Vogue and Flair, added to the Weintraub agency copy staff. . . **Michael Ries** has resigned from Voice of America, where he headed up the package and transcription dept. . . WMGM nutrition gabber **Carlton Fredericks** is teaching courses in the subject at CCNY and Brooklyn College. . . .WWRL has launched a register-to-vote drive in 12 foreign languages. . . **Craig McDonnell, Alan Hewitt** and **Ross Martin** added to NBC's "Road of Life" . . **Bruno Zirato, Jr.**, to be director for **Robert Q. Lewis'** new quarter-hour CBS variety show.

**William E. Steers** elected exec v.p. of DC&S, which is now retagged Doherty, Clifford, Steers & Shenfield. . . WHLI editorializing for reorganization of the Long Island RR. . . .**Shirley Graf**, of Gainsborough Associates, back from a two-month biz trip to the Coast . . .**Mike Kecki**, WLIB interviewer, scored a scoop Sunday (5) while covering the Pulaski Day parade for the indie. He buttonholed GOP candidate **Richard Nixon**, who said that the U. S. should repudiate the Yalta agreement, a statement which made headlines the next day.

## IN HOLLYWOOD . . .

Two of **John I. "Bud" Edwards** associates in the ad agency biz that sprang from a beer account and five guys from ABC, have departed and taken to other jobs. **Jack O'Mara** is back with C. E. Hooper on a special assignment and **Jimmy Vandiveer** went on the Foote, Cone & Belding payroll to handle and coordinate junior college football on TV for Hoffman Radio . . **Drew Pearson** bounded into town and used the KECA mike . . **Bob Kintner** and **Lee Jahnke**, of ABC's high command, gave their affiliates a rundown on the proposed merger with United Paramount Theatres and all departed in a happy mood. . . **William Nugent**, who started as a page with NBC 17 years ago, moved up as manager of guest relations. . . .CBS' **Les Gottlieb** around to see that radio gets its just due and to engage **Guy della Cioppa** in a series of program meetings. The Gottlieb slogan, "you can't get television in a canoe," will once again ring through Hollywood. . . .**Parke Levy's** "December Bride" has been "nibbled at" by more agencies than any other CBS show and it looks like they've finally got a live one on the line . . . **Jimmie** ("where have you been?") **Fidler** has just about given up radio and looking TV-ward. . . .**Aleen Leslie** actually dreams up her stories for "Date With Judy." When she awakens from a reverie she moves over to the typewriter and reenacts her muse. . . .**Herbert Gordon** and **Tommy Greenhow**, who run the works at Frederic Ziv's plant, are having no trouble getting picture names for their transcription series now that the word's around the payoff is better than live radio and spread over long periods so the tax bite is painless.

## IN CHICAGO . . .

**Art Hein**, formerly with the A&P Tea Co., joined CBS-WBBM as sales service chief, replacing **Bob Wold** who's been shifted to the WBBM local sales staff. . . .**Howard Coleman** added to the Chi NBC press department. . . .**Betty Bryan** is new WIND staff warbler with **Peggy Murdoch** checking off. . . **Clair Trevor** and **Ray Milland** due in Oct. 19 to tape an installment of NBC's "Hollywood Star Playhouse" at the American Bakers Assn. convention. ABA bankrolls the series. . . . Zenith Radio Corp. sales during September set a new record, with sales during the third quarter running $22,115,000 over the same period last year. . . .**Milton Bliss** new agriculture rep on the NBC sales crew after a hitch with the Wisconsin state extension service. . . .Candy Pack aboard **Earl Nightingale's** WGN chatter session with three weekly participations. . . .WLS chief gabber **Jack Holden** going into his 22nd year with the Prairie Farmer station. . . .**Frank Worth**, Coast musical director, in for a visit with Windy City radio friends. . . .**Karl H. Foesten** named sales manager at Bell & Howell. . . .**Judith Waller**, Chi NBC education director, guestspeaks before the Professional and Business Women dinner Monday night (13). . . .Singers **Nancy Carr, Thomas L. Thomas** and **Miriam Stewart** will warble the leads on WGN-Mutual's "Chicago Theatre of the Air's" version of the "Song of Norway" Saturday night (11). . . .Erie Clothing taking a 15-minute bite of **Josh Brady's** new 150 Saturday a.m. disk show on WBBM. . . .Chi NBC press chief **Chet Campbell** off on a week's vacation. . . .Chi Motor Club lifting the tab on **Robert Hurleigh's** Tuesday and Thursday 6:15 p.m. newscasts via WGN.

## IN SAN FRANCISCO . . .

**Dean Maddox** beamed his "Amateur Hour" from the Mark Hopkins for the windup of the Saints and Sinners milk fund drive. . . .**Gracie Allen** tripped home for a quick visit . . .KSFO's **Wally King** tallied 10 years as a local deejay. . . .**Ray Hackett** taking his KCBS band into the St. Francis Mural Room for three weeks. He'll be followed by **Freddy Martin**, minus **Merv Griffin**, the local boy who's been signed by Warners. . . .**Nick Nicholson** moving from KROW to KNBC to do a late evening platter-chatter cross the board . . .KROW's **Jack Grant** to Gotham for a sales-pitching junket. . . .New KCBS faces: **Miriam Garland, Eleanor Baldwin**. . . Deejay **Russ Coglin**, in Washington for a TV hearing, penned home: "The FCC means 'Federal Communication Commission'—not 'Forget Coglin's Capers'."

## IN PITTSBURGH . . .

**Mike Andrews** has checked back into the WCAE continuity department after a two-year stretch in the Army. . .**Lisa Smith** is the new receptionist at WMCK. She's the wife of Rev. Walter Smith, pastor of McKeesport's Church of Christ. . . .Duquesne Brewing Co. brought in **Helen Gillette**, Annie the waitress on "The Plainclothes Man," for the opening show on its new "Show Time" teevee series. She worked with **Harold V. Cohen**, the regular m.c. of "The Starlight Revue" segment of the rotating programs. . . .**Armand Belli** and **Howard Jackson** have been added to the KDKA sales staff. . . .**Jay Michael** has added another hour of platter-spinning on WCAE, 6 to 7 Sunday evenings in the slot formerly held down by Wilkens Jewelry Co.'s Amateur Hour, which has

(Continued on page 48)

### DREW PEARSON
**15 Mins.; Sun., 6 p.m.**
**CARTER PRODUCTS**
**ABC, from Hollywood**
(*Ted Bates*)

With Walter Winchell back on the air, Drew Pearson, who had held down WW's 9 p.m. Sunday slot, returned to his 6 p.m. berth Sunday (5). It was his usual air-column, consisting of short, terse items—on the national and international scenes. In contrast to WW, who rapped the D.C. administration, Pearson fired his salvoes at Nixon and Eisenhower. He commented on the meeting between McCarthy and Ike after which the GOP Presidential candidate supposedly revised his Wisconsin talk. Syndicated columnist also leveled a blast at Nixon's fund.

In his crystal-balling segment (his predictions are announced as 85% accurate), Pearson said that the Soviet Ambassador to Washington would be asked to leave. That although his polls show Ike ahead in popularity on a national basis, several key Southern states would remain in the Democratic column; and that the courts would order Los Angeles officials to go ahead with a housing project or face contempt charges.

Gabber charged that the press is "blacking out" some pro-Administration stories, and cited an L. A. daily for not carrying a Truman speech and dropping two columns by Walter Lippmann. Because of the "blackout," he declared, he'd do his best to bring buried stories to his listeners. What be came up with was interesting, although not earth-shaking. It was breezily delivered, with an aura of coming from confidential sources. Carter Products plugs its Rise shave cream, Arrid and Liver Pills.

*Bril.*

### STEVE ALLEN
**With Louis Armstrong, Velma Middleton, Johnny Johnston, Johnny Mercer, Kay Armen, Hal Simms, Jerry Shard Trio**
**Producer-director: Al Span**
**60 Mins., Sat., 9:30 p.m.**
**Sustaining**
**CBS, from N. Y.**

Steve Allen has devised an informal Saturday night set of transcribed proceedings which should attract a good quota of listeners, Allen has had so many shows on both radio and tele as to have attracted what could be a permanent clientele. As in his other programs, he's the mainstay of the session, and as Allen goes so goes the show.

On opening night of this stanza, an entertaining show was taped. Allen was in top form. The lines flew around nicely. He attained a fine air of informality and with aid of some good guests hit it off extremely well.

The guest retinue included a taped shot of Louis Armstrong and Velma Middleton. The Satchmo is one of the most ingratiating performers around. He's one of those staples that gain strength with the years, and he's reached the stage where his followers will take anything he has to offer.

Others in the guest lineup included Johnny Johnston, Johnny Mercer and Kay Armen, all of whom made for some bright spots. Allen his some bright lines in his interviews. At times it sounded as though his subjects might have been plants, but no matter, the verbiage was funny.

*Jose.*

### PRUDENCE PENNY SHOW
**With Eileen Burr, Jean Myers, Jerry Cole, Others**
**30 Mins.; Thurs., 1 p.m.**
**ALBANY TIMES-UNION**
**WRGB, Schenectady**

The Albany Times-Union "Prudence Penny," Eileen Burr, is teaming with Jean Myers, now of the society staff and formerly featured on a department store block over WRGB, and Jerry Coyle, of General Electric Co. station, in the third year of this women's and public service program. Show focuses attention on features which appear in the Hearst paper the next day. It is also used as medium for sale of products. Advertising arrangement with the sponsor does not emerge too clearly, although surely handled.

One of the program changes spots Mrs. Myers, who substituted for Mrs. Burr part of last season, as hostess. Intelligent, articulate and well informed, Mr. Myers registers nicely if not spectacularly.

Mrs. Burr, who displays improvement in projectability despite a dryness of speech, prepares tastetempting dishes. Coyle's light, kidding, mildly obtuse manner (about food) lifts the program; he proves it's nice to have a man around.

*Jaco.*

### EDDIE CANTOR SHOW
**Producer: Archie Scott**
**30 Mins.; Thurs., 9:30 p.m.**
**Sustaining**
**NBC, from Hollywood**

Eddie Cantor's disk jockey stanza returned to NBC's airlanes Thursday (2) after a brief summer respite. Fact that the veteran comic was in the hosp didn't affect his preem, since the stint is taped in advance.

Cantor had an intriguing theme on which to peg his platters: the teaming up of celebs who ordinarily don't wax together. Items were: Bob Hope and Jane Russell tunefully doing "Am I In Love?" from their flick, "Son of Paleface;" Danny Kaye, Jimmy Durante, Groucho Marx and Jane Wyman joining for fun on "Blackstrap Molasses;" Tony Martin and Dinah Shore's sock blending on "The Kissing Song;" and the Bing Crosby-Al Jolson solid duet on "Alexander's Ragtime Band." It was a topdrawer selection, not only easy on the ears but also prodding the imagination.

Cantor intros the sides with anecdota about the artists: quips Durante made at the track, Hope's antics on the Par lot, etc. Some of the yarns were familiar to fans, but for the most part they were interesting sidelights on men (and women) Cantor knows personally He also works in some trailers for NBC radio programs.

Platter spinning sessions, generally speaking, haven't clicked on the webs as they have on indie outlets, but this actually is not a disk jockey program. It is Cantor reminiscing, with the tunes an added fillip.

*Bril.*

### JUNIOR MISS
**With Barbara Whiting, Gale Gordon, Peggy Knudsen, Beverly Wills, Sarah Selby, Myra Marsh, Gil Stratton, Jr.**
**Writer-director: Hank Garson**
**30 Mins.; Thurs., 8:30 p.m.**
**Sustaining**
**CBS, from Hollywood**

"Junior Miss," a longterm extension of the Sally Benson characters, is back on CBS after a two-year hiatus and in a new cream time that aims at a wider audience which it should get in a hurry. It had previously been sponsor-berthed on Saturday mornings, when its appeal was largely teenager.

In making the transition, the initialer seemed to tip off an approach that takes some of the accent from the title role and spreads the situations around to give the program a wider base. With Barbara Whiting again in the name position, show is further plussed by an intact cast, all of whom perform their chores with obvious zest, to raise the laugh meter on the skillfully wrought Hank Garson script. Garson doubles on direction with a fine sense of pace and timing in exploiting every possible facet of the goings-on in the Graves family. And the goings-on in this taped tapestry of family life are plenty, the bow show encompassing the trials and tribulations anent an age of telephones, radio, TV and refrigerators. Father Graves was the butt of most of the laff-laden framework. and he supplied a nice quota of chuckles himself. Score one up for "Junior Miss" on its welcome return.

*Trau.*

### SEARCH THAT NEVER ENDS
**(The Naked Heart)**
**With Ralph Bell, Vicki Vola, Luis Van Rooten, Arnold Robertson; Jackson Beck, narrator**
**Producer-director: Sherman H. Dryer**
**Writers: Judith & David Bublick**
**25 Mins., Tues., 9:05 p.m.**
**MBS, from New York**

Sherman H. Dryer, who was kudosed in the past for his documentary airers, "Exploring the Unknown," has another meritorius series in "The Search That Never Ends." Dramas slotted for the current Dryer run will cover the latest in medical achievements, as well as health, community and economic problems confronting the public today. It's a wide scope, but Dryer has demonstrated that his documentary pattern can blend entertainment and educational values for clicko impact.

Series teed off Tuesday (30) with "The Naked Heart," scripted by Judith and David Bublick. Yarn dealt with the development of heart x-ray technique and although, at times, it skidded over technical terms, making it difficult for the layman to savvy, the drama was well constructed and held the dialer's ear throughout.

Dryer, who's at the production-direction helm, kept the show at an even keel and got top performances out of the slick cast, headed by Ralph Bell, Vicki Vola, Luis Van Rooten and Arnold Robertson. Separate scenes were knit together by Jackson Beck's deft narrative chore.

*Gros.*

### MEET CORLISS ARCHER
**With Janet Waldo, Irene Tedrow, Fred Shields, Sam Edwards; John Hiestand, announcer; Felix Mills Orch**
**Producer: Harfield Weedin**
**Director: Harry Kronman**
**Writer: Jery Adelman**
**30 Mins.; Fri., 9:30 p.m.**
**ELECTRIC LIGHT COS.**
**ABC, from Hollywood**
(*N. W. Ayer*)

"Meet Corliss Archer" returned to ABC, after its 13-week hiatus, in a new slot, Friday at 9:30 p.m. Following "Ozzie and Harriet," the Jim Saphier package (based on F. Hugh Herbert's characters) should do extremely well, since both shows will form a block of topflight situation slanted for the family trade.

Kickoff edition Friday (3) found the Archers back from their summer vacation, with teen-age Corliss much taken by a wealthy girl she had met. Rich kid put in another appearance while traveling from her mother in the east to her divorced father on the Coast. In order to impress her friend, Corliss banished her boyfriend Dexter from the premises and tried to get her parents to put on the dog. The broadcast ended, of course, with Corliss learning that "money isn't everything" and that a happy home and a devoted beau count for more. Situation was nicely handled, with Mrs. Archer saying that she wouldn't punish her daughter but would let her punish herself.

Some of the gags didn't get over, particularly in the opening portion, but the overall situation had warm overtones and a pleasing touch. Cast, which has worked together for a long stretch, does well. It includes Janet Waldo as Corliss, Irene Tedrow and Fred Shields as her folks and Sam Edwards as Dexter (in the preem effort the latter was less scatterbrained than in past seasons). Commercials, per usual, plug the "business-managed, privately-owned" light and power companies. There are local cut-ins for the regional utilities picking up the tab.

*Bril.*

### U.N.—ON THE RECORD
**Producer: Helen J. Sioussat**
**15 Mins.; Sat., 6:15 p.m.**
**Sustaining**
**CBS, from New York**

Produced for CBS Radio by the United Nations Radio Division, "U.N.—On the Record" returned to the air Saturday (4) to start its fifth season of news about the United Nations and notables associated with the organization Saturday's transcribed kickoff was a quiet quarter-hour since the script merely set the stage for the opening of the U.N. General Assembly next Tuesday (14).

Basic principles and objectives of the U.N. were recalled by recorded excerpts from addresses by such international leaders as Britain's former Prime Minister Clement Attlee, Russia's Andre Vishinsky, America's Gen. Marshall and France's Robert Schumann, among others.

A more contemporary note was sounded via a description of the new U.N. General Assembly Bldg. in midtown New York. Just how the new meeting hall came into being was explained by architect Wallace K. Harrison. Withal, this initial stanza in the new "U.N.—On the Record" series represented a good wrapup of the situation on the eve of the General Assembly's resumption.

*Gilb.*

## Radio Follow-Up

**Bob Hope** cleverly trailerized his pic, "Son of Paleface," and his supporting appearance at the Paramount, New York, Oct. 1, and whetted curiosity for his NBC television dates on behalf of Colgate and his daytime NBC radio "hustling" for Jello, midst gales of laughter on Arthur Godfrey's show via CBS the same morning.

Hope machine-gunned guffaws from Godfrey, the latter's cast and the studio audience, as he commented on his recent trip to England and Scotland, Bing Crosby, "Paleface" and the new season's radio-TV schedule. Some of the gags had been worked on and other quips sounded as though ad libbed. but the all-over routine was fast and funny.

After Hope left, Godfrey commented on "the screwball's" lightning fast brain, adding, "He is a great guy and a wonderful entertainer.

*Jaco.*

### THE RAILROAD HOUR
**With Gordon MacRae, Dorothy Kirsten; Carmen Dragon orch; Norman Luboff, choral conductor; Marvin Miller, announcer**
**Producer: Murray Bolen**
**Writers: Jerry Lawrence, Robert E. Lee**
**30 Mins.; Mon., 8 p.m.**
**ASSN. OF AMERICAN RAILROADS**
**NBC, from Hollywood**
(*Benton & Bowles*)

NBC's "Railroad Hour" launched its fifth successive year Monday night (6) with every indication that the show will prove as successful as it has in previous seasons. With Gordon MacRae as permanent star, emphasis is again to be on light opera and operettas and, despite the inability to inject much story matter into the half-hour condensations, the music involved in such productions is easily enough to keep listeners happy.

On the new season's preem, MacRae teamed with Dorothy Kirsten to give a fine going-over to the tunes from Sigmund Romberg's "Maytime." With seven songs delivered by the duo during the show, scripters Jerry Lawrence and Robert E. Lee had little chance to build much of a story but managed to follow the book of the original show closely enough to build an okay background for the tunes. Finale, with the grandchildren of the two stars supposedly digging up their buried jewel cask, failed to come off but it was the only weak spot in an otherwise enjoyable production.

MacRae and Miss Kirsten were both in fine voice, teaming solidly on such near-classics as "Sweetheart," "Will You Remember," etc. They were more than adequate in whatever straight thesping was required. Chorus, under the direction of Norman Luboff, backed them competently and Carmen Dragon, conducting the orch, provided excellent musical backing. Show clicked off smoothly under the production aegis of Murray Bolen.

Plugs for the Assn. of American Railroads, delivered straightforwardly by announcer Marvin Miller, pointed up the service aspects of the various rail organizations.

*Stal.*

### INVITATION TO LEARNING
**(War and Peace)**
**With Dr. Lyman Bryson; Margaret Webster, Andre Mikolopoulos, guests**
**Producer: Dr. George Crothers**
**25 Mins.: Sun., 11:35 a.m.**
**Sustaining**
**CBS, from N. Y.**

New 13-week series on CBS' "Invitation to Learning," which preemed Sunday (5), will comprise a discussion of the great books in literature on the subject of war and peace, under that title. This is a weighty subject, but Sunday's (5) preem started off happily on a light note, in a discussion of a play instead of a book, Aristophanes' "Lysistrata."

It was a charming program, in a literate, amusing half-hour of interesting talk by a couple of witty, informed people. Guests were actress-director Margaret Webster and Greek scholar Andre Mikolopoulos. Latter was particularly impressive, carrying major share of the conversational ball, for an illuminating session. Dr. Lyman Bryson, associated with the airer since its inception in 1940, was a modest, effacing chairman.

Talk discussed the 2,360-year-old "Lysistrata" not only as an antiwar treatise, but as the amusing social comedy it also was. Thought was expressed that you can't make a joke out of war, especially when your country's losing, and that most attempts to laugh war out of existence have failed. That didn't minimize the importance of the play, which has managed to survive these many years and still be staged.

The social comedy side—the angle about femmes denying themselves to their men until the latter foreswore war—got most of the discussion. Miss Webster thought the primitive joke went on too long, and that was why the play bored her. Mikolopoulos, on the other hand, warmly defended the play on that score. Obscenity to others was normal biological fun to him. In its original Greek, he said, the play has direct descriptions of amorous fun that he finds in good taste, and that were inoffensive to ancient Greeks, but are frowned on now due to modern puritanical attitudes.

Refreshing, literate talk made for a stimulating half-hour of discussion, to spark the new series to a fine start.

*Bron.*

### HERE'S MORGAN
**With Henry Morgan, guests**
**Director: Jerry Fritz**
**180 Mins.; Mon.-thru-Sun., midnite**
**Participating**
**WMGM, New York**

In a radio career that dates back prewar—interlarded with quondam TV tactics—Henry Morgan has bounced back into focus time and again after many a skirmish on the ramparts. If his special attitude on (1) the numerous sponsors he has magnetized and (2) the world at large has put him into aqua caliente more often than not, at least his witticisms have run good interference for the criticisms.

True, a cancellation or an option not picked up, as per the Morgan history, do not help the exchequer. Apparently this comedical citizen likes his acknowledged status of giant killer, leveler of stuffed shirts, a man who sticks to his torpedoes. He can lash out with a rapier tongue, but always or nearly always with the true jester's objective—chuckles, eyebrow-lifting, upper echelon humor.

The comic is one of the most opinionated pliers of his trade in show biz, with sardonic wit that betimes can mow 'em down. He also can be extremely hearty and engagingly impudent amid the bursting bombs, as witness some of the gab he's exuding on his new Monday-through-Sunday, midnite to 3 a.m. show from Hutton's West 51st St. eatery, under the generic tag of "Here's Morgan." In his longevity niche for the stayer-uppers he has pitted himself against veteran stalwarts Barry Gray (WMCA) and Art Ford's "Milkman's Matinee" (latter on WNEW to 5 a.m.).

Morgan is about as different from that twain as anything that can be imagined. Indication of the first couple of his night hawkings is that he will leave commentating, pontificating and deejaying to them and engage himself largely in carving the roast. On the teeoff (29), for instance, he spun but one record during the first hour, a Margaret Whiting "Blue Boy" pleasantry from Billy Rose's '35 "Jumbo." A tipoff here was Morgan's observation that he intended to play lotsa showtunes.

What gave the opener its tremendous impact was his boffo series of exchanges with guest Fred Allen in 20-odd minutes that rank among the slickest badinage that radio has heard in years and remindful of Morgan's couple of guest shots on Allen's NBC program a few semesters ago. Everything fell into hilarious place in this clickola tandem that encompassed repartee, anecdotage, tall ribbing and articulate pieces of business. Morgan broke it up here and there with bits on his mythical parakeet, Sam, who could almost be seen.

Between times, Morgan got on the phone with the monology stuff, flung out the gauntlet on Stuhmer's Bread (which should popularize that product in a hurry) or threw in some stilettos on the restaurant itself. Though Allen is tough for anyone to follow in the guest lineup, Morgan had another hypo session via Norman Dine, who runs the Sleep Shop at Lewis & Conger. This Dine gent immediately proceeded to wallop over, with Morgan as feeder. Dine thought the program to this point was "sufficiently irritating" to help his firm sell more reclining equipment. He called it "progressive beducation." Morgan never did let Dine play out his teaser on "the bed as a sanctuary." The laughs came frequently for a winning stanza.

Morgan's banter with Peter Donald brought the show to the 1 a.m. mark, when even conscientious reviewers must lay me down. The hour's picture was enough to indicate that Morgan's latest try is way up there on the gabbery lists. He should corral a large quota of savvy night owlers once the word gets around.

*Trau.*

### DIAL DETECTIVE
**With Paul Flanigan**
**50 Mins.; Mon.-thru Fri., 4:05 p.m.**
**WTRY, Troy**

Catchy title applies to a clever gimmick for spotlighting WTRY local and CBS shows, on a program which is a variation of Paul Flanigan's "Record Man" deejay matinee. He makes three telephone calls on each block to women forwarding numbers, questioning them as to name and/or time of a particular feature. Clues are given where type of show is not tabbed. Winners receive prizes, tieups with merchants.

Femme dialers anxious to hit the jackpot must study program log or listen to air output closely—which is a shrewd way of promoting the WTRY habit. On the last block caught, Flanigan queried about time slots for three daily five-minute weather reports, a feature instituted 48 hours before. A Troy housewife—Schenectady and Duanesburg were also buzzed— came in on the nose.

*Jaco.*

# . . . and awaaaaay

We're off with the strongest schedule in CBS Television history—all the well-established favorites plus some exciting new ones to beat our record of last season: the highest average rating of all the networks.

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**THE CBS TELEVISION NETWORK**

**HEAVEN FOR BETSY**
**With Jack Lemmon and Cynthia Stone**
**Writer: Russ Beggs**
**Director: Richard Linkroum**
**15 Mins., Tues.-Thurs., 7:45 p.m.**
**Lever Bros.**
**CBS-TV, from New York**
*(McCann-Erickson)*

Jack Lemmon and Cynthia Stone, who projected themselves as a likable pair on the ill-fated Frances Langford-Don Ameche daytime entry on ABC-TV last year, are now starred in a new twice-weekly quarter-hour evening series for Lever Bros., called "Heaven For Betsy." It's out of the "Claudia" school of light-hearted-youthful-marital comedy designed to showcase the "tiny problems so typical of newly married couples," as the CBS-TV press release has it.

"Tiny" perhaps is the word that best suggests the thinness and fragile quality of the format and content. Oddly enough, "Betsy" betrays some painstaking production, both in the designing and sets, and some skillful direction. It obviously entails a hefty expenditure on the part of the sponsor. But unfortunately it's all dissipated by the flimsiness of the saga of Pete and Betsy Bell of Maple View Park. At the pace achieved in the skimpy vignette (of Pete Bell installing a TV set antenna) as revealed on the second (Thurs.) installment, it'll probably take years to actually cultivate a fondness for Betsy and her spouse.

Certainly within the framework of a 15-minute format, the comedy, the drama (or whatever else one wishes to project), has to be more intense than this. "Betsy" is too content to ride along on its shallow dialog. It has to be yocked up —but plenty. The Lemmons fulfill their obligation toward the show, but there isn't much show to speak of. *Rose.*

**FREE RIDE**
**With Elaine Sheppard, guests**
**Producers: Norman Kuhne, Sol Panitz**
**Director: Carl Degen**
**30 Mins., Sat., 5 p.m.**
**Sustaining**
**WNBW, Washington**

This is an interview show with a novel twist and an eye filling emcee. Capitalizing on reputation for color of town's large corps of cab drivers, show features a panel of cabbies, a guest of the day, a current topic of interest, and a taxi motif on sets and language.

General idea of show is a sound one. Concentrating on one topic each week, questions center around cabbie's experience with subject and their opinions. For example, on last week's show, a panel of three vet drivers for town's leading taxi chain swapped anecdotes and got into a heated verbal battle on the relative merits of the World Series contenders. All three vets had played pro baseball in their young days, so had not only the average American's passion for the sport, but unusually extensive backgrounds as well.

Elaine Sheppard, former film player, now married to an Army officer stationed here, makes a fetching, if at times stilted, moderator. Too obviously reading from prepared notes, Miss Sheppard sometimes slows things up. However, this is a mechanical detail that can be ironed out by practice. On the credit side of the Sheppard technique, is her way of deliberately backgrounding herself. She tosses the ball and, unlike many of her male counterparts, she lets her guest team carry it with a minimum of interference from her. As a result, debate tends to have a spontaneous quality.

An interesting sidelight of show caught, for example, was a session of reminiscences of celebs the trio of drivers had carried in their cabs. Teed off by a question on famous baseball fares, discussion trailed off into side lines, and such names as Joe Di Maggio, Anna May Wong, Wallace Beery, and Hedy Lamarr were injected into show. One driver told how Mickey Rooney made a ride from Union Station memorable by standing on the seat and gabbing all the way. Such anecdotes are gravy and add special color and interest to show.

Guest of the day, a standard feature of show, was capital insurance broker Bill Werber, a former Big League player who had competed in the World Series of '39 and '40. His appearance sparked the discussion and lent authenticity to the baseball background.

Camera work is deft, and the Sheppard enunciation and voice is pleasant and clear. Show needs a swifter pace before it can compete for network time, but seems a safe bet for a local sponsor. *Lowe.*

**GULF PLAYHOUSE**
**(Double By-Line)**
**With Dennis O'Keefe, Nina Foch, William Harrigan, Frank McHugh, Joy Hodges, Bob Burland, Haydee Rolton, Sam Alexander, Karl Lukas, Charles Jordan; Oscar Bradley orch**
**Producer-director: Frank K. Telford**
**Writer: Don Ettlinger**
**30 Mins., Fri., 8:30 p.m.**
**GULF OIL**
**NBC-TV, from N.Y.**
*(Y&R)*

Gulf is offering a new half-hour dramatic series as replacement for "We The People" in the Friday night at 8:30 slot on NBC-TV. Judging by script on the initialer (3), however, series will need a hypo to lift it out of the routine class.

Opener, "Double By-Line," which could have been a good human interest story about the problems or rivalries of a husband-and-wife newspaper team, proved instead to be a hoked-up farcical melo, with stock characters and situations, and performances to match. Yarn had the marital team as byliners on rival dailies, with the wife constantly scooping hubby on stories, and the latter's managing editor riding him plenty because of it.

The two are domestically very happy, but hubby eventually walks out on wifey when she won't quit her job and save him embarrassment. There are a couple of tearfull barroom scenes, before wifey decides to quit to save her man and her marriage. Then comes the chance for him (with her assist) to capture a noted criminal, which insures his job and gets her back to an old job on the paper with him.

Situations were telegraphed constantly, while the cast played the drama out broadly and hectically, with little attempt to make the characters tick. Dennis O'Keefe was the wide-eyed husband reporter, and Nina Foch his tearful, flighty wife. William Harrigan played the apoplectic managing editor in similar vein. Frank McHugh brought some integrity and warmth to the role of the sympathetic photographer-friend of the family.

Show gave evidence of hurried or careless preparation. Once, when camera had to pan to a clock, a technician's arm reached out hastily to turn the hands to the proper time, but not before viewers got a full look at it. There were a couple of very unflattering closeups of some femmes, too. *Bron.*

**MY FRIEND IRMA**
**With Marie Wilson, Cathy Lewis, Sid Tomack, others**
**Producer: Nat Perrin**
**Director: Richard Whorf**
**Writers: John Greene, Jay Somers**
**30 Mins.; Fri., 8:30 p.m.**
**R. J. REYNOLDS CO.**
**CBS-TV, from Hollywood**
*(William Esty)*

CBS-TV's new streamlined Television City in Hollywood had a "sneak preview" last Friday night as "My Friend Irma" became the first program to originate from the plant at Beverly and Fairfax, and millions must have been impressed with the slides of what the finished City will look like, as slides preceded "Irma" on the show. Formal opening of Television City is Nov. 15.

As for "Irma," the initialer was disappointing, and didn't measure up to standards set by this Cy Howard creation in the past. Relying on incredible situations for laughs, the show fails to draw more than chuckles, while many of the situations were so far-fetched they didn't even rate polite laughter from the studio audience. Writers John Greene and Jay Sommers didn't do right by Marie Wilson and Cathy Lewis.

Irma becomes interested in reincarnation after a more-than-silly scene in a museum. When her girl friend is in a plane forced down in a storm, Irma immediately figures she's dead, and a cat which has come to her door must be her reincarnated friend, Irma having been told those who passed to the great beyond often come back in feline form. This leads to some rather asinine lines and situations which just don't hit the jackpot. To no one's surprise, the girl friend turns up safe and sound, after all Irma's purring over the cat.

This hodgepodge of unbelievability fails to show Marie Wilson at her best as Irma, nor Cathy Lewis as the g.f. Sid Tomack, Brooks West, Gloria Gordon, and Donald McBride are competent in supporting roles.

Richard Whorf's direction keeps it moving, although he has little to work with script-wise. Producer Nat Perrin missed the mark on this one. Lud Gluskin's music backing satisfactory. Cavalier ciggie commercials are okay. *Daku.*

## Tele Follow-Up Comment

NBC used a stack of aces to open formally its new TV studios in Burbank, Cal., Saturday night (4), in a special "All-Star Revue," but there must have been a joker in the pile. It was a crowded show of names, but the overall result was disappointing. It was a question of teaming too many names without the right elements of programming or production to project them.

A notable example was limiting Jimmy Durante to the finale, in which he recited a brief, meaningless lyric. It was a complete waste of talent. An active Durante would have been a terrif lift and the show's saver at this point. Rosalind Russell as a hostess flounced around and generally deported as if she were undecided whether to be Bea Lillie or Tallulah, but she wound up being recognized anyway.

Red Skelton was on at the beginning in a filmed sequence that was meaningless, and Harpo Marx suffered through two unfunny appearances. Dinah Shore in a pair of song interludes could have been presented with a little more imagination. Her singing merited better staging. Phil Harris resorted to his standard "This Is What I Like About the South," after some old jokes with Milton Berle, who planed out to help in the preem ceremonies.

Of the names on the show it was Berle and George Jessel who came off best, though the latter was allotted too little time. Projecting Jessel and Durante into the spotlight they should have had, along with the brisk pace given the program during Berle's gagging interludes, was exactly what this layout needed, along with special material to do justice to something as obviously important as the opening of NBC's new studios.

As the hostess, Miss Russell sashayed on stage at the opening to cut the ribbon and throw the switch that, for the show's purposes, officially opened the big studio. Miss Russell had a lyric to match the occasion, which she did a little too coyly, with much of the lyric incomprehensible because of her failure to project.

"How does it feel to be next to a great comedian," Berle asked Miss Russell.

"I'll see when Phil Harris gets here," was her retort.

Which gives an idea of the jokes.

Then, too, Berle should have been better informed when he pulled the one about Rita and Aly reconciling. The newsprints the night before told of how they've split again.

Jessel made his first appearance 15 minutes before the final curtain, in a few moments with Miss Russell and then in his familiar telephone bit. He proceeded to show in the couple of minutes that he was on why he can win friends and influence audiences. Even his walkoff had an element of showmanship stamped all over it. He had a four-word message for the audience, but it told much more. "Eddie is much better," he said.

The old vaude bit of the soprano whose gown is sheared to shreds by the comic, while she's intoning her operatics, was one of the Harpo Marx contributions, but the latter failed to do it effectively. It lacked the pace and comedy value that Will Mahoney has given it for years.

Of the supporting people, Nelle Fisher & Jerry Ross, formerly of NBC's "Show of Shows," terped their way effectively through a shoeshop number. Otherwise, the program had the advantage of some showgirl beauts—though the general production seemed like that of a Madison Square Garden benefit. *Kahn.*

**Ed Sullivan** observed that "The ASCAP Story" is so full and rich that he plans to do more than the two-parter which finaled this past Sunday over CBS-TV, Prexy Otto Harbach, from the audience, readily acquiesced. Part II had more substance than the kickoff, with Lauritz Melchior doing a Victor Herbert oldie, following the 73-year-old Fritzi Scheff's "Kiss Me Again"; Vaughn Monroe's group vocalized a Vincent Youmans med-

(Continued on page 46)

**DOUBLE OR NOTHING**
**With Bert Parks, Bob Williams, announcer; Ivan Ditmars, musical director**
**Producer: Walt Framer**
**Director: Rai Purdy**
**Writers: Elroy Schwartz, Lenore Miller, Mervyn Framer**
**30 Mins.; Mon., Wed., Fri., 2 p.m.**
**CAMPBELL SOUPS**
**CBS-TV, from N. Y.**
*(Ward-Wheelock)*

Video version of "Double or Nothing," with Bert Parks at the helm, is another example or TV taking up where radio left off. It's the usual supercharged quizzer that's proved marketable on AM, especially during the daytime, and may well entice hausfraus who like their tele fare simple, direct and noisy. That it'll also leave some of the gals cold is the gamble daytime bankrollers have consistently taken down through the years on radio with similar formats and with apparently satisfactory returns.

As unveiled on the preem (6), five contestants are led up to Host Parks and asked questions in various categories. Each time they hit a correct reply, they get the option of shooting the works. Three right answers and they get to sit in for the sweepstakes jackpot. Everyone got by the prelim rounds but missed the final query, with the boodle going over to the next show. Questions were simple, guests no gigglier than usual and Parks was loaded with enthusiasm.

Production was clean on the initialer but with plenty of sponsor identities in evidence. Some of the queries were sight questions, such as showing pix or objects connected with categories.

Both film and live blurbs were used, with Bob Williams doing a good job on the latter. *Dave.*

**SEMINAR**
**With Prof. Donald N. Bigelow, students**
**Producers: Erik Barnouw, Jack Pacey, Dorothy Oshlag**
**Director: Alex Segal**
**30 Mins.; Sat., 7 p.m.**
**ABC-TV, from New York**

Communications Materials Center of Columbia U. Press and ABC have a public service series which is certain to win critical and educational laurels in "Seminar." Video cameras and mikes are eavesdropping and peeping in on an actual course in American civilization, with the set-owners invited to participate on their own; the syllabus is available and exam papers will be graded gratis.

Importance of the stanza is that it is on the college level, with an integrated theme in studying the contributions made to American thought by figures such as St. Augustine, Calvin, James Madison, Marx and Engels, Freud, de Tocqueville, Hamilton, John Locke, Adam Smith and Harriet Beecher Stowe.

The seminar is conducted at a round table with 11 students kicking around one of the classic books under the guidance of Prof. Donald N. Bigelow. Latter makes a fine moderator, using a Socratic method, drawing out the students' views with sharp questions. He has, at times, a humble approach, putting forth his own opinions on a tentative basis; and at other times tautly tells a participant to avoid a side issue. His flashes of humor spark the gab, as when one femme read at length from Toynbee's "Civilization on Trial," the tome under discussion, and Bigelow quipped, "Are you going to read the whole book?"

The students represented a fair cross-section, including a Negro, a Siamese and an Austrian student and three women. They gave a critical analysis of Toynbee's thesis on the rise and fall of civilizations, stressing his mystical interpretation of history and pointing out that his out-sized collection of "facts" actually was slanted research to bolster his own spiritual hypothesis. Next week's subject, incidentally, will deal with a materialist interpretation of history, the Marx-Engels "Communist Manifesto" — century-old book which relates to the news via the Soviet Communist Party congress.

This proved an informative and stimulating show. However, the pace set by Bigelow was rapid-fire and some of the points may have been lost on viewers who may not have read Toynbee recently, or at all. Eventual expansion of the airer to a full hour might eliminate this need for speed and compression.

"Seminar" was given excellent production with Alex Segal (megger on the late "Celanese Theatre" and a quondam teacher himself) exhibiting a sure touch in the staging and camerawork. Telecast started and wound with a striking overhead shot of the round table. Lensing was effective throughout and switching was on the button. Artwork on the titles and credits was distinguished. All in all, a classroom show with class. *Bril.*

**DONALD O'CONNOR SHOW**
**(Colgate Comedy Hour)**
**With Broderick Crawford, Ben Blue, Lisa Kirk, Sid Miller, Andy Clyde, Chester Conklin, Eddie Gribbon; Al Goodman orch**
**Producer-director: Ernest Glucksman**
**Writers: Sid Kuller, Miller**
**60 Mins.; Sun. (5), 8 p.m.**
**COLGATE**
**NBC-TV, from Hollywood**
*(Sherman & Marquette; Ted Bates)*

Lacklustre material placing emphasis on slapstick and contrived routines resulted in a disappointing Donald O'Connor "Comedy Hour" Sunday night (5) via NBC-TV. Only socko production was the finale, reminiscent of the O'Connor who established himself as a video topliner on the same program last year.

Opening hodgepodge had little to recommend it, with a good deal of talent wasted. Opening takeoff on silent pix featured silent screen thesps Andy Clyde, Chester Conklin and Eddie Gribbon. It had some chuckles, but was overlong. Ben Blue picked the pace up with a skit where he played a butler, but this also disintegrated into sheer slapstick, ending with a cake being tossed in a bit player's face. O'Connor and Sid Miller teamed on their song-writing stint to approach the previous standard, turning out neat carbons of pop vocalists, probably the best being the essaying of Marlene Dietrich and Rosemary Clooney dueting "Cut the Mustard" and the Bell Sisters on "Bermuda." Sketch with Broderick Crawford was anemic material-wise, with the film star forced to speak some silly lines in another example of good talent tossed down the drain. Finale, O'Connor's patter with Scatman Crothers, led into a boffo production number set in the Hollywood Bowl, with O'Connor singing and hoofing "Fascinating Rhythm." Lisa Kirk gave the show a much-needed lift, vocalizing a pair of pop tunes in socko style.

Producer-director Ernest Glucksman failed to marshall and make good use of talent in the loosely-put together collection of acts, and the writing by Sid Kuller and Miller didn't help. Al Goodman's music backing was fine, and so was choreography by Louis Dapron and Willeta Smith.

Show was originally scheduled for airing on the Coast at 5 p.m., which would have put it on eastern stations at 8 o'clock. Union trouble, however, forced a delay until 8 p.m. Coast time, so that eastern viewers did not see the show. *Daku.*

**DARK OF NIGHT**
**With Bruno Wick, Joseph Holland, Grant Sullivan, others**
**Producer-director: Frank Bunetta**
**Writer: George Lowther**
**30 Mins.; Fri., 8:30 p.m.**
**Sustaining**
**DuMont, from N.Y.**

DuMont, which came up with a real sleeper last season in its Bishop Fulton J. Sheen show, may have another one in this new "Dark of Night" series—and one which, unlike the bishop's program, has good commercial possibilities. It's a dramatic series but one in which the entire action takes place on actual remote locations in and around N.Y.

That "on location" idea for TV is not new, but it's never been used as effectively as producer-director Frank Bunetta did on the DuMont show. (NBC-TV's first post-midnight series embraced remote dramatics several months back, while Franklin Schaffner did a story from a N.Y. subway barn on CBS-TV's "Ford Theatre" two years ago). Perhaps TV technically was not up to the job on those previous attempts, but Bunetta's work came off extremely well. There were some technical flubbs, such as a heavy wind creating considerable mike static, but these are things which are easily corrected.

What DuMont must strive for now is better scripting and, probably, a heftier sustaining budget which would provide for more rehearsal time so that the actors wouldn't fluff their lines. On the initialer, which took place on board the new Navy troop ship, Geiger, the cast was miscueing all over the place. And, while the story held interest, it was a little too pat and, in some spots, incredible, to bear much impact. George Lowther script told of the ship's captain forced to slow his return to N.Y., where his wife lay dying, because of a hurricane in his path, with a less credible subplot about a D.P. on his way to the U.S. trying to jump overboard because of his obsession that the ship was really manned by Gestapo agents. Grant Sullivan, as the ship's first officer, and Joseph Holland, as the captain, fared best in the cast. *Stal.*

### TWO FOR THE MONEY

**With Herb Shriner, Dr. Mason Gross, Milton De Lugg orch, contestants; Dennis James, announcer**
**Producers: Mark Goodson, Bill Todman**
**Director: Jerome Schnur**
**30 Mins.; Tues., 10 p.m.**
**OLD GOLD**
**NBC-TV, from N.Y.**
*(Lennen & Mitchell)*

Goodson & Todman, the ubiquitous packagers, have wrapped a parcel in "Two for the Money" that could easily come under the heading of "Go for Broke." And Old Gold, with its aptly phrased "treat instead of a treatment" pitch, is the playboy of the piece, tossing out the lettuce. Operating strictly in character through all this mint-sized julep is Herb Shriner, the Hoosier humorist out of Ohio who can be expected to hypo the proceedings with his disarming wit. He does.

"Two for the Money" was originally whipped up for Fred Allen who ankled upon medico's orders. Shriner, like Allen, knows how to wring a good line or anecedote out of a contestant's background without being caught with his cliches showing, or bloodthirstily pursuing the standard joke route from the Joe Miller compilation.

He is completely relaxed. As star of the show, you know he's there, but he's almost unobtrusive, putting in a smartie here and there to step up the session between quiz portions. But there's no mistaking his true function—that of a placid looking individual with a crackerbarrel mien who's in there with a bit of arsenic-dipped raconteurage when the occasion demands.

The contestants would almost be props were it not for the Old Golden Fleece. Three sets of mixed pairs (not related) are each engaged in a ditto number of rounds, each round being limited to 15 seconds with the second intervals punctuated by a beep signal. During each period they are rewarded for each correct answer to questions fashioned by Dr. Mason Gross (Rutgers U.), such as naming capitals of Europe, countries of South America, etc.

Dr. Gross also judges the answers pronto, with a miss stopping the round. In the first period, the duos start with $5 for each correct answer and the total won becomes the prize for each correct response in the second round, which in turn progresses for the final set-to.

Curiously, no hoopla attended the boodle—no business about how the money would be spent, ad nauseam. There were no "easy" queries, especially considering the time limit. It's surprising how few persons can name a majority of Supreme Court justices, or film actors whose surnames begin with "C."

Commercials are standard with OG via the dancing cig pack and matchbook and Dennis James in his conversation pieces. End tag is for Embassy Cigarets. Aural portion of show becomes the radio program over NBC, starting this week. *Trau.*

### DOWN YOU GO

**With Bergan Evans, Toni Gilman, Carmelita Pope, Fran Coughlin, Robert Breen**
**Producer: Gail Compton**
**Director: Barry McKinley**
**30 Mins.: Fri., 9:30 p.m. (CST)**
**CARTER PRODUCTS**
**DuMont, from Chicago**
*(SSC&B, Bates)*

"Down You Go" is a clear cut example of the importance of the emcee and the rostrum personalities to a panel show. Pegged on a simple word building game, this WGN-originated DuMont program which unfurled the Carter Products banner Friday night (3) gets its spark from the heady hosting by Northwestern U prof Bergan Evans and the patter byplay of the sharp quartet around the table. End product is an adult divertissement that may be expected to continue to win favor with the increasingly critical tele audience.

The DYG device has the panel filling out phrases sent in by the viewers. The phrases are completed letter by letter on a visual "work sheet." Guesser who comes up with the wrong letter goes down and the sender gets an extra fin.

Evans furnishes his cohorts with clues, generally via the pun route but consistently witty. And his off-the-cuffers as he leads the group through the game have earned him a rep as a highly adroit gent with the bon mots. Also his panel, composed of Toni Gilman, Carmelita Pope, Fran Coughlin and Robert Breen, has plenty of that necessary brain sparkle.

Overall production trappings for this Louis G. Cowan assembled show are topnotch.

Blurbs were on celluloid and neatly paced. *Dave.*

### HOLLYWOOD OPENING NIGHT

**With William Bendix, Peggy Ann Garner, Gil Stratton, Jr., Jimmy Fidler, others**
**Producer-director: William Corrigan**
**30 Mins.; Mon., 9 p.m.**
**PEARSON PHARMACAL**
**NBC-TV, from Hollywood**
*(Harry B. Cohen)*

NBC is bucking Columbia's "I Love Lucy" with another Hollywood product—but live rather than film. "Hollywood Opening Night" should give the Ball-Arnaz duo some competition. With the marquee names NBC-TV is lining up for its half-hour teleplays, it's highly probable that "Hollywood" will do considerably better than "Lights Out" did last season against "Lucy" and consequently cut into CBS-TV's standout share-of-audience.

Kickoff vehicle Monday (6) was "Terrible Tempered Tolliver," a baseball yarn which cashed in neatly on the current World Series interest. It starred William Bendix as a bull-headed but likeable umpire, with Peggy Ann Garner as his winsome daughter. Plot revolved around the gal's falling in love with a ballplayer (Gil Stratton, Jr.), a superstitious rookie who irked her dad by wearing a rabbit's foot, and other didoes. Brash youth, who took a shine to Miss Garner (seeing her hypoed his batting average), held a club over the ump because he discovered Bendix wears specs and the arbiter was forced to reverse his decision against the lad. It was amusingly done, nicely utilizing diamond lingo and traditions, as woo was pitched and pitcher was wooed to good comic effect.

Production originated from NBC's new studios in Burbank. Thesping was good, with the cast milking a cute comedy script. Staging was smooth, although settings were limited and didn't take advantage of the space the new layout offers. Production was slick, but not up to the standard of the bigleague eastern half-hour dramas. A reason may be the fact the show was done with a live audience.

Program opened with a street scene outside the entrance, as cars and people passed by, and moved to Jimmy Fidler spieling in the lobby to intro the show to simulate an opening night (he also trailerized the next vehicle). Commercials for Ennds (chlorophyll) tablets were integrated into the script by means of a TV ballcast announcer cueing in the plugs. *Bril.*

### THE HOT SEAT

**With Stuart Scheftel, Alistair Cooke, James A. Farley, Harold Stassen**
**Producers: Scheftel, Rocky Wall**
**Director: Robert Doyle**
**30 Mins.; Sun., 7 p.m.**
**ABC-TV, from New York**

"The Hot Seat," which returned to ABC-TV Sunday (5), generates hot interest in current issues; but, more important, it yields more light than heat. The format of this show is stripped down to the essentials to get controversial news figures to amplify, clarify and explain their views—and even to deny news reports as published in the press. Under this setup, a quizzee faces two interrogators, Stuart Scheftel and a guest expert, who confront him with clippings on his statements and actions. That tends to get the discussion down to specifics and out of the realm of airy conjecture. Further, there isn't the confusing cross-chatter which mars some debates.

On the initialer the guest prober was Alistair Cooke, BBC and Manchester Guardian correspondent. In the uneasy chair were James A. Farley, former Democratic national chairman, and Harold E. Stassen, quondam governor of Minnesota. First "victim" was Farley, who backed Stevenson strongly, said he didn't feel Nixon had "fully explained" the $18,000 fund, and added that after a half-dozen visits to Spain he is in favor of aid to Gen. Franco. Second half of the program had Stassen, a GOP proponent, argue that "Gen. Eisenhower is not dominated by any group," that Stevenson's special fund was suspicious and that the Dem Presidential candidate had been "in the same group with Alger Hiss."

There was nothing sensational spilled, but the airer did give some interesting sidelights on the campaign and reveal some facets of these two politicos not too familiar to the public. Scheftel and Cooke didn't throw any fast punches, just some light jabs.

Production is good. It's done in the arena theatre manner, without a set, and with cameras hidden in the darkened studio. That eliminates distracting scenery, as well as cutting the budget and allowing for tight closeups of the participants. However, the lighting (mostly from overhead) was a bit too contrasty and occasionally there were unflattering shadows on the quizzees. *Bril.*

### DENNIS DAY SHOW

**With Cliff Arquette, Hal March, others**
**Producer-Writers: Paul Henning, Stanley Shapiro**
**Director: Joseph Landis**
**Production Supervisor: Joe Bigelow**
**30 Mins., Fri., 8 p.m.**
**RCA**
**NBC-TV, from Hollywood**
*(J. Walter Thompson)*

The new Dennis Day show reflects the "you-gotta-go-situation-comedy" fever that's gripped TV. RCA, which alternated last season with both Day and Ezio Pinza, has settled this season for Day alone. And to "update" him in keeping with the new format trend, he's now rigged out with a complete story line as a young bachelor facing the vicissitudes of life in a Hollywood apartment. Unfortunately, it's too much situation and too little comedy.

The new Dennis Day show, in fact, gave evidence on the preem installment (3) of approximating something in the nature of a male "Irma" comedy. There are the assorted tenants, including a moppet who worships him; the inevitable ham actor, the superintendent, the girl friend, etc. Along the way Day gets a crack at some vocalistics and some mimicry in which, on this specific show, he did a takeoff on Rudolph Valentino in a scene that provided the stanza's top (but all too few) moments.

There's no questioning Day's gifts as one of broadcasting's fine performers, particularly the characterizations and when he's grooved in the right songs. But when these more qualitative aspects are relegated to secondary interest and importance to make way for some sorry continuity and dragged-in props, the result can be pretty disastrous. It would make a lot more sense to let Day play himself, with maximum stress on his distinctive talents—come what may as format.

Cliff Arquette's casting as the superintendent carried with it the only genuine comedy spark. The half-hour could have used a lot more of him. *Rose.*

### THIS IS YOUR LIFE

**With Ralph Edwards, others**
**Producers: Axel Gruenberg, Alfred Paschall**
**Director: Gruenberg**
**30 Mins.; Wed., 10 p.m.**
**HAZEL BISHOP**
**NBC-TV, from Hollywood**
*(Raymond Spector)*

Corny as it is, Ralph Edwards' new video version of his "This Is Your Life" radio series has enough widespread appeal and human interest to draw a respectably-sized audience to this Wednesday night at 10 slot for Hazel Bishop. A no-holds-barred attempt to play on the emotions of emotional viewers, it's the kind of stuff that Edwards does best and, while the intellectuals and more literate-minded setowners won't have much to do with the show, the masses should be right there week after week.

TV version, judging from the initialer last Wednesday night (1), follows closely the format of the AM series. Edwards starts the show by walking through the audience chatting with his customers, then suddenly draws one of them up to the stage where he or she becomes "it" in the re-creation of his life story. On the TV preem, the "it" was a nice old lady, Mrs. Laura Stone, mother of actor Milburn Stone and a fine example of American pioneer stock of the type which helped settle the west in the 1880s and '90s via covered wagon.

While the same show would play well on radio, TV's visual capabilities gave it extra impact, via the constant look of surprise on Mrs. Stone's face as Edwards read her life story from a prepared script and, in turn, paraded out various members of her family and old friends, some of whom she hadn't seen in a number of years. Edwards wisely subdued his usual ebullience, letting the story and real-life cast speak for themselves. Result was a heart-warming, albeit off-the-cob show.

Anne Russell, perennial sales spieler for Hazel Bishop, handled the no-smear-off, no-rub-off pitch capably. Edwards also got in some potent plugs for the sponsor's product and the cosmetic was amply displayed on-camera during the show. *Stal.*

### OPEN HOUSE

**(House by the Side of the Road)**
**Narrator: Harry K. Smith**
**Producer-director; Cal Jones**
**Writer: Smith**
**30 Mins., Wed., 7 p.m.**
**WPTZ, Philadelphia**

The third of WPTZ "firsts," "House by the Side of the Road," took viewers inside a penal institution with a live telecast from the House of Correction. Previously, the station had lensed an operation

(Continued on page 42)

### JACK BENNY SHOW

**With Bob Crosby, Eddie (Rochester) Anderson, Don Wilson, Mahlon Merrick orch**
**Producer-director: Ralph Levy.**
**Associate Producer: Hilliard Marks.**
**Writers: Sam Perrin, George Balzer, Milt Josefsberg, John Tackaberry**
**30 Mins.; Sun., 7:30 p.m.**
**LUCKY STRIKE**
**CBS-TV from Hollywood**
*(BBD&O)*

After but one season in the sight medium as a Lucky Striker every six weeks or so, Jack Benny is now in the enviable position of commanding attention merely by his presence. His previous attempts have established his comic artistry in television with much the same authority that has been concomitant with his aural packages over the years. Not dependent on a jokefest or elaborate production motifs surrounded by a large cast, he can conceivably go on forever. That he is ably backed by such a scripting quartet as Sam Perrin, George Balzer, Milt Josefsberg and John Tackaberry will not hurt his standing. The Benny timing and the savvy Benny manner are the super-socko elements in the comedian's equipment.

Last Sunday's preem (5) was the first of 10 shows Benny will front this season for Lucky Strike. It was a well-knit excursion full of situation pleasantries and a load of laff props to help them along. The pattern's mitt was tipped at the start when Eddie (Rochester) Anderson was discovered in the head man's apartment engaged in long-handled dusting of the place while lazily reclining. He even employed an elongated stick to open the door to an interviewer on the political scene.

This segued into Benny at rehearsal in which slick treatment was given to his one-way conversation with Bob Crosby as Don Wilson sounded the commercial. It was a delightful bit that set up the overall theme—Crosby's dissatisfaction with his contract for TV appearances. Before the full-blown pacting sequence, Crosby piped a neat "You Belong to Me" while seated near the stage apron alongside the orch's harp. In this and the followup, Crosby, who is slated for seven of Benny's 10 outings, showed himself a relaxed performer who can be counted on for a plus on his guestings.

For the end piece in solution of the contract squabble, Benny fortified himself with a fast slug of coke and a water chaser, a rousing swiftie. Rochester brought out additional props, preparing eggs for the master via another long pole which found its way in and out of an invisible kitchen, finally producing the eggs with the gloved end of the long-distance baton.

To break down Crosby's resistance, Benny and Rochester proceeded to convert the apartment into a poorhouse; even the star's snazzy portrait was changed to display him as a poverty stricken character. Under these conditions, Crosby agreed to accept 50 bucks per show. In a quick switch, Crosby's ragamuffin sons and daughters to the number of five came upon the set in succession, causing JB to repent his stinginess and reward Crosby with the originally agreed $500. With the ink hardly dry on the document, Crosby yoo-hooed his frau, who emerged in chichi grooming including a fur coat, to an amazement that only a Benny can panto with terrific impact.

Series is produced and directed by Ralph Levy and Hilliard Marks as associate producer. They're a top team. *Trau.*

### THE McFLANNELS

**Producer: Aubrey Singer**
**30 Mins., Wed. (24), 7:30 p.m.**
**Sustaining**
**BBC, from Glasgow**

TV cameras looked in on a typical rehearsal of "The McFlannels," w.k. Scot radio family, at a big television exhibition in St. Andrew's Halls, Glasgow. Thespers were caught reading their radio scripts, cameras also giving closeup of megger Archie P. Lee directing the rehearsal from the radio control-room. Authoress of the weekly series, Mrs. Helen W. Pryde, was interviewed by senior Scot announcer Alastair McIntyre, and told how the series (which deals with a homely West of Scotland family) originated.

Program had a dull patch in the middle, when only a radio set was seen on the screen, ostensibly to show contrast between sound and vision effects. It had average viewing entertainment. *Gord.*

### WALTER WINCHELL

**Producer-director: Charles Dubin**
**15 Mins.; Sun., 6:45 p.m.**
**GRUEN WATCH**
**ABC-TV, from New York**
*(McCann-Erickson)*

The showmanship that is Winchell pays off in person.

The hoopla, color and excitement that pervades the ether via a Winchell newscast is enhanced, if anything, by the visualization of the Gruen clocks around the globe; the clickety-clack of the manual telegraph key and the arm-gestures he throws when he cues for the overseas signals.

The same Winchellian manner which has distinguished him from the orthodox newscasts is accented on his TV debut. Unlike the AM pattern, the visual values on TV may create a need for a sprightlier presentation by all telenewscasters than has been the case until Winchell, producer Charles Dubin & Co. evidenced that there can be something more to the news periods than the AutoCue, Teleprompter, and kindred techniques. Winchell, of course, is more than the average "15 minutes of the latest news" because he is permitted positive editorial opinion and strong views on politics, personalities and problems than is the case usually.

A personable gent off and on, Winchell looks the real-life "Front Page" character that he is. Gray hat turned up, shirt loose at the collar, and necktie becoming more askew as the proceedings pace forward, he reads his news flashes in a natural manner. An experiment to do it via AutoCue was wisely discarded during the dry runs but the "editorial" sees him with his glasses off, full-facing the cameras and speaking his weekly piece with aid of the prompting device.

The camera work is as effective as the general production investiture, the lensing taking him from several angles, and all effectively. The Paris, Moscow, Oslo, Cairo and Berlin timepieces, with their respective time zones, and constantly flashing the Gruen trademark, is a natural and automatic commercial for the sponsor which, originally, was to have been the alternate weekly bankroller but is seemingly making an intensive Xmas biz drive. Lizbeth Scott's midsection and finale commercials (filmed) have an "until Oct. 31" bargain pricetag gimmick which should tell the sponsors pronto on their in-person Sunday night newsbow's impact.

Winchell coincidentally resumed his usual 9 p.m. Sunday night radio for the same sponsor after an enforced layoff because of illness. Incidentally, as all hands expected, Winchell repeated some of his flashes on AM, two hours after his TVcast, but that didn't minimize the excitement and appeal on both fronts. As also expected, the traditional Sunday-at-9 spot permits for later flashes, denials, corrections, and the like. He experienced his first qualification by rightly mentioning the racetrack which he erratumed earlier.

Winchell will make Sunday at 6:45 the same "must" evening spot as he has done over the years with his trademarked 9 p.m. *Abel.*

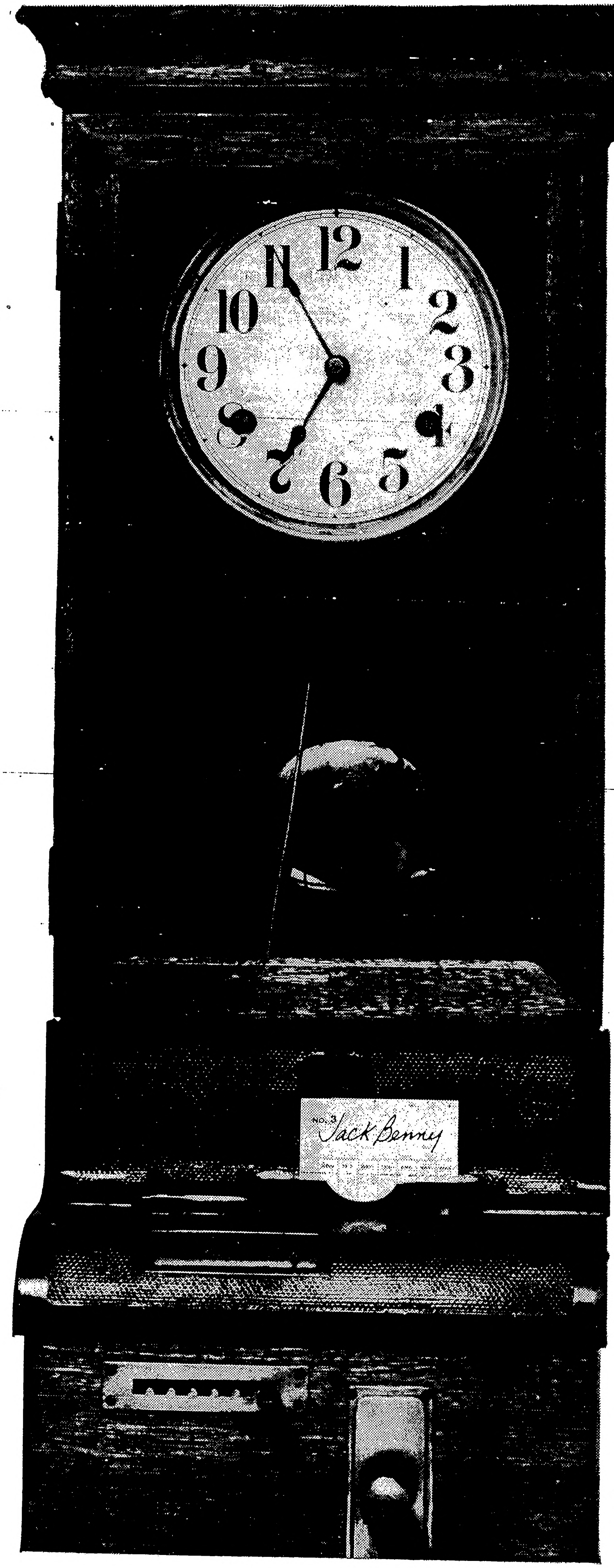
### LIVE AND LET LIVE

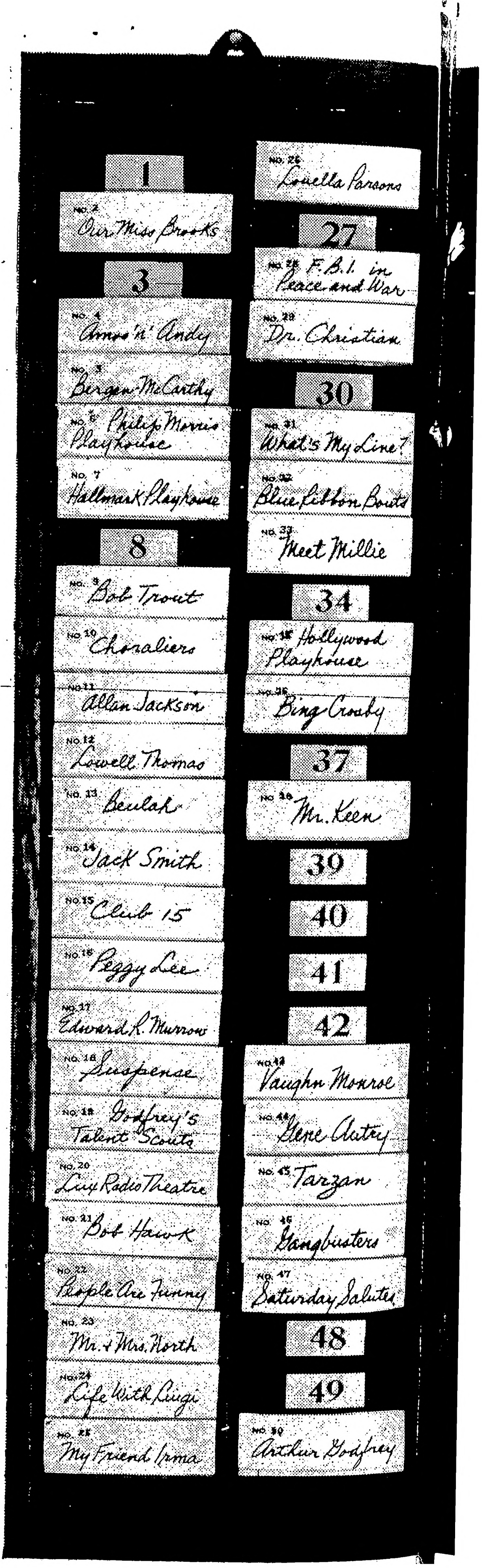
**With Ann Holland, guests**
**Producer: Ann Holland**
**Director: Bob Jones**
**30 Mins.; Tues., 9:30 p.m.**
**WBAL-TV, Baltimore**

This series of half-hour public service airings in cooperation with the University of Maryland, has built a big following on its down-to-earth discussions of medical problems as it affects the laymen and professional as well. Utilizing outstanding figures in the medical, dental and pharmaceutical life of Baltimore, plus additional personnel and patients from the University Hospital and its clinics a wide variety of subjects has been covered.

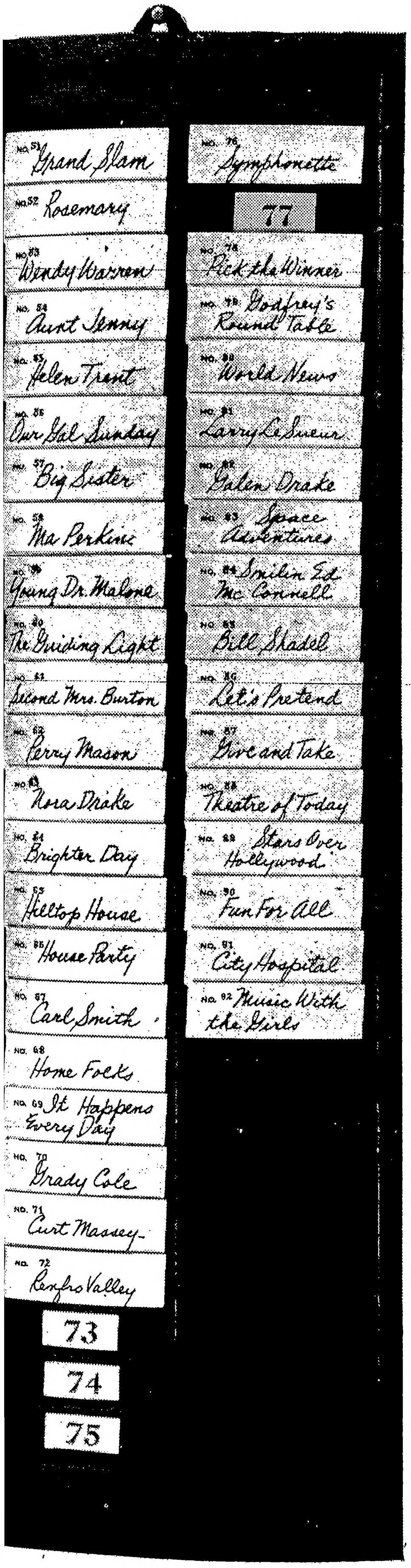
Current discussion of allergies, hay fever, etc., with actual projection of skin reactions, made for a clear-cut understanding of this subject and previous airings of such problems as heart attacks, dental malformations, and difficulties with hearing and seeing should help clarify popular misconceptions about these problems and serve to alleviate fear and terror.

It's all down to earth and smartly broken up by pictures, charts and in many cases, by actual people shown before, during and after their problems have been clearly defined. Medicos and lecturers are switched around and kept fairly brief. Not all of these are telegenic or paragons of crisp, clear and unfrightened speech, but they come through on the average and everybody likes to hear about their operations or pet ailments. This show tells it. There's good pacing by Ann Holland, who also organizes the weekly setup.
*Burm.*


NO. 3 Jack Benny


1
NO. 2 Our Miss Brooks
3
NO. 4 Amos 'n' Andy
NO. 5 Bergen-McCarthy
NO. 6 Philip Morris Playhouse
NO. 7 Hallmark Playhouse
8
NO. 9 Bob Trout
NO. 10 Choraliers
NO. 11 Allan Jackson
NO. 12 Lowell Thomas
NO. 13 Beulah
NO. 14 Jack Smith
NO. 15 Club 15
NO. 16 Peggy Lee
NO. 17 Edward R. Murrow
NO. 18 Suspense
NO. 19 Godfrey's Talent Scouts
NO. 20 Lux Radio Theatre
NO. 21 Bob Hawk
NO. 22 People Are Funny
NO. 23 Mr. & Mrs. North
NO. 24 Life With Luigi
NO. 25 My Friend Irma
NO. 26 Louella Parsons
27
NO. 28 F.B.I. in Peace and War
NO. 29 Dr. Christian
30
NO. 31 What's My Line?
NO. 32 Blue Ribbon Bouts
NO. 33 Meet Millie
34
NO. 35 Hollywood Playhouse
NO. 36 Bing Crosby
37
NO. 38 Mr. Keen
39
40
41
42
NO. 43 Vaughn Monroe
NO. 44 Gene Autry
NO. 45 Tarzan
NO. 46 Gangbusters
NO. 47 Saturday Salutes
48
49
NO. 50 Arthur Godfrey

# THEY'RE ALL BACK


NO. 51 Grand Slam
NO. 52 Rosemary
NO. 53 Wendy Warren
NO. 54 Aunt Jenny
NO. 55 Helen Trent
NO. 56 Our Gal Sunday
NO. 57 Big Sister
NO. 58 Ma Perkins
NO. 59 Young Dr. Malone
NO. 60 The Guiding Light
NO. 61 Second Mrs. Burton
NO. 62 Perry Mason
NO. 63 Nora Drake
NO. 64 Brighter Day
NO. 65 Hilltop House
NO. 66 House Party
NO. 67 Carl Smith
NO. 68 Home Folks
NO. 69 It Happens Every Day
NO. 70 Grady Cole
NO. 71 Curt Massey
NO. 72 Renfro Valley
73
74
75
NO. 76 Symphonette
77
NO. 78 Pick the Winner
NO. 79 Godfrey's Round Table
NO. 80 World News
NO. 81 Larry LeSueur
NO. 82 Galen Drake
NO. 83 Space Adventures
NO. 84 Smilin Ed McConnell
NO. 85 Bill Shadel
NO. 86 Let's Pretend
NO. 87 Give and Take
NO. 88 Theatre of Today
NO. 89 Stars Over Hollywood
NO. 90 Fun For All
NO. 91 City Hospital
NO. 92 Music With the Girls

## *...and out front with the customers*

You might easily picture this time clock in stores all over the country. And with the same names. For Benny, Bergen, Crosby, Godfrey, and company have started a new fall season on CBS Radio. And they're giving their greatest performances not only in 43 million homes and 27 million cars—but as salesmen behind counters from coast to coast.

*There's no sales force like them*—for selling more things to more people in more places...

It makes a difference that so many of the leading shows are heard on the same network. (More of them are on CBS Radio than on all other networks combined.) For they bring *all* the network's sponsors into a main stream of customer traffic. They create the best *locations* in all advertising.

For this reason 25 per cent more time is sponsored on CBS Radio than on any other network. And the time-slots still available have all the "crowd" advantages of stores next to Macy's or Gimbel's.

Around the clock CBS Radio's star attractions assure the greatest carry-over of listeners from show to show...the largest average audience... the lowest advertising cost.

You too can be out front with the customers on the **CBS RADIO NETWORK**

NOTE: *Sunday, 2:30 to 4:00 pm (Slot 77) has just been filled by the New York Philharmonic-Symphony for Willys-Overland Motors, Inc.*

# Television Reviews

Continued from page 39

in progress and made a tour of Independence Hall.

The House of Correction has a prison population of 800—narcotic addicts, vagrants, juvenile delinquents, psychotics, etc. — all of whom are short termers, the top sentence being two years. Physically, however, it is designed as a maximum security institution. WPTZ sent out a crew of 17, with four cameras and covered the main cell block, the mess hall, dispensary, chapel, hospital and other focal points.

Presented in semi-documentary fashion in cooperation with the Prison Welfare Department, the purpose of the teletour was educational and not an expose. But the need for reforms became evident in the questions by Smith and the answers from the superintendent and a member of the Welfare Board. The interviews brought out evidence of crowding, insufficient staff, mixing of juveniles with older prisoners at feeding, the feeble-minded and epileptic waiting for admission to State institutions and the minimum social service facilities.

Besides the views of the stone exterior and the barred windows, the long cell blocks, such casual references as locked in a 7, unlocked at 7, established locale and mood. Smith interviewed two inmates. A teenager, whose voice only was heard, and who was in for driving a car without a license. The youth had no interest in the World Series, he said. The camera played upon the body and nervous hands of the other interview subject, an alcoholic—a plumber who never worked at it. There was a verbal jolt in the man's acceptance of being locked up 38 times in 20 years. Interviews sounded unrehearsed, although some social service sentiment seeped into the vagrant's summary of his condition: "maybe things would be different if there was a job or something to look forward to."

Smith closed with the plea for rehabilitation and urged that inmates should not be left in a "crucible of crime." Musical background and script were good.

*Gagh.*

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**SUPER CIRCUS**
**With Mary Hartline, Claude Kirchner, Cliff Soubier, Nick Francis, Bardie Patton, Bernie Hoffman; Don Francisco, Los Robertos, Mandos Sisters; Bruce Chase orch**
**Producer: Phil Patton**
**Director: Edward Skotch**
**Writer: Bill Adams**
**60 Mins.; Sun., 4 p.m. CST**
**KELLOG, MARS**
**ABC-TV, from Chicago**
(*Burnett*)

"Super Circus," ABC-TV's Sunday afternoon anchor going into its fifth year, is a good example of a show that has kept pace with the technical improvements of the medium. The Kellogg Co. came aboard Sept. 28 as the first-half tenant, joing Mars, sponsors of the last half. New bankroller was welcomed with a realistic new background layout and just enough format changes to give the 60-minute simulated tanbark display a refurbished look.

Basic circus formula still prevails, as does the open-valved enthusiasm of emcee-ringmaster Claude Kirchner, the offbeat baton waving of Mary Hartline and the cued hysteria of the studio audience kids. Outside vaude routines are still featured (three were used this time) but more and more emphasis is being placed on animal acts and the antics of the show's regular trio of clowns — Cliff Soubier, Bardie Patton and Nick Francis.

Changes seem to be in the right right direction. First, cutback in outside turns means that those that are used may be somewhat more costly. And it saves more time for the beasts and clowns.

Comic troupe, headed up by vet showman Cliff Soubier, is rightly given more to do. The group's "Hot Air Force" enlistment sequence, with an assist from Miss Hartline, was a laugh-exciting bundle of sight gags that played off especially well for the moppets setside at home. It looks like a wise move by producer Phil Patton in giving the three funny men more space for development and identification.

Another addition is the newly launched baton twirling contest. First entry was a cute eight-year-old lass.

Pro talent was topgrade and rounded out the hour nicely. Slack wire prancer Don Francisco got the festivities off to a lively start. Los Robertos came on midway for some fancy dual juggling, and the clincher was provided by the two Mandos Sisters with their upstairs acrobatics on a revolving anchor.

The two clients left no doubt as to who was paying the bills. Plugs for the cereal and candy bars were frequent and direct. Slugging selling job was done by the cast regulars.

*Dave.*

---

**HERMAN HICKMAN SHOW**
**With Rex Marshall, announcer; others**
**Producer: George Foley**
**Director: Don Hillman**
**15 Mins.; Fri., 7 p.m.**
**GENERAL CIGAR CO.**
**NBC-TV, from N. Y.**
(*Donahue & Coe*)

Herman Hickman, who gave up his job as head coach at Yale in order to devote his entire time to TV, probably made a wise choice. Yale's football chances this year look none too good, while Hickman's video chances, judging from the preem of his new show last Friday night (3), seem excellent. And that's really switching jobs while the switching is good.

Hickman broke in on TV as a permanent panelist on CBS-TVs' "Celebrity Time" (now defunct), surprising viewers with his erudition and wit. He displays the same qualities on it, since he's talking sports, which is his trade. Format of the show is extremely simple, with a group of unidentified sportswriters supposedly interviewing the rotund Hickman in his office, which gives him the chance to spin stories, expound on football, predict scores, etc.

Whether the questions were prepared in advance or not, some of them on the preem were loaded. Thus, one writer queried Hickman on reports that he had been fired from his Yale job (which he denied), and another asked him who was the best player he had ever coached (it was Glenn Davis of Army, which is surprising in view of the fact that Hickman is still a grid consultant at Yale). Through it all, he gave out with that grin almost as wide as he is, that hefty laugh, etc., all of which have brought him his "jovial" tag.

Since the show is sponsored by General Cigar, with whom Hickman has a contract, both he and announcer Rex Marshall sport cigars throughout the performance. One question, on how he, as a trainer of youth, could endorse a cigar, gave him a chance for a neat integrated plug and Marshall handled the usual pitching chores competently. This stanza is another of those for which NBC had trouble clearing stations, and it's too bad that football fans in those markets which refused to clear for Hickman won't get a chance to see him.

*Stal.*

---

**THE STORY BEHIND WONDER DRUGS**
**With Dr. Robert L. Swain, moderator; Dr. E. E. Leuallen, Graydon L. Walker, Marty H. Sasmor, Rose Fried**
**Producer: Mike Jablons**
**Director: Arnold Knox**
**30 Mins.; Thurs.; 12:45 p.m.**
**Sustaining**
**DuMont, from New York**

Pharmaceutical Council of Greater New York and the DuMont net collaborated in presenting a special half-hour show called "The Story Behind Wonder Drugs" on Thursday (2). It was beamed in conjunction with the Fifth Annual Professional Show and Trade Exhibit of the PCGNY held at the Hotel Statler Oct. 1-3.

No doubt the story behind wonder drugs is a fascinating one. But unfortunately it was told on this program in a dry and mechanical manner. For the format provided for a panel of four experts in the pharmaceutical field over which Dr. Robert L. Swain, editor of Drug Topics, presided as moderator.

Panelites included Dr. E. E. Leuallen, dean of the Columbia U. College of Pharmacy; Graydon L. Walker, sales director for Parke, Davis & Co.; Marty H. Sasmor, a PCGNY exec, and Rose Fried, chief pharmacist of Womens Hospital, N.Y. Each read a paper discussing wonder drugs insofar as his own field was concerned.

While the papers were informative, they also were repetitious, indicating that little advance preparation had been made to scrutinize the contents. Session took on more movement when an eight-minute film was thrown on the screen to show how antibiotics reach commercial production at an E. R. Squibb plant.

But even with the film tossed in, "The Story Behind Wonder Drugs" emerged as a disappointment. For it was a mistake to rely upon dry papers to tell the history of penicillin, aureomycin, etc. via a visual medium. A script written especially for the occasion plus good production could have done a much better job with the subject at hand. It would have cost more, too.

*Gilb.*

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**TRASH OR TREASURE**
**With Sigmund Rothschild, Nelson Case, others**
**30 Mins., Wed., 9:30 p.m.**
**Sustaining**
**WABD, N. Y.**

"Trash or Treasure" is a show that should entice virtually every class of viewer, especially those that make hobbies out of attending auction sales or rummaging through the antique shops.

Format is fairly simple, An article is brought in for appraisal by Sigmund Rothsehild, who appears to have an encyclopedic knowledge of a variety of subjects. His appraisals seem to indicate that he can set up shop in the antique district and dole out evaluations for a fee. He speaks interestingly of the points that enter into his appraisals, tells why an item should be valuable and, at the same time, why others have lost right to a pretentious price-tag.

Nelson Case interviews those seeking Rothschild's advice, seeking out info on price, origin and other vital statistics of the item under discussion. As an added gimmick, those that seek advice are asked to appraise a series of articles on display and their evaluations are compared with actual price.

It's an interesting show that can perform a valuable personal service for many.

*Jose.*

## L'ville AFTRA Elects

Louisville, Oct. 7.

At the annual meeting of Louisville Local, American Federation of Television and Radio Artists held last week, Ray Shelton of WHAS was elected prez.

Other officers named were Carl Shook, WKYW, vice-pres., Beecher Frank, WKLO, treasurer; Rosemary Reddens, WAVE, secretary, and Ray Halloran, WAVE, board member.

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His Original Sidewalk Radio Swaps Show for
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"HAVE YOU GOT IT?"
The High Silk Hatted Sidewalk Swaptioneer Is Back Again with His Silver Dollars, and His Hilarious Hi-Jinks Rarin' to Be Televised Like "STRIKE IT RICH", "THE BIG PAYOFF" & "DOUBLE OR NOTHING"
"HAVE YOU GOT IT?"
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| | |
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| KFMB-TV | San Diego |
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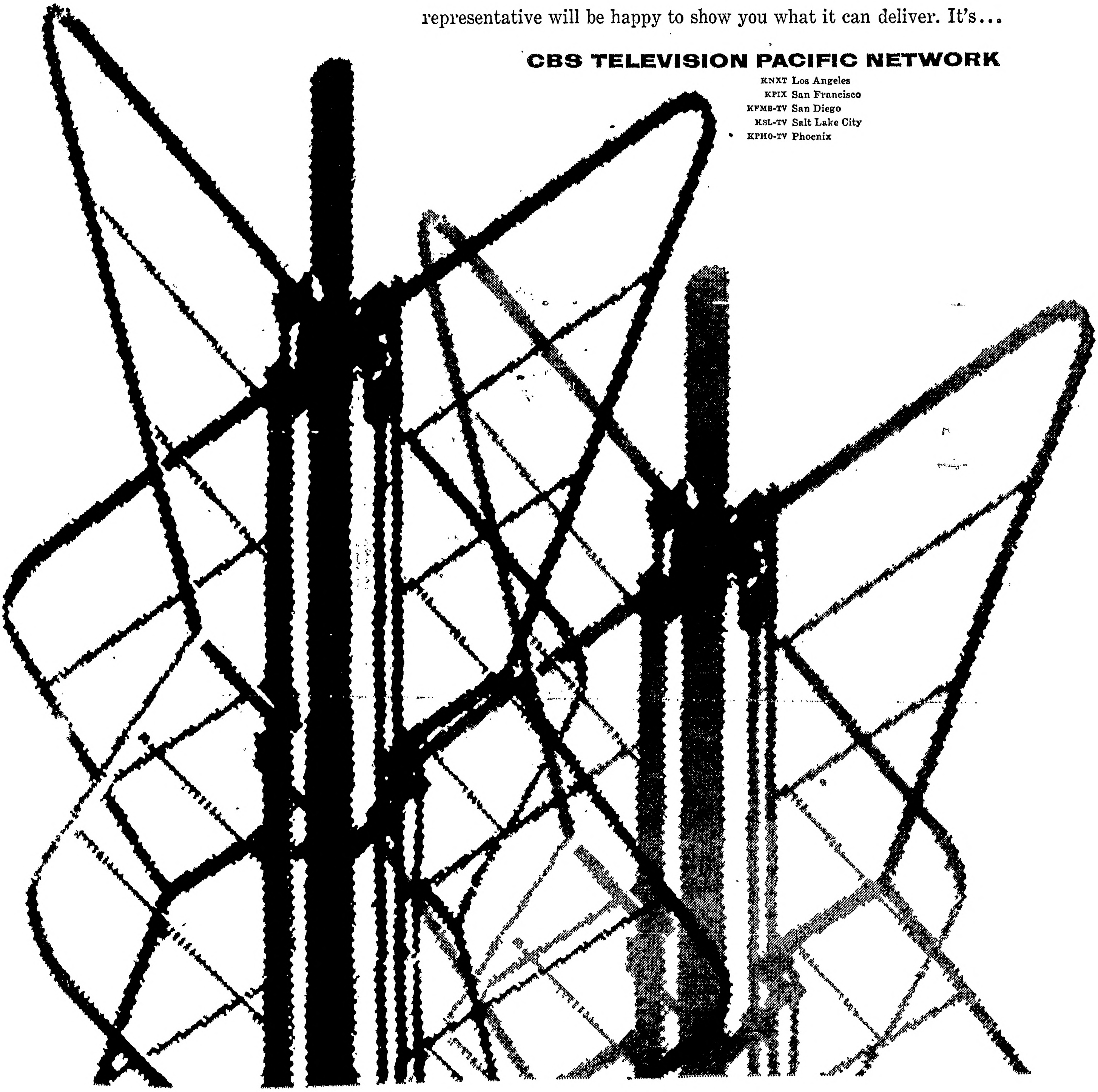
| KPHO-TV | Phoenix |



# Television Chatter

## New York

Whodunit writer **Mickey Spillane** guesting on DuMont's "Author Meets the Critics" tomorrow night (Thurs.), when the show shifts to a new 10 o'clock slot . . . Comic **Jackie Kannon** guesting on CBS' "This Is Show Business" Sunday night (12) . . .American Research Bureau opened new sales and service offices in N. Y., with **Jack Gross** in charge . . . After four months around the country with the CBS-TV City model, the net's public relations staffer **Arthur Perles** flew to Europe Friday (3) with his wife on a vacation, visiting Paris and then Spain . . . **Norman S. Brett** named sales promotion chief for DuMont. He was formerly with the Mervin & Jesse Levine agency . . . **Jerry Landay,** formerly an announcer and coordinator with WSYR-TV, Syracuse, joined Teleprompter Corp. in N. Y. as a supervisor . . . **George Wolf,** director of AM-TV production for Foote, Cone & Belding, off to Miami with his wife for a brief vacation.

FCC Commissioner **Frieda B. Hennock,** President **Harold E. Stassen** of the U. of Pennsylvania and ~~President Buell~~ **Gallagher** of City College of N. Y. will discuss "How Can We Best Use Mass Media to Further Education?" on "It's a Problem" over NBC-TV Friday (10).

NBC-TV producer **Caroline Burke's** review of "The Quick Brown Fox," by Lawrence Schoonover, a cloak-and-dagger type novel laid in the canyons of Madison Ave., will appear in the Oct. 18 issue of Saturday Review. Miss Burke pans this ad-venture story which pans the ad business.

## Hollywood

**Ed Kemmer** of ABC-TV's "Space Patrol" returned over the weekend from Reading, Pa., where he attended his father's funeral services. . . . **Tom Belcher,** out of the Army, returned to KNBH as TV director . . . **Drew Pearson** originated his TV-AM newscasts from Hollywood over the weekend. . . . **Tom Hatten** joins KTLA as staff announcer . . . Italian Swiss Colony wine picks up tab on Monday night movie on KLAC-TV . . . **James M. Gaines,** v.p. in charge of NBC's o. and o. stations, here on a brief trip . . . TV producer-actor **Jerry Franks** back for upcoming Coast assignments, after two years in N. Y. . . , Oct. 25 is date for four-channel telethon for City of Hope, over KTLA, KNBH, KTTV and KLAC-TV. . . . TV producer **Al Burton** and troupe of 18 skied to Fort Huachuca, Ariz., to entertain at base . . . **Mayor Fletcher Bowron** guested on preem show of "Andy Kelly Presents," on KECA-TV . . . **Bob Hiestand** named night supervisor at KTTV . . . United Sewing Machine Stores angeling Noontime Movie on KECA-TV . . . **Ken Grauer** joins **Dorothy Gardiner** on KTLA's "Handy Hints" show.

## Chicago

**Burr Tillstrom** and his "Kukla, Fran & Ollie" crew notch their 5th birthday on the TV channels Sunday (12) with their regular NBC-TV show for RCA Victor which has been identified with KFO since it broke in as a local program on WBKB back in 1947. . . . **Clark Davis,** ~~**Jerry Sperling** and~~ **Ellen Scott** have moved their mimic skits to WGN-TV for a daily half-hour ride. . . . **Reinald Werrenrath** producing WNBQ's new morning entry, "Ding Dong School," targeted at the pre-school set. . . . **Jim Moran,** Hudson dealer and emcee of his own tele shows, honored by the City of Hope for his pub-service activities in behalf of the hospital. . . . Auto Painting Corp. has picked up Consolidated TV's "All American Game of the Week" for Wednesday night beamings on WENR-TV. Grid films were shot by Sportsvision with **Jack Drees** narrating. Deal was set by **Stuart Dawson,** Consolidated's midwest sales rep. . . . General Cigar Corp. handed **Tom Duggan** a 13-week renewal on the Monday and Friday segs of his "Lets Look At Sports" on WNBQ. . . . Hannah & Hogg Vintage Wines bankrolling a 15-minute Saturday afternoon football scoreboard on WBKB. . . . **Ernie Simon's** planned sidewalk interview show via WGN-TV from the Chi Trib's Nathan Hale Court has been scratched but his morning variety show bowed as scheduled Monday (6). . . . Tuesday edition of moppet-angled "King Galico" vidpic series on WNBQ sold to New Era Potatoe Chips.

## San Francisco

**Harry Von Zell** commuting hitherward to emcee new "Stars of Tomorrow" show on KRON, Saturdays . . . **John Bradley,** KHJ-TV, Hollywood, sales rep, moved here to set up permanent office at KFRC, local Don Lee outlet . . . **Harry Owens** skied in to boost the local United Crusade campaign. and set the scene for his returning TV show . . . **Elena Zelayeta,** blind philosopher-cook, readying a series for KGO-TV, beginning Oct. 13 . . . **Lee Giroux's** "San Francisco at Night" folds following Cirque Room show (13) . . . President Truman beamed to the nation (4) from the local Cow Palace . . . Bay area TV set census reached 448,000, nearly double the number a year ago . . . Hurtado Bros, preparing a TV musicale . . . Ford dealers bought the "Abbott and Costello" TV films for KPIX lensing . . . **Ben Alexander,** ex-local, now voicing **Frank Smith,** partner of Sergeant Joe Friday on "Dragnet" . . . **Dave McElhatton** added to KRON's announcing staff . . . Local Boy Scouts swarming through all radio-TV shows for their own "get-out-the vote" campaign.

# Orrin Tucker Sells KLUF Back to Cloughs

Galveston, Oct. 7.

The FCC has granted the reassignment of the license of KLUF, AM-FM, from Orrin Tucker to George Roy Clough, Helen Clough, LeRoy D. Clough and Braden E. Clough. Tucker, the band leader, purchased the outlets from the Cloughs.

George and Helen Clough were majority stockholders while LeRoy and Braden Clough were minority stockholders. LeRoy D. Clough is engineer of the outlets; Braden E. Clough is traffic manager and program director.

Transfer involves cancellation of a $90,000 note.

# Inside Stuff—Television

NBC-TV's early-bird "Today" show will screen a contraband newsreel clip some day this week, sneaked by an NBC camera crew in Paris of Jose Ferrer in the "abbreviated legs" makeup he sports for his currently-shooting "Moulin Rouge" film. Woolf brothers and execs of Romulus Films (Sam Spiegel, John Huston and Ferrer), who are coproducing the feature, had banned all such shots on the grounds that they would be "too shocking."

NBC-TV execs in N.Y. this week said they knew the clips had been taken but that they didn't know when they would arrive in N.Y. to be inserted in the "Today" show. Pictures of Ferrer in the makeup (he plays the role of the late Henri Toulouse-Lautrec in the picture) received a spread in Life magazine two weeks ago.

NBC today (Wed.) received the "Best of All Industry Grand Award" for its 1952 TV direct mail campaign, from the Direct Mail Advertising Assn. at the outfit's annual conference in Washington. NBC also received separate awards for the best mail advertising in radio and in TV.

Awards were based on the web's promotion use of both radio and video, which is supervised by Rudd Lawrence, director of promotion, planning and development for both media.

Bruce Stauderman, program supervisor at WXEL, Cleveland, has been spending a fortnight in Manhattan lining up production ideas and gimmicks for the new downtown studios of that station. Formerly located about 10 miles from central Cleveland the main studios and executive staff will now be in a former film house. Stauderman was also under instructions to line up some TV "personalites" for Cleveland, but ran into nothing but discouragement in the shape of salary demands "fantastically out of line for Ohio."

Meanwhile Stauderman's boss, Herbert L. Mayer of the Empire Coil Co., of Mt. Vernon, will be among the new tycoons of TV. He's opening the first UHF station in Portland, Ore.; has a license for Denver, and will probably withdraw from Puerto Rico and seek a fourth TV station somewhere else.

Melissa Hayden and Andre Eglevsky, dance leads in the Chaplin film, "Limelight," have been pacted by agent Deborah Coleman for a series of 10 appearances on the Kate Smith NBC-TV show. Duo has been set as a package, either by themselves or with an added corps de ballet when needed. Pact starts Oct. 17 when duo will appear in "The Dream," to be followed the next week with "Swan Lake" excerpts.

Dancers had three shots on the show last season, and one this fall, Sept. 16. As result, they were signed for the 10 dates.

Miss Coleman also pacted prima ballerina Alicia Markova for an appearance on "Show of Shows" Oct. 18.

# Barrere's BAB Post

Claude Barrere will head up membership promotion and service for Broadcast Advertising Bureau as director of member service.

Barrere, who had been head of his own program sales outfit for the past five years, is secretary of the Radio & Television Executives Society and previously was sec of the Radio Execs Club and American Television Society.

# Memphis NARTB Powwow To Hear Arthur Pryor

Memphis, Oct. 7.

Arthur Pryor, Jr., veepee in charge of AM and TV for BBD&O, is skedded to speak here next week (10) before the district powwow of NARTB. The BBD&O exec will discuss general TV operation and the AM picture before the Southern broadcasters.

A NEW TV SHOW *with*

JOHN REED KING

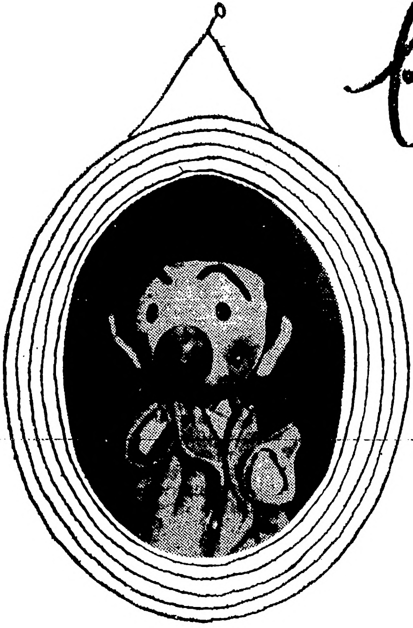
"There's One In Every Family"

CBS-TV

Monday thru Friday, 11-11:30 A.M., EST

"John Reed King is emcee on the series. He handles the participants in his usual glib manner." VARIETY *Oct. 1st*

# Congratulations! from RCA Victor



to Kukla

...Fran

and Ollie on their

5
Anniversary

**RCA Victor** proudly congratulates the Kukla, Fran and Ollie show on attaining its 5th Anniversary.

A special bouquet to Burr Tillstrom—the hand behind the puppets—for his imaginative and valuable contribution to the entertainment field. Together with Fran Allison, who has lent her charm and sensitive wit, Burr Tillstrom has created a world of fantasy that has very real meaning for millions of Americans—adults and children alike. The very *best* wishes from America's favorite television to the tops in the entertainment field!

And special thanks to Burr Tillstrom

RCA VICTOR
Tmks. ®
DIVISION OF RADIO CORPORATION OF AMERICA
World Leader in Radio . . . First in Recorded Music . . . First in Television

# FAE Ready to Help Educ'l TV With $5,000,000, But Won't Toss It Around

Fund for Adult Education, which has a $5,000,000 grant from the Ford Foundation to help educational television, has quietly been talking to groups with financial backing and plans well afoot for educational stations.

FAE is not just going to toss around the $5,000,000, giving it to outfits which have just a good idea. Instead, it will provide funds only when the group concerned has already substantial assurance of raising a certain figure (varying with the community). FAE grants to stations will be geared to a sliding scale, with projects that raise more coin on their own getting a bigger gift from FAE. Money would not be earmarked for buildings, but only for equipment.

It's understood that the minimum amount of backing which a group would need to qualify for FAE assistance would have to cover a transmitter, cameras, sound equipment and kinescope recording facilities.

Delbert Clark, eastern representative of FAE, told VARIETY that prospects are good in terms of the Fund's finding groups progressing with plans for getting educational channels. These groups are not all universities, Clark said, but include communities, groups of colleges, school systems, libraries and museums.

### No Final Terms Yet

No final terms have been agreed on to give anybody a grant as yet, Clark said, although letters of intent have been received from some institutions and groups giving preliminary details of the engineering, financing and programming plans. By a certain deadline more complete data will be furnished.

FAE is distinct from the Foundation's Television-Radio Workshop, which will back the "Omnibus" series on CBS-TV starting next month. While the Workshop works entirely through commercial channels, FAE concentrates on informal adult education. Since its inception, FAE has been aware of the potentialities of AM and TV in spurring group discussion, Clark said.

A year ago, FAE granted funds to the sole educational video station, WOI-TV, Ames, Ia., for the experimental production of TV shows, to be recorded via kinescope for study and possible later use by other educational outlets when they get on the air. This year the U. of Iowa station has been given another FAE grant to work on programs that would be suitable for other educational telecasters.

### Central Exchange

Part of the $5,000,000 fund is allocated for possible help to a central programming exchange. This would operate along the lines of the tape "network" formed by the National Assn. of Educational Broadcasters which has also received FAE aid). Film and kines developed by one station would be bicycled to other outlets. Some coin may go to contracting with stations to produce shows that could be beamed on other educational outlets by kine.

Clark told VARIETY that there is no good reason for a fight between the commercial and educational broadcasters. On the contrary, he feels that growth of educational video can supplement the diet on commercial channels.

In announcing the $5,000,000 grant, FAE board chairman Paul H. Helms said that two matters are being studied: (1) ability and willingness of educational institutions to raise the sums necessary to get into TV; and (2) methods by which high-quality program material can be provided for educational stations that do go on the air.

Helms stressed that grants would have to be limited to "strategically located" communities where there are groups that can carry a major part of the financial burden. FAE will also be guided by geographical considerations so as to reach the most people.

# Gambling Duo Cleared Of Contempt Due To AM-TV 'Distraction'

Washington, Oct. 7.

Federal judge ruled yesterday (Mon.) that a witness is not in contempt of Congress if he refused to testify before a Congressional committee while television, radio and photographic apparatus are operating.

Trial involved Morris Kleinman and Louis Rothkopf, of Cleveland, cited for contempt after their refusal to testify before the Kefauver Crime Investigating Committee, March 10, 1951.

U. S. District Judge Henry A. Schweinhut ruled that the presence of the equipment, even though not "shooting" them, could "disturb and distract any witness to the point" where he might say something he didn't mean and which could get him into trouble.

Government prosecutors had described Kleinman and Rothkopf as "hardened criminals" and leaders of an interstate gambling combine. Case was heard without a jury. Witnesses refused to give evidence before the Kefauver committee even when the cameras were turned away from them and focused on the committee bench.

"They were in close proximity to the witness," said the judge, "Television cameras, newsreel cameras, news photographers with their flashbulbs, radio microphones, a large and crowded hearing room with spectators standing along the walls, etc.

"The obdurate stand by these two defendants must be viewed in the context of all these conditions."

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# Ban Gridcasts

Keene, N. H., Oct. 7.

Radio broadcasts of all home football games of Keene high school have been banned by school officials for this season in an effort to boost sagging gate receipts.

Ban came as a surprise to WKXL in Concord, which had aired the first half of the Keene-Concord game when authorities stepped in and halted broadcast.

# Tele Followups

Continued from page 38

ley; and Ray Henderson (DeSylva, Brown &) pianologed a generous medley of their rich catalog, to which silhouetted, superimposed terpers pirouetted, on occasion, against his Steinway backdrop. A George Gershwin film clip with "I Got Rhythm"; W. C. Handy, in person, trumpeting his immortal "St. Louis Blues"; Rudolf Friml playing his exceedingly durable operetta medley; and Les Compagnons de la Chanson, singing "Trois Cloches" (American version: "Jimmy Brown"), rounded it out. The French group was squared away as ASCAP's salute to the French society—the oldest and parent of all performing rights societies. Sullivan, of course, meant SACEM (Societe des Auteurs, Compositeurs et Editeurs de Musique, to give it the full handle) although not mentioning it by name. He opened with comment on the preceding show's fanmail, mentioning George M. Cohan's daughter's letter particularly.

Sullivan introduced Dorothy Fields, L. Wolfe Gilbert and Mitchell Parrish from the audience, identifying the latter—a lyricist—as "composer" of "Stardust"—a detail concerning which Hoagy Carmichael brooks no patience. A nice touch was introducing the last four presidents of ASCAP—Gene Buck, Deems Taylor, Fred Ahlert and Harbach, calling the latter onstage for a bit about some trifling royalties due Sullivan for "Water Under the Bridge," a song based on one of his columnar captions, and awarding him an "associate membership" ("let's call it a fellowship," said Harbach) in ASCAP. Latter invited Sullivan to resume his just revealed, yesteryear songwriting bent, adding that "the doors of ASCAP are always open." Productionally, other than the silhouetted terping groups for "Varsity Drag," in Henderson's medley, Melchior essayed a Tyrolean gambit for his "I Want What I Want," and Miss Scheff essayed a horse-drawn carriage for her "Mlle. Modiste" excerpt. *Abel.*

**Salt Lake City**—KSL-TV has snatched a plum from KDYL-TV, by inking Utah Power & Light Co. to a 39-week pact for the "Electric Theatre," to be aired Wednesday nights at 9:30.

# Ace Twin Cities Analyst Expelled by AFTRA For Passing A Picket Line

Minneapolis, Oct. 7.

AFTRA has expelled George Grim, one of the Twin Cities' ace radio personalities, from membership because he crossed the picket line of KSTP, radio and TV station, where the technicians went on strike two years ago and where they now claim they're locked out.

Grim recently quit WCCO, with which he has been associated for 10 years, and joined KSTP. As a reason for not renewing his WCCO contract, he gave objections to the Hadacol patent medicine spiel on one of his shows and the station's refusal to accede to his request to be disassociated from the commercial copy. His new KSTP contract, he announced, gives him the right to approve or reject sponsors and commercials.

Explaining Grim's expulsion, Merle Edwards, AFTRA head here, says the union's bylaws, "which Grim helped to write," prohibit members from crossing the KSTP picket line. Grim also is a Minneapolis Morning Tribune columnist and is now in South America for the newspaper, writing a series of articles. Edwards has notified him by letter of AFTRA's action.

In connection with Grim's departure, WCCO officials point out that the radio topper, who wrote as well as starred in many shows in addition to being a leading news analyst, and who has been a war correspondent and traveled extensively abroad for his newspaper, "did the Hadacol show for 25 weeks before starting to squawk or balk."

It's expected that at KSTP Grim will appear in a number of TV shows as well as continue with his various types of radio programs.

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# Chi's 1,188,500 Sets

Chicago, Oct. 7.

New tele set installations in the Chi area continue on the upbeat with 18,210 units placed during August, according to the latest Electric Assn. tally.

August figure brings the total to 1,188,500 sets.

DAVE
Age: 36
Height 6 ft.
Weight: 180

Performed over 1200 live TV commercials in N.Y.C. since the first of the year. . . .

Have applied 18 years of Pitch experience (leading dept. stores, exhibitions) to Television. . . .

*Thanks to marrying Judy and her art background. I am constantly aware of the fact that TV is SEEN as well as heard.*

SPONSORS:
Charles Antell Formula #9—

History-making radio and TV commercials—wrote and performed series ½ hr., 15 min. films and transcriptions. All films and transcriptions have been used nationally for past year and half—and are still being used successfully.

NECCHI SEWING MACHINE
KINGSTON WATCHES
KNAPP MONARCH PRODUCTS
HELBROS WATCHES
WATERLESS COOKWARE
FAIRCHILD POWER DRILL
VALWORTH, INC. (All products)
(Still working for all these sponsors and more)

A sincere, believable, ad-lib type of commercial—with warmth, humor and sell. A commercial that's meaty but that doesn't get beefs. This method should and could be applied to institutional advertising as well as direct sales—'nd I'm the guy that can do it.

THE CLARKS
14 Washington Place East
New York 3, New York
SPring 7-3700

LET'S FACE IT . . .
The purpose of a commercial is to sell. We're busy seven days a week doing just that—via television—with our own scripts.—How do we know we sell?—We give phone numbers to the viewers and the viewers use them.

LET'S FACE IT SPONSORS . . .
Television is a personal medium. We have the ability to make personal contact with our viewers cause we act like ourselves.

LET'S FACE IT ADV. AGENCIES . . .
A script that is read on television belongs on radio. We have the ability to ad-lib the facts—to think on camera.

LET'S FACE IT STATIONS . . .
We love this work we do. We love each other . . . we love to work together (tremendous success as a team).—However, we do singles with the same devotion.

LET'S FACE IT . . . !
This ad cost dough! Our purpose?—a nice, fat, juicy—institutional account.

By the way, we represent ourselves—so contact us directly,

*Judy and Dave*

P.S. We have 15 show ideas,
Wanna talk?

JUDY
Age: 26
Height: 5 ft., 6
Weight: 119

Performed over 800 radio and TV commercials in past year in New York. . . .

Extensive background in fashion—illustrator, coordinator—five years. (Graduate—Parson's School of Design). . . .

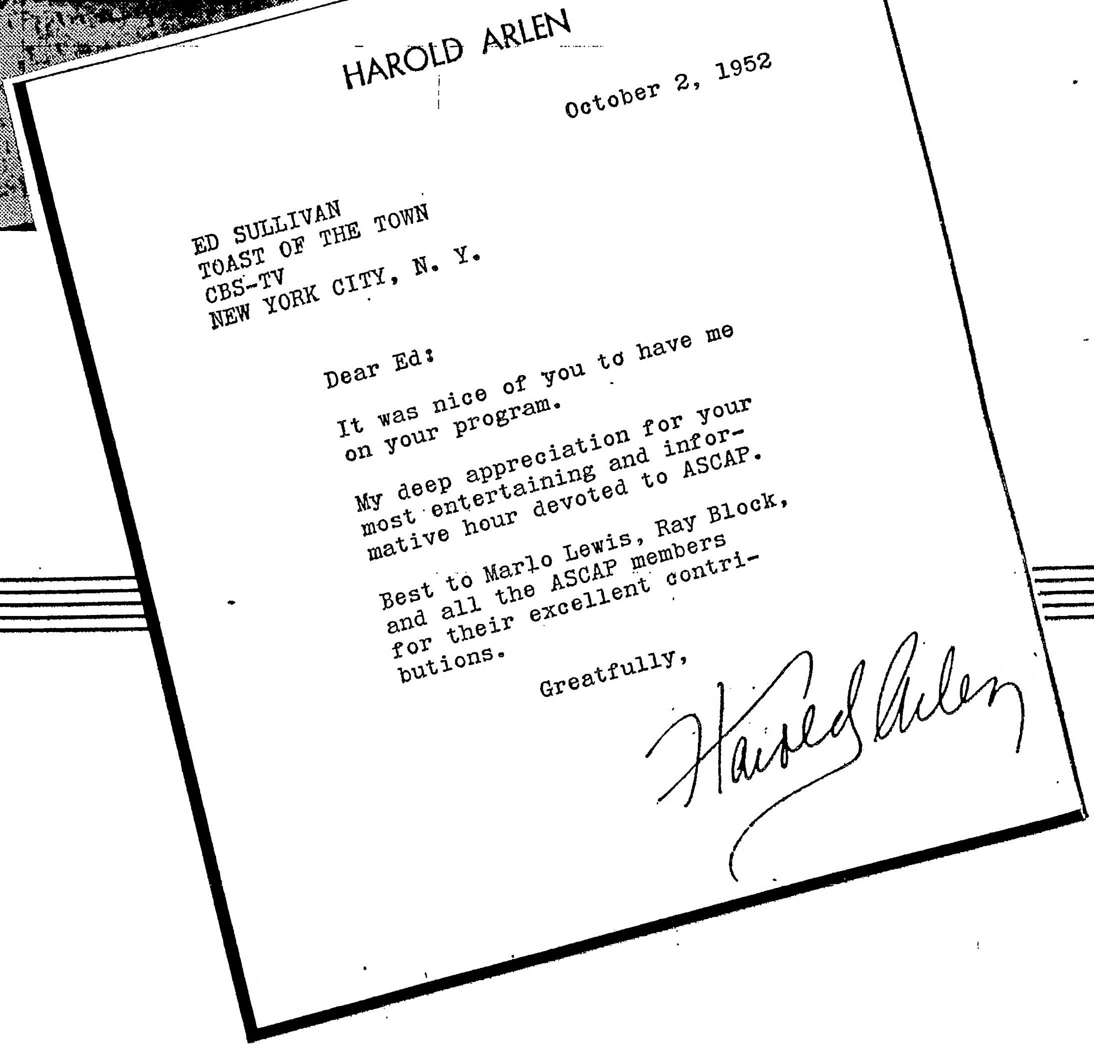
*Thanks to marrying Dave and his 18 years of Pitch experience—now the busiest female TV announcer in town.*

SPONSORS:
Charles Antell Formula #9—

Wrote and performed radio transcriptions used nationally. Created and performed comedy openings. Antell film series. . . .

UNITED FOOD CLUB OF AMERICA
VALWORTH, INC. (All products)
McCALL'S SEWING BOOK (Radio)
KNAPP MONARCH PRODUCTS
KINGSTON WATCHES
WATERLESS COOKWARE
NECCHI SEWING MACHINES
CANNON LINENS
SACHS QUALITY STORES
(And many more)

Have translated the power of the pitch technique into a friendly, homey, conversational type of commercial — that women believe and men respect.



HAROLD ARLEN

October 2, 1952

ED SULLIVAN
TOAST OF THE TOWN
CBS-TV
NEW YORK CITY, N. Y.

Dear Ed:

It was nice of you to have me on your program.

My deep appreciation for your most entertaining and informative hour devoted to ASCAP.

Best to Marlo Lewis, Ray Block, and all the ASCAP members for their excellent contributions.

Greatfully,

Harold Arlen

## Chi's Fever Pitch

Continued from page 33

off its Channel 4 and takes the place of WENR-TV, the ABC-owned station on Channel 7. Obviously much more than just the transference of call letters is involved. There's the key matter of personnel, which has been the source of considerable conjecture hereabouts since the merger was first projected.

As far as can be learned, Kintner made no disclosures as to who, if anyone, would be dislodged at ABC's Central Division. But he did say that John Mitchell, currently general manager of indie WBKB, would come over to Channel 7 as general manager of the new WBKB when it becomes the UP-ABC outlet. Also, present WBKB program director Sterling Quinlan and chief engineer William Kusack will move from the indie to the web operation.

However, it's believed that Goldenson, during his Chi visit, assured Mitchell that he would be given topdog status at the merged headquarters here. This is taken to mean, in some quarters, that Mitchell will be handed veepee chevrons, with full command of the entire operation.

### Mitchell Role

That Mitchell will play an important role in the UPT side of the picture is assumed, because he's the one member of the theatre circuit's exec family who has direct video experience. Under his tutelage the past four years, WBKB has been projected into one of the top coin earners in the country. It's known that when the merger was first proposed, he was offered a top berth in the New York homeoffice officialdom, but convinced the UPT execs that he'd be more useful for the time being by remaining here and working on the o&o side.

It's also considered a certainty that Mitchell will take with him to Channel 7 several other members of his present WBKB force than those mentioned by Kintner. All of which is expected to affect nearly every ABC department to some degree.

Still unclear, if Mitchell is to take over the No. 1 slot here, is the status of John H. Norton, Jr., present ABC Chi veep and head man. Norton's radio experience, besides his four years as the Chi ABC AM and TV major domo, extends over 21 years, dating back to 1931, when he joined the NBC engineering staff.

CBS is also involved in the "who's on first" guessing game. The web has a contract to buy WBKB's Channel 4 for $6,000,000 if the ABC-UP melding goes through. This means that for the first time, CBS will have its own Windy City station and will no longer have to work through indies to get its programs aired in this No. 2 market.

Whatever plans the local CBS hierarchy under veepee H. Leslie Atlass has for WBBM-TV, as far as studio facilities or staff is concerned, is the town's best-kept secret.

The situation, too, bears indirectly on WGN-TV, which is currently sharing the Chi CBS-TV affiliation with WBKB. The Chi Tribune station is carrying the web's morning block of soaper strips and "Strike It Rich."

## 'The Deac'

Continued from page 33

following the relay broadcast by Pope Pius from Rome. Aylesworth dashed into the office at 8:30, as usual, followed by me—both with clippings referring to the Pope's broadcast and NBC. "Betcha a dollar this morning I got one you haven't!" I ventured. "Make it ten! Don't be a piker!" said Aylesworth. "Okay," I replied, quivering a bit from the possibility of a loss of 10. Out I came with a clipping from New York's leading Italian daily, "Il Progresso," the story carrying the Pope's message in full text (in Italian) but with mentions of NBC (in good American letters, I recall) and the Deac admitted defeat!

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### Border Stuff

One day in the late '20s, a promotion man from the Toronto (Can.) Globe and Mail came in to see the Deac. It being my job to screen all such persons before they saw the Chief, the promotion man's idea sounded so good he was quickly ushered into Deac's presence. "My idea," the Globe and Mail man said, "is for NBC to bring its programs into Canada through a tie-in with the Canadian Broadcasting Corp. The Globe and Mail would like to promote it — naturally, a good circulation stunt."

Here the Deac's fetish for quick thinking and diplomacy came into play. "Great idea," he said, "but my conception of the approach is somewhat different than yours."

"You go back to Toronto," continued the Deac, "get letters from the Mayor and City Council of Toronto, the Governor General of Canada and leading members of the Canadian Parliament. Get letters from as many Canadian citizens throughout the width and breadth of Canada. Have 'em write me. Have 'em invite the National Broadcasting Co. of the United States to come into Canada—the mechanics will be taken care of after that."

"After all," concluded Aylesworth, "the National Broadcasting Co. could never come into any other country without being invited!"

In less than two weeks the mailroom at 711 Fifth Avenue was filled with mailbags—at least 20 of them, stuffed to the brims with letters from enthusiastic Canadians. Shortly after, CBC and NBC jointly announced an exchange of program schedules.

## ABC's New Rate

Continued from page 33

is adding the 8-8:30 p.m. spot on Fridays. "Top Guy," a whodunit, is currently in the berth and may be retained. If Toni adds a new show, "Top Guy" will be reskedded elsewhere.

Under the vertical contiguity clause, the advertiser can combine a quarter-hour on a Friday morning with a quarter-hour on a Friday evening to earn contiguous rates. Toni can thus combine its "Top Guy" with its parent firm's (Gillette) backing of the Friday night fights. OG can combine its 6:15 and 9:15 p.m. periods in like manner.

For example, a backer using a morning half-hour can buy a half-hour that evening at 50% the gross evening hour rate (less discounts), instead of at 50% the hour rate as heretofore.

New ABC card has "horizontal contiguity" also, for periods totaling at least 60 minutes per week. A spender can buy four quarter-hours on four nights for 100% of the gross hour rate (less discounts), although it would have cost 160% of the hour figure. This policy has been in effect for some time, but not publicly announced.

Rate card also gives a break to those backers who take a summer hiatus, allowing them an "overall" maximum discount based on the volume of business they place on the skein.

## From the Production Centres

Continued from page 34

switched to KQV....**Pete Baer** has returned to the WJAS staff after a hitch in the Navy....**Bill Rhodes** has resigned from the KQV sales staff. He went to the radio station from Republic Pictures....WPIT deejay **Jan Andree** now on every afternoon, Monday through Saturday, from 3 to 4 and from 5 to signoff....**Ray Scott** calling the play-by-play for Pitt football games over KDKA this season with **Bill Sutherland** doing the color....**Jacquelin Dodge** back on WDTV sales staff full time after being on the shelf for six months following major surgery.

### *IN PHILADELPHIA . . .*

**William Banks,** president of WHAT, has entered Jefferson Hospital for an operation....**Paul Harron** and **John B. (Jack) Kelly,** owners of WIBG are planning move to suburban Whitemarsh, Pa., because of high rental of their present midtown location....**Barry Kaye** ended all night disk-comment-interview show (12 to 5 a.m.) over WCAU, Saturday night (4) upon advice of physician....**Eddie Newman** in a surprise move was called in (1) by WDAS to replace veteran **Oscar Treadwell** on station's 2-5 p.m. disk show....WFIL has moved its radio and TV studios out of the midtown Widener Bldg. to new and enlarged radio-television centre in West Philadelphia, with the formal opening still to be announced....WIP has just signed news commentator **Paul Sullivan,** who joins the staff on or about Oct. 15.

### *IN WASHINGTON . . .*

**President Truman** debutted here in new role on a "commercial" plugging current National Symphony Orchestra ticket drive over "Good Music" station WGMS, with transcribed pitch used periodically during day. Complying with "equal time" requirement, station manager **M. Robert Rogers** offered to use a similar plug from **Gen. Eisenhower,** but GOP candidate has not yet accepted....**Thomas Dolan Geohegan,** formerly with **Jim Handy,** and more recently on staff of WRC-NBC, has joined sales staff of WMAL-ABC....Radio-Television Manufacturers Assn. reports that 68% of all TV picture tubes sold to receiver manufacturers in August were 18 inches and larger, while sales of tubes were upped from a total of 324,143, with value of $6,847,290 in July, to 597,625 units valued at $10,970,215 in August....**Gunner Back,** Washington correspondent for ABC, guests on web's "Town Meeting of Air" this week and next....**Mark Evans,** WTOP-CBS radio-TV personality, back from five-week tape recording jaunt of Europe...."TV Card Party," new type of public service quiz show, with prizes going to competing social welfare groups, preemed over WTOP-TV past week with cover girl **Dorese Bell** as emcee....**Frank W. Mansfield,** Sylvania Electric Products Inc., one of radio's foremost market research specialists, has been reappointed chairman of the Industry Statistics Committee of RTMA.

## ABC-UPT

Continued from page 33

against Par which was placed in the record earlier. In its bristling brief, DuMont declared:

"The Commission's orders . . . violated the constitutional and statutory rights of DuMont . . . The examiner has been significantly bestowed with special rights and privileges designed to render him absolutely independent of his agency in carrying out his statutory obligations.

"With rights and privileges go duties and responsibilities. DuMont hereby submits that the hearing examiner must disregard the Commission's orders of Aug. 1 and Sept. 10 and moves that the merger applications be decided on the entire record."

The network pointed out that the Commission did not set a three-year statute of limitations upon testimony affecting DuMont's stock connections with Par and that, therefore, DuMont was being discriminated against.

In their conclusions, the attorneys for the FCC Broadcast Bureau declared that there are three areas of conflict for audience between motion picture theatres and television—"Competition between theatres and the television network; competition between theatre television and the television network; and competition between theatres and theatre television, on the one hand, and pay-as-you-see television on the other."

Because of the newness of television, theatre TV and subscription TV, admitted the brief, "there are no facts, figures or percentages to produce which have any realistic application to the future of the resulting company.

"The only basis, therefore, for a determination of the vital issues in this proceeding is to undertake to visualize the possible developments and to use the factors there unfolded to arrive at the answer as to whether the assignment and transfer of control of the licenses could substantially lessen competition in any line of commerce, and thereby fail to serve the public interest, convenience and necessity."

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★ NELSON FOX
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★ ROY CAMPANELLA
★ EDDIE ROBINSON
★ BILLY MARTIN
★ JOHNNY MIZE
★ BILLY LOES
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BURR TILLSTROM'S

# KUKLA, FRAN and OLLIE

with FRAN ALLISON

# 5th ANNIVERSARY WITH RCA VICTOR

## Dems, GOP Spending

Continued from page 1

that, at the local level anyway, no big advertisers or their agencies have asked that their franchises on spot slots be turned over to any political party.

When the orders for spots come through, it's understood, they will have general instructions, requesting (for example) six spots a day on an outlet, two in the morning, two in the afternoon and two in the evening, with the station asked to provide the best possible niches.

Most stations have time to sell to both parties. Spot field is a kind of continuing parade, with some spenders coming in and others going out, so that stations would have openings in which to insert the electioneering plugs. These could be skedded in the various participating shows, disk jockey stanzas and femme gab airers.

On the network level, reports were circulated that some bankrollers had given over time to the GOP. However, there was no confirmation. Webs have pitched time slots to both parties and also one-minute participations (for example, ABC offered both factions 60-second spots in its Pyramid Plan programs).

**Both Sides Against Middle**

There is no rule that if a web or station sells Party A time it must tell Party B in advance. Usually, however, the broadcasters will tell the rival party, in order to make another sale, if possible.

Amount of money spent on radio and tele is actually not limited by law. National committees are restricted to a total outlay of $3,000,000 apiece, but volunteer groups, citizens organizations and state and local committees can spend additional sums (except where limited by state legislation).

As first revealed in VARIETY last week, the GOP had a plan for a $2,000,000 spot drive. Plan was masterminded by Michael Levin, of Erwin, Wasey agency, for Rosser Reeves, exec of Ted Bates agency, which was working for Citizens for Eisenhower. A number of conflicting statements resulted.

Levin said that the citizens group had persuaded some spenders to relinquish time for the announcements. Reeves said that the $2,000,000 figure quoted by Levin was "too high," and was based on an old plan rejected because the spots are "not for sale and money is not available." He said the figure is closer to "several hundred thousand dollars." Reeves also lashed at the Dems for "buying up AM and TV spots in huge quantities" and "paying cash on the barrel head for these spots. Walter Williams, chairman of the citizens group, denied existence of a $2,000,000 kitty, but said his outfit was collecting funds for the drive.

Republicans hit at the Democrats, pointing out that the Dems have skedded 12 network simulcasts, plus film segments, for this month, but George Ball, a Dem spokesman, said that funds were lacking. Volunteers for Stevenson are out trying to raise the coin. Furman, Feiner is agency on the account.

Emerging from the hubbub is a reaffirmation of the power of radio and tele, with AM in particular getting added prestige; further, spot AM and TV is being touted. The GOP plan said, "It has been proven over and over that spots are quickest, most effective and cheapest means of getting across a message in the shortest possible time." Additionally, the furore (which may have been built up by the newspapers in a down-with-broadcasting pitch) underlines the flexibility of spot, which permits bankrollers to tailor their coverage to specific markets. Both GOP and Dems are concentrating on 12 states, with California, Texas and Ohio getting top priority.

## Doubt GOP Probe

Washington, Oct. 7.

FCC plans no investigation at this time of the reported $2,000,000 GOP radio-TV blitz for the final days of the Presidential campaign, according to an agency spokesman.

George W. Ball, executive director of the National Volunteers for Stevenson, has wired to the Commission, demanding a probe on the ground that the plan "circumvents the principle of equal radio and TV time for rival candidates."

FCC position is that it cannot step in until somebody is hurt. First the Democrats would have to seek equal time from the webs and find out that they could not get it. Ball did not indicate whether the Demmys have bid for last minute spot time to counteract that obtained by the Republicans.

## FCC Okays 5 More

Continued from page 32

treasurer, 12½%; Thomas P. Shelburne, 2d vice-president, 12½%; Vernon L. Wise, asst. sec., 12½%; John L. Wise, asst. treasurer, 12½% and Leon Schwartz, 12½%. Vernon and John Wise each own 20% of radio station WBUT at Butler, Pa., and Gray owns 25% of WCED at DuBois, Pa.

At Lincoln, Neb., the Cornhusker Radio and Television Corp. was granted permission to build a station for Channel 12. Corporation is owned by Edward M. O'Shea, president, 48.25% of stock; Bennett S. Martin, sec., 48.25%; Harold E. Anderson, vice-president and general manager, 2½%. Anderson is now general manager of station KOLN, in Lincoln. The other two are businessmen in the city.

**Competitive Batches**

Meantime, the Commission opened hearings last week on the first batches on applications where applicants are competing for the same channel. Hearings involve Denver and Portland, Ore., with motion picture interests important bidders.

Seeking Channel 7 in Denver is Aladdin Radio and TV, Inc. A 13½% owner is Frank H. Ricketson, Jr., president of Fox Intermountain Theatres and 50% owner of Atlas Theatre Corp. Ted R. Gamble, of Gamble Enterprises and Standard Theatres, Inc., and Mrs. Gamble are listed as 20.3% owners. Harry E. Huffman, another exhibitor, is also a stockholder.

The opposition for this channel is Denver Television Co., which includes John M. Wolfberg as its present and 34% stockholder. He operates a Denver theatre chain. Associated with him in the application is screen actor James Stewart, who has a 19.6% interest.

One of the two applicants for Channel 4 in Denver is Metropolitan Television Co., which owns radio station KOA there. Bob Hope is a 50% stockholder.

Another hearing involves Channel 6 in Portland. One of the three contestants is Mt. Hood Radio and Television Broadcasting Corp., which recently acquired station KOIN there. Ted Gamble and his wife are listed as joint owners of 43.5% of the stock. Another 11% is held by Sherill C. Corwin, L. A. exhibitor associated with the Relph E. Stolkin group in the purchase of the RKO studio control.

## NBC's 120G Raps

Continued from page 31

agree on a meeting date. When the web nixed the union's request for a meet Sunday afternoon, NABET staffers walked off the job at 5:55 p.m., five minutes before the scheduled start of "Press."

Coast edition of the strike was reportedly caused by NABET staffers there choosing the Colgate time to call a meeting to discuss the D.C. situation. According to NBC, the NABET men on the Coast walked off the stage after receiving a wire from Washington to call a rush meeting to talk over the D.C. action. No Coast radio shows were affected, since the Phil Harris-Alice Faye program, the only Sunday night show from Hollywood, had been taped in advance and ran off on schedule.

Radio version of "Press," which airs regularly Sunday nights at 10:30, was also killed by the walkout. No rebate was involved, however, since the show is sustaining. NBC affiliates losing out on the two TV shows filled with film on a local basis.

## Cowan Beltline

Continued from page 31

a Brookfield Zoo show, also emanating from Chi.

Several vidpix deals are on the Cowan horizon, including the shift of the "Ask Me Another" panel show from live to film. Ethyl recently turned in a cancellation notice because of NBC-TV's inability to deliver stations, but the client is talking in terms of a renewal via the film route. Syndication deal for the filmed "Fearless Fosdick" series is also on the '52-53 Cowan agenda.

With "Down You Go" now riding high for Carter Products on DuMont, the radio version of the panel program has been inked for a commercial ride in Canada. Show currently tops the rating parade on the Cuban TV Network, where Cowan's "Quiz Kids," sponsored on CBS-TV by Cat's Paw, is also a Latino fave.

Kine of a "moppet nitery" show called "Little Club" is on the immediate calendar. It'll be slanted for the juve customers, featuring juve talent with a sophisticated background setting. Cowan office last week set Bobby Sherwood for the five-days-a-week WJZ-TV spread as a disk jock.

The Monday night Paul Winchell NBC-TV show is also off the Cowan beltline.

## Chi Downbeat

Continued from page 32

duces and directs "Hawkins," has been blueprinting another strip series.

Another bullish factor, as far as NBC is concerned, is that discussions have been revived again about possible studio expansion. It's still all in the talk stage, but strengthens the arguments that the parent web hasn't written off its Windy City plant as a source of additional output.

**Merger Angle**

Just what effect the pending ABC merger with United Paramount will have on the local picture, as far as network activity is concerned, is still purely conjecture. ABC-TV's current Chi contributions are "Super Circus," the Sunday afternoon bellringer, and Wednesday night wrestling from Rainbo.

As a by-product of the melding, CBS-TV will get its own station here when it takes over WBKB's Channel 4. Unless the Windy City CBS AM trend, which has seen network feeds drop to practically zero, is reversed, little TV web production is anticipated when the WBBM boys launch WBBM-TV.

Besides the aforementioned survivors still going strong, there's Burr Tillstrom's "Kukla, Fran & Ollie" (although cut back from its daily ride to a Sunday afternoon halfhour) and "Zoo Parade" on NBC-TV. Same web's "Ask Me Another," which rode through the summer for Ethyl, and "Super Ghost" are checking off next month.

WGN-TV continues to pipe "Pet Shop" to DuMont Saturdays as well as the Friday night "Down You Go," being picked up next week by Carter Products.

CBS has "Quiz Kids" coming from here on both radio and TV.

On the AM side, Chi's trio of daytime kingpins continues to roll merrily along—ABC's "Breakfast Club"; NBC's "Welcome Travelers," and Mutual's "Ladies' Fair." Latter chain is also adding to its morning lineup "The Cliff Johnson Family" next month. But that's about all, outside of an occasional sustaining filler and a few news shows.

## TV Ratings

Continued from page 31

switched to Hooper because, on the basis of the higher rating payoff, they figured they were getting more per thousand. Then came the Nielsen era and even bigger audiences.

Today not only Nielsen, but all the rating outfits, are shooting for the stratosphere in sizing up the shows. The cautious boys keep saying: "They better get some realism into their ratings or one day TV will stop believing its research."

## Everybody Loves Football in K.C.

Kansas City, Oct. 7.

After what was forecast as a moderate season on the air, football now is in there for probably its most extensive radio-TV coverage here. "Big Seven Game of the Week" is now a weekly feature on WDAF-TV, show being a half-hour condensed version of top conference game of the week. It's filmed on Saturday, edited and gets back here for showing on Wednesday nights for Phillips Petroleum Co.

KCKN, Arthur Capper pop music station, got into the picture by taking the Notre Dame games via wire. Kleb Distributing Co., Stewart-Warner distrib, and Mission Laundry are picking up the tab. KCKN also has football finals on Saturday at 6:30 with the Automobile Club of Missouri as the sponsor and George Stump at the mike for the fifth straight year.

KCMO, AM outlet, is doing Big Seven games with Sports Director Tony Williams at the mike, station generally picking games for coverage not taken by other stations here or concentrating on Univ. of Missouri games. KCMO carried the Missouri-California tussle with Williams recreating by telegraph, and will use similar setup on other games if occasion arises.

Macy's Department Store, which formerly had a chatter-interview show on radio, this season has jumped into football with "Pigskin Pix," a quarter hour prediction stint on WDAF-TV. Jo Hodges, of the Macy's staff, produces with Jay Barrington, WDAF-TV sports director, and Bob Busby, assistant editor of the Kansas City Star, as m.c. and prognosticator respectively. Show represents a switch of purpose for Macy's which is trying to garner new interest for its men's department.

KMBC and WHB, as announced earlier are carrying their full schedule of Big Seven games. KMBC is doing the sked with Sam Molen at the mike and participating spots by Jenkins Music Co. WHB has John G. Gaines Hallicrafters distrib underwriting a 10-game schedule.

Missouri sports net of 15 stations is carrying games of the Univ. of Missouri weekly with Mahlon Aldridge, general manager of KFRU, Columbia, and Wilbur Stalcup, Missouri basketball coach, airing the games. Available here through KIMO, Independence, Mo.

All this in addition to the NCAA game of the week on WDAF-TV.

PLEASE DON'T CALL ME—

If you STILL think I'm the adorable, golden-haired, 45 lb. appealingly poignant, tiny GENE LEE, 7-year-old son of Judith Anderson in "Medea". (From the New York Times, Oregonian, Columbus Dispatch, Salt Lake City, Los Angeles Times.)

Because—

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and I am now a 5 ft., 85 lb., 12-year-old veteran of 1000 performances in the theatre, television and motion pictures. I have been starred or featured on Kraft Theatre, Studio One, Actor's Studio, Big Story, Crime Syndicated, Story for Americans, Lux Video, Pulitzer Prize Playhouse, and Doorway to Danger.

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# WHUM-TV CHANNEL 61

*The Nation's "Power" Station*

## 260,000 WATTS

ANTENNA HEIGHT
**2,688 Ft.**
ABOVE SEA LEVEL

Announces Primary Affiliaton with CBS Television Network...to Serve 750,000 Additional Families in the Rich Eastern Pennsylvania Market

## ★ A MARKET COMPARABLE TO THE BOSTON, SAN FRANCISCO OR PITTSBURGH METROPOLITAN DISTRICTS

*(Sales Management 1952)*

| METROPOLITAN DISTRICTS | U.S. RANK | POPULATION | FAMILIES | RETAIL SALES |
|---|---|---|---|---|
| BOSTON | 6 | 2,932,600 | 820,700 | $3,122,950,000 |
| WHUM-TV AREA | .... | 2,675,100 | 760,000 | 2,565,546,000 |
| SAN FRANCISCO | 7 | 2,366,600 | 758,100 | 2,687,791,000 |
| PITTSBURGH | 8 | 2,251,500 | 635,700 | 2,418,080,000 |

## ★ MAJOR CITIES in the WHUM-TV PRIMARY REPRESENT 1/3 of AREA POPULATION*

| CITIES OVER 100,000 | |
|---|---|
| READING | 111,300 |
| ALLENTOWN | 108,900 |

| CITIES 50,000-100,000 | |
|---|---|
| HARRISBURG | 91,500 |
| WILKES-BARRE | 76,800 |
| BETHLEHEM | 67,500 |
| LANCASTER | 65,300 |
| YORK | 61,400 |

| CITIES 20,000-50,000 | |
|---|---|
| WILLIAMSPORT | 46,100 |
| HAZLETON | 35,700 |
| EASTON | 35,200 |
| LEBANON | 28,800 |
| POTTSVILLE | 23,600 |
| POTTSTOWN | 23,400 |
| KINGSTON | 21,200 |
| NANTICOKE | 20,100 |

*** Television economics dictates the use of ONE "Area" TV station to cover this market, since 2/3 of the population, or 1/2 million families live outside the above cities.**

## WHUM-TV, *"The Nation's Power Station,"* IS AN "AREA" TV STATION

Maximum Power — 260,000 Watts

Antenna Height 2,688 Ft., Twice That of the Empire State Bldg.
(Antenna Height Is Even More Important Than Power)

## ★ TV SETS ABLE TO RECEIVE CHANNEL 61 WHEN WHUM-TV BEGINS OPERATION

40,000 TV SETS ARE ASSURED THROUGH COMMUNITY ANTENNA SYSTEMS. THIS JUSTIFIES A STARTING-BASE HOUR RATE OF $300...AS THE NEW ALL-WAVE TV RECEIVERS AND CONVERTERS ARE INSTALLED, RATES WILL BE INCREASED. INDUSTRY ESTIMATES 100,000 TV RECEIVERS WILL BE READY FOR CHANNEL 61 BY CHRISTMAS.

**H-R REPRESENTATIVES • NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES**

# Death of Eva Peron, J. Yankelevich Brings Big Changes in Arg. Radio

Montevideo, Sept. 30.

Death in Argentina has caused big changes in the Argentine broadcasting landscape since beginning of the year. First phase of this transformation began when Broadcastng Assn. prexy Jame Yankelevich, radio's strong man for more than 23 years, died last February. His domination of the radio picture was so strong that his passing left a gap which there has been no one big enough or ruthless enough to fill.

The second phase must inevitably follow the passing of Eva Peron, who as a former radio actress (Eva Duarte), was particularly radio conscious, and through collaboration from Yankelevich, managed to keep a firm hold on all matters connected with radio.

These two had been the dominant personalities in Argentine radio since 1943, when Evita Duarte's close association with the then Minister of Labor, Colonel Peron, began. From then on every detail of radio management had to pass her scrutiny before it could be approved.

The vital job of Minister of Telecommunications is still held by Oscar Nicolini, for many years a close friend of the Duarte family, who formed the apex of the Duarte-Yankelevich triangle for supervision of all broadcasting matters. Nicolini has held this key post since the first Peron presidential term.

Another key job is held by Raul Apold, former newspaper man and script writer for Argentina Sono Film, who heads the Presidential Press Bureau, with semi-cabinet rank, and edits some of Eva Peron's newspapers. He press-agented Eva Peron during her lifetime, and surrounded her passing with a crescendo of mourning eulogies for 16 days, abating these only slightly since the funeral Aug. 10. Both the Communications and Press toppers were Eva Peron appointees and there is a spate of conjecture in the River Plate as to probable eventual cabinet changes.

### Cossio Succeeds to Post

What more immediately concerns Argentine radio is that Juan Cossio is taking over Jaime Yankelevich's sceptre as president of the Broadcasters Assn. As a partner of Yankelevich for many years, he is well versed in the complexities of radio management, and is respected by advertisers, who find him congenial. The governing Board of the association now includes Antonio G. Devoto, another veteran of Argentine radio and Splendid Network's chief exec; Dante Aloe, who is a younger brother of Major Aloe, now governor of the Province of Buenos Aires, and is nominally manager of Radio Mundo; Ignacio Firmat Lamas of Radio Excelsior, and Jose A. Zatzkin of Radio Portena.

Pedro A. Gagliardo, a civil service employee of long standing, who has held key posts in the Radio Control Board for the past six years, has been transferred to Radio Belgrano as manager. Since he was installed, advertisers have noted some sapolio trends in Argentine radio; they are no longer pressured to place their accounts through brokers masquerading as agencies, mostly relatives of station managers, who collected hefty commissions but gave no service in return.

Some of the talent, which was exiled from radio by Eva Peron's order, is hopeful of recovering former licenses now that her influence is removed. This is unlikely as long as Nicolini and Apold have any say in the matter, as they have sworn to be guided by all her policies and directives.

Certainly at the present time radio is being used extensively to perpetuate her memory. A special news broadcast goes out on the national hook-up every day at 8:25 p.m., the hour of her death, and her speeches and sayings are quoted extensively in most broadcasts. Recently the Mundo network started carrying broadcasts by Fanny Navarro, dramatizing the Eva Peron book, "The Reason of My Life." These have been on the air for four broadcasts at peak listening time, 9:15 to 9:45 p.m.

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## 61 for Intermountain

Salt Lake City, Oct. 7.

Intermountain Network has absorbed the Columbine Network in Colorado to bring its total of affiliate stations to 61.

## Record '51 Take

Continued from page 31

less than 1%, but web time sales declined 10%.

### Biz Concentration

Concentration of business in metropolitan centers was again emphasized by national and regional advertisers. They spent four out of every five of their advertising dollars in the approximately 900 stations located in 168 metropolitan areas. These stations also reported 60% of the time sales to local advertisers.

The 1,300 non-metropolitan area stations received 77% of their time sales income from local advertisers.

One-half of all the stations had gross income of less than $100,000. Network affiliates in this group netted only $5,000 and non-net stations cleared a bare $3,000 last year.

Another 44% of the stations grossed between $100,000 and $500,000 each. In this group, web affiliates netted an average of $28,000, while the non-net stations made a little over $17,000 each.

Only 116 (6%) of the more than 2,000 radio stations grossed more than $500,000 last year. They were on top of the world. The network affiliates among them netted an average of $216,000 each. The non-affiliated outlets reported an average profit of $159,000.

All net figures are before taxes.

For the first time, the proportion of AM stations losing money was higher in TV markets than in areas without TV. Non-network affiliates in TV markets were the hardest hit among the stations.

## Everybody to Film

Continued from page 29

duced by Joan Davis Productions; "Terry and the Pirates," produced by Dougfair; Eddie Mayehoff series, NBC-TV, produced by Kay Productions; "Burns and Allen Show," produced by the McCadden Corp., CBS-TV; "Biff Baker, USA," starring Alan Hale Jr., produced by Revue Productions; "Adventures of Kit Carson," starring Bill Williams, produced by Revue; "Amos 'n' Andy," produced by Hal Roach Productions, CBS-TV; "Fireside Theatres," produced by Frank Wisbar Productions, NBC-TV.

There were a few entries in September, such as the Red Skelton Show and "I Love Lucy," and there will undoubtedly be more vidpix upcoming in November and December, but October unquestionably ranks as the alltime high for telepix at this time, inasmuch as the score of newcomers hitting the telescreens that month are all series and will be around, in most cases, for the entire season.

## DuMont

Continued from page 31

will be made to bring the viewer into each show as an active participant.

Femme actress' segment will be titled "One Woman's Experience." For the initialer, the story will be "Never Let Me Go," starring Mildred Clinton and scripted by Virginia Radcliffe. Actor's segment, titled "One Man's Experience," will have "Two Young Lovers" as the original story, with John Griggs starred and Chris Riland scripting. Each week will spotlight a different story.

DuMont's initial entry into daytime programming occurred Nov. 1, 1947, when the web took the air at 7 a.m. cross-the-board and remained on through the day. It operated on that basis for almost a year before cutting back to its present schedule.

## 'Peepers'

Continued from page 31

is talking in terms of a 39-week renewal, if NBC can open up a time segment.

J. Walter Thompson, which was involved in the "Peepers" show as the agency on the Ford account, has also fallen heir to two other "summertime properties" that are now integrated into the regular fall programming rosters. These are Patti Page and Frank Fontaine, now the major headliners on the new JWT-produced musical, "Scott Music Hall," which preems next week for Scott Tissue Co., a Thompson client. Miss Page won her TV chevrons during the summer with a two-a-week song stint for Chlorodent, while Fontaine revealed his potential in the summer fill-in spot for Jack Benny on CBS Radio.

## Chi's 'In Stretch'

Continued from page 32

for additional 13-week periods unless the announcer goes back on non-exclusive status after four-weeks' notice before the end of any 13-week cycle.

Trend toward co-op shows, especially in radio, comes in for attention with AFTRA seeking to establish the point that announcer doing the local cut-ins shall be paid the commercial network rate. Local participating shows which carry a single blurb are to be considered commercial shows.

Stations involved in the negotiations are WMAQ and WNBQ (NBC); WENR and WENR-TV (ABC); WGN and WGN-TV (Mutual-Dumont); WBBM (CBS-AM); WBKB (CBS-TV), and WLS (ABC). Negotiating for AFTRA are Ray Jones and Sanford (Bud) Wolff.

## 'Forced Listening' Fight Still On in D.C.; Court Rule Asked on License

Washington, Oct. 7.

Still battling transit radio as "forced listening," Transit Riders Assn. yesterday (Mon.) asked the U. S. Court of Appeals to overrule an FCC order, dismissing the association's protest against license renewal for station WWDC-FM.

WWDC-FM feeds programs to the radio receivers placed in D. C. buses and trolleys. Transit Riders Assn. originally sought to block radio in public transit vehicles on the ground that "captive audiences" were being deprived of their right not to listen. Case was fought up to the Supreme Court and lost there by the association, which earlier had won a victory in the circuit court.

Association then asked the FCC to hold up the license of WWDC and its FM affiliate. This was turned down by the commission and yesterday's step followed. Association wants the court to rule that a public hearing must be conducted to determine the license renewal. This was granted, without such hearing, on July 10 last.

Claude Palmer, TRA prexy, said "our action is but one phase of a continuous and vigorous drive to free the captive audience. We know that more people than ever resent forced listening. It denies them the right to choose their own radio programs or to ride in peace. We have received many pledges of support, and we intend to fight this public nuisance with every weapon at our command—and they are considerable."

## FCC Spurs Ruling In WJZ-KOB Case

Washington, Oct. 7.

FCC last week extended the authorization of KOB, Albuquerque, to operate on 770 kc. at 50 kw daytime and 25 kw nighttime for six months. Commission also removed 12-year-old case, involving KOB and WJZ, N.Y., from the clear channel file and will act on it separately.

That means long-standing litigation may be wrapped up before year's end.

## PHILLY AREA PROFS BOW 3D 'COLLEGE' YEAR

Philadelphia, Oct. 7.

"WFIL-TV University of the Air," award-winning series of adult education programs, launched its third year yesterday (6) with a full schedule of telecast courses conducted by faculty members of colleges and universities in this area.

Series is presented Monday through Friday, 11:10 a.m. to 12 noon, and is divided into 20 and 30-minute periods. Dr. Roy K. Marshall, educational director of the Philadelphia Inquirer stations, is the producer, and works closely with a special administrative committee comprised of representatives picked by the cooperating institutions.

Schools taking part in the first of the two 15-week semesters include Ursinus College, Lincoln U., Philadelphia College of Pharmacy and Science, Drexel Institute of Technology, Franklin Institute, Temple U., Franklin & Marshall College, Pennsylvania Military College, Philadelphia Board of Education, Muhlenberg College and Rider College.

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HAS THREE FINISHED OFFICES
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Your Top TV
Sales opportunity
WDEL-TV
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In the market which has highest
income per family in the country.
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Profitable TV Audience
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LANCASTER, PENNA.
Only TV station in — only TV
station seen — in this large
rich Pennsylvania market area
Clair R. McCollough, Pres.
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## Standard Transcription Changes Mind, Selling Library to Stations

Standard Radio Transcription Service, which had been planning dissolution several months ago because costs were climbing too rapidly and business was slumping, has now reversed its decision. Outfit instead has started to sell its library outright to radio stations around the country, and reports the move has been so successful that it will continue in business on that basis. Standard is believed to be the only radio transcription firm to sell, rather than lease, its product.

Standard's library now includes 561 separate disks, embracing more than 5,000 musical selections, voice tracks, theme and occasional music, sound effects, etc. Stations are permitted to buy the library either in whole or in part, with prices ranging downwards from a $5 charge for a double-faced disk containing 10 selections. Standard's move to sell to stations outright was originally contested by the Music Publishers Protective Assn., which ruled that stations buying in that way would be forced to pay mechanical fees. MPPA exec Harry Fox has since okayed the deal, agreeing to derive all such fees from standard alone.

In addition to its library, Standard also has two package shows on ETs, which it will continue selling to stations or advertisers on a per-play basis. These include the Leo Durocher-Laraine Day show and "World's Best Seller," a series of human interest stories taking place in modern times but based on biblical themes. Standard is under the same management as United TV Programs, indie vidfilm syndication outfit.

## WDTV Pacts Cohens For Pitt's Mr. & Mrs. TVer

Pittsburgh, Oct. 7.

Pittsburgh's first hometown Mr. and Mrs. program tees off over WDTV next week when Harold V. Cohen, drama-movie editor and columnist of the morning Post-Gazette and VARIETY mugg here, and his wife, Stephanie Diamond, radio and teevee actress, launch a twice-weekly series labeled "Conversation Piece." They'll discuss legit, films, books and other topics of interest.

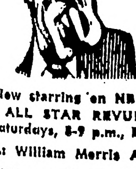
Cohens will be on for 15 minutes every Tuesday and Thursday at 2 o'clock, with programs being packaged by DuMont station for participation sponsorship. Format is to be similar to a radio quarter-hour they did last year on KDKA for Duquesne Brewing Co.

## Daytime Indie for Sale

Memphis, Oct. 7.

WFAK, Memphis' newest daytime indie, which went on the air here last December, is up for sale. Several w.k. Memphis businessmen including former U. S. Open golf champion Dr. Cary Middlecoff are dickering with Frank Keegan, owner and operator of the station.

In addition to Dr. Middlecoff, the group includes E. C. Krausnick, Jr., veepee of the Tennessee Brewing Co., of this city; Dr. George A. Coors, Attorney Dunlap Cannon and advertising exec Tom O'Ryan.



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

DEMONSTRATORS

Must be top-notch; wonderful opportunity for those who can qualify. Girls in Washington and Cleveland averaging over $300.00 wkly. Ladies fashion item sold in leading dept. stores. Write Box V-106, Variety, 154 W. 46th St., New York 36.

## GRIESEDIECK TO BACK CARDINALS IN 9TH YEAR

St. Louis, Oct. 7.

For the ninth consecutive season, the Griesedieck Bros. Brewing Co. will sponsor the radio broadcasting of all games played by the St. Louis Cardinals during 1953. Announcement of the deal, engineered by Ruthrauff & Ryan, was made during the last game of the 1952 season, during which the Cardinal club finished in third place.

Although the local paid attendance during the 1952 season dropped from 1,013,429 to 913,222, a loss of 100,207, the club is trying to expend its midwest web that includes about 60 stations in seven states. Harry Carey, who does the play-by-play, will return to the mike for his ninth season, and Gus Mancuso, who does the analyzing, will start his third year.

No announcement has been made whether the Falstaff Brewing Co., another local sudsmaker, will bankroll the games of the St. Louis Browns next season. Although finishing seventh in the American League, the Browns' 1952 paid attendance was 224,966 better than during the previous season.

## Framer's 19 a Week

With the debut of "Double or Nothing" on CBS-TV Monday afternoon (6), indie packager Walt Framer became probably the busiest producer in radio or TV. He now has 19 different editions a week of three packages airing on NBC and CBS.

In addition to "Double," which goes Mondays, Wednesdays and Fridays, Framer also produces Big Payoff," aired five afternoons a week on NBC-TV. His "Strike It Rich" is aired cross-the-board on CBS-TV and on the same web Wednesday nights in a separate half-hour version. And the audio portion of the daytime "Strike It" is played back the following morning on NBC radio, for the total of 19 shows.

## La.'s New AM Station

New Orleans, Oct. 7.

Permit for a new AM radio station in Baton Rouge, La., was granted to Capital City Broadcasting Co. by FCC last week. Stanley W. Ray, general manager, said. Station will operate with 1,000 watts power on 1,250 kilocycles, and is third operated by Ray and partner, Jules J. Paglin.

Call letters of new station will be WXOK.

## Chi Stations, Agencies Relax After Five-Day Elevator Strike Snafu

Chicago, Oct. 7.

Operations are back to normal today (Tues.) at the Chi radio and TV stations and the upper story ad agencies hit by the five-day elevator strike that ended yesterday (Mon.).

All the skyscraper radio-TV plants affected by the walkout were able to maintain regular operating schedules under a ruling by the Elevator Operators Union that provided service for engineering and technical personnel. But regular office work was cut to the bone with the resultant logjam of paper work.

Hardest hit were the upstairs agencies, many of them housed in the top levels of the Civic Opera House, Field Bldg., Wrigley Bldg. and Palmolive Bldg. Several of the ad shops set up emergency headquarters in Loop hotels to handle the essential work. With bulk of the major agencies' staffs down to the bare minimum, time buying was practically at a standstill.

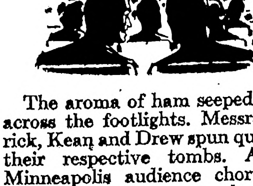
ABC's Central Division with its 16th floor offices and its 42nd floor studios in the Civic Opera House was put on an emergency basis the first day of the strike, but was able to program without interruption. CBS, in the Wrigley Bldg., got by okay, since its offices and studios are only three flights up. The Merchandise Mart, home of NBC, was one of the few major buildings that wasn't struck. WGN's Tribune Tower was also unaffected.

Indie tele station WBKB, occupying the 11th and 12th floors of the State-Lake Bldg., as well as the various indie AM stations, limped through with only minor irritations.

WCFL, owned and operated by the Chi Federation of Labor, parent body for the striking elevator operators, was saved from some possible embarrassment had the strike not been called off. Indie is housed on the 20th floor of the Furniture Mart, which was due to be shut down yesterday (Mon.). To avoid any possible violation of picket line protocol, the labor station rented an emergency studio from the nearby United Broadcasting plant.

**Albany**—George Miller, sports director of WPTR since the station went on the air in 1948, has been given the additional post of production manager. Naomi Rector, traffic supervisor has been made assistant program director, and Bob Austin, announcer, night program supervisor.

Nat (McCue) Finney disinfects John (Bensinger) Sherman in pre-curtain horseplay at a performance of "The Front Page."


"OF COURSE HE'S NO BARRYMORE ...BUT THEN COULD BARRYMORE EDIT A NEWSPAPER?"

What makes a newspaper great?

The aroma of ham seeped gently across the footlights. Messrs. Garrick, Kean and Drew spun quietly in their respective tombs. Another Minneapolis audience chortled in anticipation, then sat enchanted as the curtain rose in the Old Log Repertory Theatre. For the third time in Upper Midwest drama history Ben Hecht's and Charles MacArthur's "The Front Page" came to life with an amateur cast of genuine professional newspaper people recruited from the staffs of the Minneapolis Star and Tribune.

There were Nat Finney, Pulitzer Prize-winning editorial editor of the Star, barking staccato commands with side-of-the-mouth proficiency in the part of the veteran city hall reporter . . . John Sherman, drama critic of the Star, employing the built-in wince common to his calling in the role of Bensinger, the neurotic newsman . . . Virginia Safford, Star and Tribune society columnist, reveling in the suds-slopped character of a mop-toting scrubwoman. In all, fifteen Star and Tribune staffers strode the boards, swapping some of the stage's fastest and funniest dialogue. The audience loved it. It was the greatest triumph of type casting since Mergenthaler.

This year's Old Log production of "The Front Page" is the third since 1948, when John Sherman persuaded a little group of stage-struck reporters to sign on for the original busman's holiday. Rehearsals were conducted in the Star and Tribune's newsrooms where the actors brushed up on cues and threw lines to each other between stories. Graduates of the MS and T School of the Drama are now numerous enough to populate a stage for "South Pacific" (and probably would at the drop of a fedora).

Whenever fun's a-popping in the Upper Midwest, from amateur theatricals to parades and celebrations . . . or whenever worthwhile civic enterprises need support or leadership . . . Minneapolis Star and Tribune staff members are invariably found in the vanguard of volunteers —another reason why these best-read newspapers hold the appreciation, warm regard and respect of the great region which they serve.

Minneapolis
Star and Tribune
EVENING MORNING & SUNDAY
620,000 SUNDAY • 490,000 DAILY
JOHN COWLES, President

# CIRCLING THE KILOCYCLES

**Crosett, Ark.**—Julian Haas, former commercial manager of KARK in Little Rock has moved here and bought KAGH, daytime indie. The new owner is expected to file for television and also announced that Alfred Shirley is his new program director.

**Kansas City** — Jack Kirwan has been appointed director of radio and television for the Bruce B. Brewer agency here. He formerly was with WHAS-TV, Louisville.

**Louisville**—Jack Boyle, director of television at WAVE-TV, left last week to become director of radio and TV for Reynolds Metals Co. George Patterson, TV program director for the station, becomes TV program and production manager, aided by Walter Witherbee who becomes production director.

**Atlanta**—Appointment of Ned Lukens as program director of WEAS here, was announced by W. H. (Bill) Keller, v.p. and general manager of the E. D. Rivers, Jr. station.

**Kansas City, Mo.**—Clarence Breazeal, assistant manager of KCMO, was elected president of the Kiwanis Club here last week.

**Regina, Sask.**—Donald J. Oaks, sales manager of CKRM, Regina, has been appointed manager of the station succeeding Norman Botterill, manager since 1949, who becomes manager of CJOC, Lethbridge, Alta. Oaks, formerly of CFAC, Calgary, has been sales manager of CKRM since 1948. Harry Dane, with the station for 18 years, becomes sales manager.

**Columbus** — Henry O'Neill, former announcer for WOSU here and chief announcer and farm editor of WHOK, Lancaster, O., named fulltime announcer at WLW-C, Crosley TV outlet here.

**Houston**—Jack McGraw, assistant manager and commercial manager of KPRC and KPRC-TV, has been named TV chairman for the United Fund Drive here.

**Houston** — Roy Hofheinz, who gave up a promising political career to enter the broadcasting field and who now has three radio stations, may enter politics again. Hofheinz announced here that he may be a candidate for local mayor. At one time Hofheinz was former county judge here. He operates KTHT here and KSOX, Harlingen.

**Minneapolis**—Bob DeHaven, one of WCCO's top personalities, writes monthly gossip column which he distributes to friends... A.T.&T. long-lines department has announced plans for TV channels from Chicago to Minneapolis which now is connected to the television network by means of a coaxial cable from Des Moines. It also made public here that a construction application has been filed with the FCC calling for a $5,000,000 microwave radio-relay system connecting Minneapolis with Milwaukee, and Chicago. The project will provide 500 telephone circuits... WCCO-TV staged 30-minute night show for the Community Chest.

## PITT'S TWO-STATION CONFLICT ON N.D. GAME

Pittsburgh, Oct. 7.

Town's No. 1 indie station, WWSW, has just closed a deal with the Irish Football Network to air all of the remaining Notre Dame games this season, and that brings up an unusual situation here this Saturday (11). That's when University of Pittsburgh plays the Irish at South Bend.

Pitt's clashes, both at home and abroad are aired commercially over KDKA, which means that the meeting between the Panthers and Notre Dame will be carried here by not just one but two stations.

WWSW is again carrying play-by-play accounts of all of the Pittsburgh Steelers pro games, with veteran sportscaster Joe Tucker calling them direct from the field of play. Tucker has just chalked up 17 years of service at the station.

## Boerst to Expand Spot Radio Report

James M. Boerst, publisher of Executives Radio-TV Service, plans expansion of the Rorabaugh Report on Spot Radio Advertising which he bought last week from N. Charles Rorabaugh.

Boerst, whose firm puts out a semi-annual time buyers directory and the AM-TV FACTuary, a quarterly, has changed the name of the Rorabaugh AM report to Spot Radio Report. Reason is that Rorabaugh will continue to publish his TV spot report separately.

Since March, Boerst has been associate publisher of the Rorabaugh AM report. Because TV spot biz is expanding as new stations come on the air, Rorabaugh decided to devote full efforts to the video bulletin. Info on TV spot is collected from stations themselves, while data on AM comes from the ad agencies.

Boerst told Variety that he has added 11 agencies to the list reporting and picked up 54 new subscribers in the past month. He said that spot radio is in a healthy, growing state and that even in TV areas it is developing.

WTTV BLOOMINGTON

Serving a 2 BILLION $ MARKET
34% of the PEOPLE
34% of the FAMILIES
accounting for
35% of the SALES
in ALL INDIANA

WTTV — affiliated with all nets — maintains its own micro wave relay system between Cincinnati and Bloomington to bring LIVE network shows to viewers. WTTV is owned and operated by Sarkes Tarzian and

Represented Nationally by
ROBERT MEEKER ASSOCIATES, Inc.
New York Chicago Los Angeles San Francisco

## Kovacs' SRO

"Kovacs Unlimited," one of several daytime strips on WCBS-TV, the CBS video web's N. Y. flagship, will have 45 commercial spots aired weekly for the two weeks starting Monday (13). Jackpot makes the show SRO, giving it a maximum of nine spots daily for five days.

Ernie Kovacs, star of the show, is currently trying to line up a system to squeeze a few more sponsors in, so that all he'll have to do is open and close the proceedings each day.

## Candidate Pull

Continued from page 1

a major campaign speech could easily determine the size of the audience. If Gov. Adlai Stevenson's backers bought time on the full NBC video web, he might play to some 60 stations, whereas if Dwight Eisenhower's forces utilized the ABC or DuMont TV webs, they could clear a much fewer number of markets.

By the same token, the competition confronted on radio or TV by the candidates would also have to be taken into account, and thus could confuse any attempt to measure their popularity. If one of the two nominees bought time opposite a top-rated show such as "I Love Lucy," for example, it would be expected that his ratings wouldn't match. And if his opponent aired a speech opposite a lower-rated network program, he might get higher ratings but actually might not be as popular to the voters.

Also to be taken into account is the time preempted for a major speech. If either candidate were able to buy the time on CBS video usually occupied by "Lucy," it would be expected that he would automatically pick up most of the 10,000,000-odd viewers usually tuned into "Lucy," which would give an unfair picture of his popularity. Any rating, consequently, would bear no relation to voters' sentiments or to the context of his speech.

Because of these factors, the major rating services are holding off until the campaign swings into the week preceding the election, when public excitement is expected to be at a key pitch so that most of the confusing points will be ruled out. American Research Bureau, for one, expects to start rating the two candidates during the first week in November.

## L. A. Hearings

Continued from page 2

inflicting "tremendous suffering" on himself and his family as a result of the "conspiracy between the committee and the producers association." Jackson and Doyle in shouted retorts denied various allegations by the witnesses. One of the latter charged there was no evidence of espionage and sabotage in the film industry, to which Jackson snapped: "There is ample evidence that a great deal of funds for espionage and sabotage came out of the motion picture industry."

All witnesses declined to answer on constitutional grounds and barraged the committee with criticism, most of it based on previous Jackson statements, including his expressed hope of "no reprisals" to the wife of a friendly witness last week.

Those testifying Monday, in addition to Max and Perlin, included performers Dorothy Comingore, Lynn Witney, Annette Harper, Stanley Waxman, Herman Waldman and David Ellis; writers Gene Stone, Harmon Alexander, William Wolff, Dr. Oner Barker, and Attorney Lion Turret.

### Burrows Cited

At Thursday's session Paul Marion, a screen and radio writer, told of a Commy meeting at the home of Alvin Hammer attended by Ben Margolis, Karen Morley, Lloyd Gough and Marc Lawrence.

Owen Vinson, writer and radio director, pointed the finger at 27 names, including Abe Burrows, although the latter had testified before the committee in 1951 that he had never been a member of the party and had expressed his hatred of Communism.

Others named by Vinson were Louis and Jeanette Schofield, and Louis and Ida Turkel, all of Chicago; Ken Pettus, Billy Wolff, Harmon Alexander, Gene Stone, Jack Robinson and Mary Robinson, writers; Stanley Waxman, David Ellis, Lynn Whitney, Annette Harper, Ed Max, Nina Klowden, Herman Waldman, Georgia Backus and Lee Barrie, performers; Irving White and Margaret Gruen, screenwriters; Art Shapiro, publicist; Ben Polin, photographer; Mitchell Lindemann, director; Naomi Robeson, an executive, and Elaine Gonda, affiliated with a transcription firm.

Margolis, meanwhile, announced that a conspiracy suit would be filed soon against eight major studios, charging a blacklist of 15 people. They include Anne Revere, Gale Sondergaard, Michael Wilson, Howard Da Silva, Paul Perlin, Don Gordon, Herta Uerkvitz, Edward Huebsch, Paul Jarrico, Robert Lees, Alfred L. Levitt, Abraham Polonsky, Robert L. Richards, Louise Rousseau and Waldo Salt.

## Engineers Study

Continued from page 3

demonstrated at the 20th home-office screening room earlier in the year.

Equipment has now been taken out and reassembled to the Fox-Movietone labs. Technicians are at work designing a scanner to permit transmission of color pix as well as "live" stuff. Demonstrations of any of the color TV systems shown so far never included film pickups.

Spokesman at 20th reveals that exhibs are showing lively interest in Eidophor but that the company is taking no orders pending determination of price. He added that, on a mass production basis, the Eidophor projector would be competitive with other theatre TV systems. Original plans to install Eidophor at the Roxy, N. Y., have been abandoned for the moment pending availability of additional units.

## TV-LESS NEVADA GETS 'PIPED IN' SERIES

Reno, Oct. 7.

Television made its first appearance in Nevada last week when the Riverside Hotel of Reno made special arrangements for a closed circuit telecast of the World Series, viewed on 33 sets in the hotel, casino and theatre-restaurant.

About 3,000 persons daily saw the Series in an extremely clear picture as beamed from the microwave station atop Mount Rose, about 35 miles away. The cost for installing the operation was $8,500. Before the operation is completed, the bill is expected to reach between $20,000 and $25,000.

## L'ville Beer Coin For Churchill Downs Meet

Louisville, Oct. 7.

WHAS-TV, with the same crew which last spring originated the coast-to-coast televising of the Kentucky Ferby for CBS-TV, will cover the fall race meeting at Churchill Downs. In addition to the same four-camera, live-coverage of the meeting's four stage races, WHAS-TV film cameramen will cover the 18 feature races to be shown at 5:55 p.m. (CST) the same afternoon as the running.

Falls City Brewing Co., Inc., Louisville, will bankroll the extensive coverage, which runs from Oct. 27 through Nov. 15.

## D. C. Female B'casters Elect Nancy Osgood

Washington, Oct. 7.

Nancy Osgood, director of femme activities and top woman radio-TV personality for WRC and WNBW, NBC affiliates, was named president of the D.C. chapter of American Women in Radio and Television at group's first meeting of the season.

Other officers elected to head group for the year are: first v.p., Capt. Pat Griffith Mowrer, radio branch of Public Information Office, Dept. of Defense; 2d v.p., Florence S. Lowe, Washington bureau of Variety; secretary, Betty Doolittle, NARTB; treasurer, Dorothy Carr, WMAL-ABC.

## WHB'S FREE-FOR-ALL FOR TYRO DISK JOCKS

Kansas City, Oct. 7.

WHB is opening its mikes to amateur disk jockeys in a promotion program which will continue through the fall and winter. John Schilling, manager, has designated Saturday night as pop music night, and Sunday for longhair jocks.

Applicants provide a list of 30 records to be played, then tape their air stint in advance. This allows the guest jock to stay at home or invite in friends or neighbors to hear the show.

Series has been kicked off with several prominent localities handling the shows, among them Leo Barry, president of the Kansas City Blues Fan Club, Frankie Trumbauer, former trombonist with pop orchs, Sam Martin, dairy products magnate, on the pop music sessions.

Longhair series have been done by Richard Wangerin, business manager, and Hans Schweiger, conductor, of the Kansas City Philharmonic Orchestra.

## Memphis' WMCT Set For 1953 Spending Spree

Memphis, Oct. 7.

WMCT, Memphis' only TV outlet, has mapped plans for a spending spree of its television operation next year. Henry Slavick, who manages the TV and AM operations, announced that $300,000 will be spent in WMCT's expansion program early in 1953.

The FCC has already granted the Memphis NBC outlet permission to add 300 feet to its tower, which will raise it to 1,050 feet.

## Teamsters Union TV's Confab for Public

Hollywood, Oct. 7.

In a novel pub-relations experiment, International Brotherhood of Teamsters, holding its annual convention here next week, is investing approximately $10,000 in video coverage of the event, to show the public a union convention at work. Altogether 5½ hours will be telecast over KTTV, three and one-half on Monday, and two on Oct. 17 when officers are elected.

On Monday's program will be union prexy Dan Tobin, exec veepee Dave Beck, Governor Warren and Edward Arnold. Because of the video influence, conclave moves to the Boulevard Theatre during the teeveed portion, so that cameras can better cover the event. Other sessions are planned at the Statler Hotel. Kine will be made for various chapters of IBT in the U. S.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

Wes Whitcomb
MIKE WANTS YOU ON SPOT
(Please Contact at Once)

LOCAL TV SALES
REPRESENTATIVES WANTED

Leading national distributor of top-flight TV film series wants reputable local sales representatives in single and multi-station markets. Commission basis to start. Write Box 221, Variety, 154 West 46th St., New York 36.

Great Neck, Kings Point. This won't interest those seeking a ranch type ultra-modern house. It will appeal to someone with a taste for the conventional and quiet, countrified surroundings, yet convenient to the city by train or car. On a hedge-enclosed, landscaped acre, overlooking the sound, older type house in excellent condition. Large livingroom, spacious dining room, powder room, modern kitchen, 3 bedrooms, 2 baths, servants quarters, 2-car garage. Owner, Great Neck 2-2638W.

Position Wanted
SECRETARY-GAL FRIDAY

Formerly with radio-TV personality. Eight years experience. Volume and responsibility. Travel if required. References. Write Box 927, Variety, 612 N. Michigan, Chicago 11, Ill.

# BUILD NEW DISKERS FOR P.A.'S

## Philharmonic '51-'52 Deficit at 165G; 150G Drive Set; B'cast Gain Only 35G

Despite a couple of unexepected financial windfalls, which will help offset its increased operating costs, the N.Y. Philharmonic-Symphony will open its 111th season Oct. 16 with its problem of annual deficits still unsolved.

Symph had an estimated deficit of $165,000 last season ('51-52), as against a loss of $110,000 the year before. Deficit for the '52-'53 season is expected to go higher than last year's 165G, due to some special costs. With this in mind, management is counting strongly on success of the Friends of the Philharmonic drive, which opens Nov. 13. In its second annual campaign, Friends hopes to raise $150,000 for the orch.

Symph has scheduled some unusual choral and operatic works in concert form this season, to account for the extra costs anticipated. The Beethoven "Missa Solemnis" will cost $3,000 to $4,000 extra to do; the "Boris Godunov" excerpts, the same. When director D'mitri Mitropoulos originally planned the U.S. preem of Darius Milhaud's opera, "Christopher Columbus," extra cost was figured at about $2,000 or $3,000.

Since then, the orch and American Guild of Musical Artists made a pact by which one of the three choruses used by the Philharmonic this season would be a unionized AGMA group, so that the Milhaud work will cost the orch an extra $12,000 to stage. It will be one of the most expensive things the Philharmonic has ever done; the chorus alone will cost $4,000 to $5,000.

Other special works are skedded, and these, plus extra rehearsals involved, increases in printing costs, etc., will hike the symph's '52-'53 budget.

Orch's first unexpected windfall was the lifting last season of the Federal 20% amusement tax, which sum the Philharmonic has since retained. Orch, however, didn't get the benefit of the tax gain until last Nov. 1, while some subscribers refused to let them re-

(Continued on page 76)

## 5 OUT OF 7 TOP TUNES ON 'PARADE' ARE BMI

Broadcast Music, Inc., which has surged to the forefront of the hit lists over the past two years, currently has five out of the seven top tunes making the Lucky Strike "Hit Parade" radio and video editions. Current standing of BMI-licensed tunes is the strongest to date on the show, although BMI firms have been riding with three or four numbers on the "Hit Parade" in recent months.

Top BMI entries are "You Belong To Me" (Ridgeway), "Auf Wiederseh'n" (Hill & Range), "I Went To Your Wedding" (St. Louis), "Half As Much" (Acuff-Rose) and "Jambalaya" (Acuff-Rose). Both of the latter tunes, incidentally, were penned by country cleffer Hank Williams, who was also responsible for last year's click "Cold Cold Heart."

Two of the seven tunes on the "Hit Parade" licensed by the American Society of Composers, Authors & Publishers are "Somewhere Along the Way" (United) and "Wish You Were Here" (Chappell).

## Disk Publicist Joins Progressive as Pro Mgr.

Nat Shapiro, N. Y. disk flack, has stepped into the music publishing field as professional manager of Progressive Music, in which he's a partner with Herb Abramson and Ahmet Ertegun. Latter two are the owners of Atlantic Records, an indie diskery which has been clicking consistently in the blues and rhythm field.

Progressive Music has been a b&r operation under Atlantic's aegis but will be activated in the pop field with the addition of Shapiro.

### Ph.D. Platters

Columbus, Oct. 7.

The wax business is getting into college yearbooks. Ohio State University's Makio to be issued next June is being plugged as "the Talking Makio," since it will include a 7-inch 45 rpm recording of highlights of the school year. The OSU yearbook is the first in the nation to try the stunt.

Record will include voices of persons figuring in the year's main events on the campus, such as Howard L. Bevis, OSU president; Wood Hayes, OSU Buckeyes' coach, and visiting VIPs.

## Tooters Union Nixes Aid As 2 Toronto Symph Execs Resign Over 'Red' Ousters

Toronto, Oct. 7.

Though two longtime board directors of the Toronto Symphony resigned because of decision of John Elton, general manager, to fire six members of the orchestra who were refused entry into the United States for a Detroit engagement, the Canadian Musicians Assn. have refused to come to the aid of the ousted sextet.

While a vociferous minority, with the usual letter-heads and prominent advertisements in newspapers, is currently protesting the firing of the six as "American dictatorship of Canadian and breach of civil liberties," the appeal to the Canadian Musicians Union has been turned down, with the union refusing any intervention. They have also appealed to Caesar Petrillo, with decision pending. Other 79 members of the Toronto Symphony refuse any comment or sympathetic action on their colleagues' dismissal.

Meanwhile, the Canadian Congress of Labor (of which the Musicians Union is an affiliate), in convention here, also has turned down a minority proposal that the six musicians be reinstated. Lester Pearson, Secretary of State for Canada, says that his "formal enquiries," as presented in Washington to the U. S. State Department, had brought the declaration that the U. S. decision must stand; that "there has to be some way of preventing the admission of known Communists," this presumably under the McCarran Act covering denied entry to America.

## Decca Limits Edition On Beethoven Sonatas

Marking the second anni of its longhair Gold Label series, Decca Records has prepped a special merchandise plan for its release of the complete Beethoven Sonatas for Violin and Piano. Album was waxed by Joseph Fuchs, violin, and Arthur Balsam, piano.

In a move to hypo the Gold Label series as well as the Beethoven album, Decca has packaged the platters with copies of original edition of the text. Package also will contain photos and drawings of the composer as well as a special commentary by musicologist Donald W. MacArdle. The material has been bound into a 52-page brochure.

Album and brochure, which has been limited to 2,500 copies, will be peddled at $25 per set, containing six platters. Single platters will be put on the market at a later date.

### Miller's Coast Sessions

Mitch Miller, Columbia Records artists and repertoire chief, is heading for Hollywood next weekend for extensive recording sessions with Col's Coast artists. He'll be gone two weeks.

## UNKNOWNS GET AGENCY PUSH

The disk industry, which steadily has been topping all other show biz media in introducing new names to the public, is continuing at a clicko pace in unearthing tyro talent. Wax showcasing for the young singers is now being done predominately by the indie labels. Agency men have been alerted to keep tabs on all new releases so that they can pact the artist as soon as the disk's impact on the market can be ascertained.

Music Corp. of America and General Artists Corp., especially, have been pacting the newcomers as soon as they hit the wax market. Both MCA and GAC have been lining up small nitery bookings for these artists and bide their time until the diskings break them into the big coin class a la Johnnie Ray and Al Martino. The agencies work closely with the artist's diskery, getting latter to push the platters in territories in which the singer is playing. The diskeries get the local disk jockeys to lay on the platter and the area distrib generally works with the artist on a concentrated promotion drive.

Some of the newcomers who are being pushed into the upper money brackets are Alan Dean, who's currently riding high with his etching of "Luna Rossa," on the M-G-M label; Sunny Gale, who scored with "Wheel of Fortune" on BBS and is now etching for Victor, and Tommy Edwards who's building steadily via his M-G-M releases.

Among the flock of young disk artists who currently are being developed by GAC are Buddy Costa (Pyramid), Cliff Ayres (Emerald), Sandy Solo (Abbey), Frank Stevens (Gramercy), Danny Sutton (Federal), Vinni Di Campo (Coral), and Jackie Jocko (Mercury). Diskers in the MCA stable are Bob Anthony (Derby), Jilla Webb (M-G-M), Joe Costa (Victor), Herb George (Top Ten), and Dick Lee (Essex).

Most of the singers listed already have made some noise in the disk field and have developed a solid partisan following. Although they're not yet in the top coin brackets, the agencies have been lining up a steady string of small nitery bookings and the cafe operators are all eager to get one of the newer disk names for one or two-week bookings. The agencies also have been able to pick up extra coin for the young diskers via tele guest shots.

## BOB WEISS JOINS CAP AS EXEC EUROPEAN REP

Hollywood, Oct. 7.

Bob Weiss is selling his publicity biz here to join Capitol Records Oct. 27 as exec European rep. Weiss inked a two-year pact with Cap prexy Glenn Wallichs, one feature providing Weiss' pay on a tax-free basis. Headquartering in Paris, Weiss will prowl Continental capitals searching tunes and talent for Capitol and will also try to hypo Cap's European sales via various releasing deals.

He will report to Sandor Porges, director of Cap's international department, in New York. Weiss, 30, becomes one of waxdom's youngest execs. He will report to Hal Cook in N. Y. before going to Paris.

## Sarah Vaughan Booked For 1st European Tour

Sarah Vaughan will head out on her first European tour next year. She will tee off her European trek with a February date at the London Palladium and follow with a series of bookings in the British Provinces. She also is slated for a flock of concert appearances on the Continent. Tour will run about 12 weeks.

Miss Vaughan currently is costarred with Nat (King) Cole and the Stan Kenton Orch in the "Biggest Show of 1952."

## Hartford Fete Establishes Industry Co-op Pattern; Study Impact on Sales

Hartford, Oct. 7.

The Greater Hartford Record Festival, which last week concluded a series of four varied concerts and several promotional endeavors, proved one thing if nothing else. That one thing is that the members of the recording industry can work together in unison for the common good.

Some 43 companies are members of the Record Industry Assn. of America. It was also the first time in the history of local record sales that all seven record distribs here had ever acted in unison. Oddly enough, it was the first time they got to know each other. Through the efforts of Joe Martin, promotion manager for RIAA, the seven distribs were brought together and introed to each other.

What will happen as a result of the festival is a matter of conjecture. There is a lot of evaluating to be done, with a summary of the results of the Hartford experiment to be brought before the board of directors of the RIAA sometime this month. Martin is due back here within a week for a series of confabs with distribs and retailers, plus other surveying, to determine the effects of the festival on record sales. Will also seek to determine the effect of this promotional endeavor on the public, whether it incited an interest toward future purchase of turntables and records.

The future of some 20 proposed nationwide festivals hinges on the results of the evaluation. In the meantime, the records boys are referring to the fete as the "Great Hartford Experiment."

The festival week was split up into four concerts, each representing a segment of the record business. They were classical, folk, popular and kiddies. Weakest one in the matter of drawing power was folk music night. This one got the greatest amount of promotion. First night, featuring classical music, and third night, featuring pops, drew the heaviest.

Opening show was tabbed as "Artists Night" and featured some

(Continued on page 76)

### Disk Crix As Index

Index to the continuing growth of interest in records is provided by the number of publications regularly running disk review columns and features.

Figure for the entire country is 1,542 publications of all kinds with record review columns.

Increase is at the rate of about 10 weekly, according to requests for information received by the RCA Victor.

Future aim of record industry: Record supplements similar to present book supplements featured by N. Y. Times and leading metropolitan Sunday papers.

## Capitol Wins Injunction Vs. Mercury on Release Of Telefunken Catalog

Decision in suit brought in Federal Court by Capitol Records against Mercury Records over the distribution of Telefunken disks was handed last week by Judge Vincent L. Leibell in favor of Cap. Cap had asked for an injunction and an accounting of profits on the Telefunken platters peddled by Merc.

According to Cap, they received exclusive rights in the U. S. to the Telefunken platters in a pact inked with the German diskery in 1948. Merc had received its masters through a state-owned firm in Czechoslovakia. The state-owned operation had taken over the platters from the now defunct Czech diskery, Ultrasong, which had pacted with Telefunken before World War II for the distribution of its platters in Czechoslovakia. According to Cap the Czech firm had no right to license its masters for distribution outside their country.

Judge Leibell's decision also awards Cap the payment of legal costs.

## Coast Tooters to Vote On Local Unity in Dec.

Hollywood, Oct. 7.

Long discussed merger of two Coast American Federation of Musicians' locals comes up for a vote by the larger of the two, Local 47, on Dec. 15. Members will be asked to decide whether they wish to absorb Negro local 767. Latter has been negotiating for a merger for six months but has nixed suggestions that it dissolve before the merger is effected and has asked that members be admitted into 47 without payment of an initiation fee.

On the latter point, 47 has offered to cut the regular fee of $100 to $50, but hasn't indicated any willingness to permit gratis entry.

## Bullet's New Diskery

Jim Bullet, operator of the Bullet label several years ago, is opening a new diskery with a J-B label in New York. Bulleit clicked several years ago with the Francis Craig etching of "Near You" and recently has been working as a disk distributor in the Nashville area.

New company will operate in the blues and rhythm field with such artists as Jimmy Mathis, Vivian Verson and Jimmy Smith.

### David Rose Up

Santa Anita, Oct. 7.

With the racing season over here the Santa Anita track has been taken over by the David Rose orch for a series of Friday night pop concerts.

Rose, an M-G-M Records protege, brings in a guest conductor weekly to share the podium.

## JIM TONEY UPPED TO RCA DISTRIB CHIEF

James M. Toney, RCA Victor's public relations chief, has been promoted to the post of director of distribution for the consumer products division of the company, effective Nov. 1. Toney's new spot follows by two years his appointment as the division's publicity chief in 1950. He has been with Victor since 1943.

It is understood that Julius Haber, now director of sales and advertising for the company's tube department, will step into the top public relations job. Toney's new appointment fills a post in the Victor echelon setup that has been vacant for the past year.

## N.Y. Court Dismisses Another Ed Vance Suit

Edward Vance, Missouri songwriter and the most active litigant in the music biz, was thrown for his 11th straight legal loss in N. Y. Federal Court last week when Judge Irving Kaufman dismissed a part of an antitrust suit brought by Vance against numerous publishing firms and the American Society of Composers, Authors & Publishers. The court dismissed Vance's complaint against ASCAP, Edwin H. Morris Music, Duchess Music and Main Street Songs.

In tossing out the suit, Judge Kaufman nevertheless permitted Vance to file an amended complaint. The new papers, the court admonished, must be "simple, concise and direct." Vance had charged monopoly and conspiracy under the antitrust laws, with particular reference to an alleged control of ASCAP by the motion picture publishing subsids. It was the 11th time Vance had filed suit in Federal Court against various segments of the music industry.

# Jocks, Jukes and Disks

By MIKE GROSS

**Vera Lynn:** "Yours"-"The Love of My Life" (London). Vera Lynn, who's been riding high for the past couple of months with "Auf Wiederseh'n Sweetheart," has another winner in "Yours." Tune, adapted from the Latino "Quiereme Mucho," has been identified with Miss Lynn in Great Britain since 1947 and the platter should score in the U.S. market. Miss Lynn gives a standout melodic reading. A group of British sailors, soldiers and airmen supply a stirring choral assist. The London flip is a pleasant item which shows off her fine piping technique. It'll have a tough time, however, bucking its mate for spinning time.

**Tony Martin:** "Dance of Destiny"-"Sleepy Time Gal" (Victor). This adaptation of "The Habanera" theme from Bizet's opera, "Carmen," gives Tony Martin a clicko slice that'll payoff with plenty of jock and juke spins. It's a class platter handled with top technique by Martin and **Henri Rene's** orch. Arrangement and vocal blend the exciting melody and a crafty lyric for top commercial appeal. Martin's workover of the oldie, "Sleepy Time Gal," on the reverse rates plays.

**Guy Mitchell-Mindy Carson:** "That's A-Why"-"Train of Love" (Columbia). Mindy Carson, who recently switched to the Columbia label from Victor, steps out strong on her first coupling on which she's paired with Guy Mitchell. Vocal styles blend easily and platter shows them off to advantage. "That's A-Why," a refreshing item penned by **Bob Merrill**, has the best chances for hit bracket slotting. Its catchy beat and cute lyric are delivered with an ingratiating zest. Flip side, too, shows them off in appealing form.

**Larry Douglas:** "Silk 'n Satin"-"You're As Young As You Feel" (Abbey). Larry Douglas looms as a potent entry in the male vocalist sweepstakes with his waxing of "Silk 'n Satin." Douglas has a warm vocal style pegged for the femme trade and this side could take off for him. It's a neat tune with a charming lyric and could be one of those left field items which the disk jockeys like to drive home. Bottom deck is a bouncy item which shows Douglas in a lighter mood.

**Ella Fitzgerald:** "My Favorite Song"-"Walkin' By The River" (Decca). "My Favorite Song," lilting tune which has been getting a wide diskery coverage, shows off Ella Fitzgerald in top form. Miss Fitzgerald's reading makes for delightful listening but **Ames Bros.** Coral waxing will be difficult to overtake. Same applies to Gisele MacKenzie's lively workover of "Song" on Capitol. Miss Fitzgerald clicks solidly on the Decca flip with the oldie, "Walkin' By The River."

**Alan Dale:** "Laugh! Clown! Laugh!"-"Toddling The Todalo" (Coral). "Laugh! Clown! Laugh!" is a slow, moody ballad which permits Alan Dale to display the emotional side of his vocal style. It comes off for okay results and should raise his stock with the teenage disk buyers who've created the vogue for this type of reading. Rates jock spins. Dale changes pace on the flip side with a lively rendition of "Toddling The Todalo," tune which currently is being showcased in the Paramount pic, "Somebody Loves Me." **Ray Bloch's** orch backing is a sock asset.

**Mel Torme:** "Casually"-"Anywhere I Wander" (Capitol). Mel Torme gets his best disclick opportunity with this coupling. Blending of standout material and topdrawer vocal treatment should keep both sides moving on the jock and juke level. Torme's treatment of "Casually," a tender song with a slick word pattern, is one of his best jobs in some time. "Anywhere I Wander," **Frank Loesser's** tune from the Sam Goldwyn pic, "Hans Christian Andersen," is a bigger song which Torme works over for top results.

**Jane Froman:** "Stay Where You Are"-"Laughing" (Capitol). Jane Froman's rich piping style gets a standout showcasing in "Stay Where You Are." Tune, a slick ballad entry, has been getting lots of diskery coverage and Miss Froman's slice will be hard to top. It'll appeal more to the jocks than the juke trade, however. Miss Froman gives "Laughing," a minor league entry, a major league treatment.

## Platter Pointers

Decca has a sock commercial album package in **The Four Aces** workover of a flock of oldies . . . **The Four Knights** have a fair slice in "One Way Kisses" (Capitol) . . . **Marjane** projects plenty of romance into her waxing of "When the World Was Young" (Decca) . . . **Percy Faith's** instrumental workover of "Amorado" on Columbia rates spins . . . **Vaughn Monroe** shows up nicely with a timely item tagged "Voters on Parade" (Victor) . . . **Ray Bloch** has a pleasing side in "The Merry Widow Waltz" (Coral) . . . **Pat Cameron** works over "Give, Give, Give," another treatment of "The Habanera" theme from "Carmen" for okay results on the indie BBS label . . . **Morris Lane** has a slick sax solo of "Stairway to the Stars" (Coral) . . . **Sauter-Finegan** orch scores with a workover of "When Hearts Are Young" (Victor) . . . **Dinah Washington** has a clicko slice in "Make Believe Dreams" (Mercury) . . . **Mantovani's** treatment of "Tango Della Luna" should get plenty of spinning time.

Standout folk, western, religious, blues, rhythm, etc.: **Dolores Hawkins**, "The Key Is In the Door" (Okeh) . . . **Roy Acuff**, "She Isn't Guaranteed" (Columbia) . . . **Merle Travis**, "Cannon Ball Rag" (Capitol) . . . **Webb Pierce**, "Bow Thy Head" (Decca).

## Best Bets

| | |
|---|---|
| VERA LYNN | YOURS |
| (London) | *The Love of My Life* |
| TONY MARTIN | DANCE OF DESTINY |
| (Victor) | *Sleepy Time Gal* |
| GUY MITCHELL-MINDY CARSON | THAT'S A-WHY |
| (Columbia) | *Train of Love* |

## Best British Sheet Sellers

(Week ending Sept. 27)
London, Sept. 29.

| | |
|---|---|
| Homing Waltz | Reine |
| High Noon | Robbins |
| Auf Wiederseh'n | Maurice |
| Blue Tango | Mills |
| I'm Yours | Mellin |
| Walkin' My Baby | Victoria |
| Somewhere Along Way | Magna |
| Here in My Heart | Mellin |
| Day of Jubilo | Connelly |
| Rock of Gibraltar | Dash |
| Meet Mr. Callaghan | Toff |
| Sugar Bush | Chappell |

### *Second 12*

| | |
|---|---|
| Time Y'u Say G'dbye | Pickwick |
| When In Love | Connelly |
| Trust in Me | Wright |
| Faith | Hit Songs |
| Isle of Innisfree | Maurice |
| Kiss of Fire | Duchess |
| Half as Much | Robbins |
| Botch-a-Me | Kassner |
| Delicado | Lafleur |
| Take My Heart | Dash |
| Blacksmith Blues | Chappell |
| Raindrops | Box & Cox |

## Longhair Disk Review

**Verdi: "Don Carlo."** With Nicola Rossi-Lemeni, Maria Caniglia, Mirto Picchi, Ebe Stignani, Paolo Silveri; Radio Italiana orch and chorus, Fernando Previtali conductor. (Cetra-Soria, 4 LPs, $23.80). First complete recording of the Verdi opera is a stirring rendition of a long-neglected opus. (Manager Rudolph Bing rightfully restored it to the Met Opera repertoire when he took over two years ago, as his season's opener.) The lush, dramatic and melodic score is richly handled by first-rate soloists, aided by fine orchestral and choral backing.

Nicola Rossi-Lemeni, hottest basso of the day (he's appeared this year with the San Francisco Opera and on Ed Sullivan's TV show), is superb as Philip, with his third-act aria, "Dormiro sol nel manto," a terrific rendition. Maria Caniglia, as Elizabeth, is topgrade. So is Ebe Stigmani, as Princess Eboli. Her voice has slipped a bit, but it's still very good, and her "O don fatale" air is richly dramatic. Tenor Mirto Picchi is a stirring Don Carlo, and Paolo Silveri a somewhat metallic but effective Roderigo. Maestro Fernando Previtali has blended them expertly for a first-class album, technically as well as artistically. *Bron.*

## M-G-M Perks With James, Edwards, Mooney Disks

M-G-M Records is moving into its hottest fall-winter season in years with three high riding pop releases. Diskery sales are being sparked by newcomers Joni James and Tommy Edwards and orch leader Art Mooney.

Miss James is topping the stable with her waxing of "Why Don't You Believe Me." Disk, which has been on the market two weeks, is nearing the 55,000 sales mark. Tommy Edwards is running close with his slice of "You Win Again," a pop treatment of Hank Williams' country tune, also on M-G-M, and Art Mooney is moving in fast with "Lazy River." Initial impact of the Mooney slice indicates that it'll be his first big one since "Four Leaf Clover."

Diskery also is pacing the album field with its soundtrack albums of the Metro filmusicals, "The Merry Widow" and "Lovely To Look At."

### Tourel, Liberace to K.C.

Kansas City, Oct. 7.

Liberace and Jennie Tourel have been set to play a concert date with the Kansas City Philharmonic Orchestra in the Municipal Auditorium Oct. 31-Nov. 1.

Event is the free concert sponsored by the Katz Drug Co., which annually stages the two-day show as a gesture of support for the orch and as publicity for its fall sale.

## Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.*

**Survey Week of September 26-October 2**

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Because You're Mine—†"Because You're Mine" | Feist |
| Botch-A-Me | Hollis |
| Delicado | Remick |
| Glow Worm | Marks |
| Half As Much | Acuff-R |
| Here Comes That Mood | Life |
| High Noon—†"High Noon" | Feist |
| How Close | Life |
| I Went To Your Wedding | St. Louis |
| If'n | Disney |
| I'll Forget You | Witmark |
| Jambalaya | Acuff-R |
| Live Oak Tree | Burvan |
| Meet Mr. Callaghan | Leeds |
| My Love and Devotion | Shapiro-B |
| No Two People | Frank |
| Roses Of Yesterday | Berlin |
| Ruby and the Pearl | Famous |
| Somebody Loves Me | Harms |
| Somewhere Along Way | United |
| Sweetest Words I Know | Life |
| Sweethearts Holiday | Mayfair |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Walkin' To Missouri | Hawthorne |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong To Me | Ridgeway |
| You Intrigue Me | Remick |
| You'll Never Get Away | Bourne |
| Zing a Little Zong—†"Just For You" | Burvan |

**Second Group**

| | |
|---|---|
| Blow Out The Candle | DeSylva-B-H |
| Blues In Advance | Hollis |
| Comes A-Long A-Love | Shapiro-B |
| Early Autumn | Cromwell |
| I'll Si Si Ya In Bahia | Burvan |
| Luna Rossa | BVC |
| Mademoiselle | Morris |
| Need Me | Peer |
| No | Goday |
| Once In A While | Miller |
| Outside Of Heaven | VBC |
| Should I? | Robbins |
| Some Day | Famous |
| String Along | Regent |
| Takes Two To Tango | Harman |
| Till The End Of The World | Southern |
| To Know You (Is To Love You) | Roncom |
| Two-Faced Clock | Robbins |
| Vanessa | Morris |
| Whispering Serenade | Chappell |

## Top 10 Songs On TV

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| High Noon—†"High Noon" | Feist |
| Jambalaya | Acuff-R |
| Lover | Famous |
| No Two People | Frank |
| Somebody Loves Me | Harms |
| Thumbalina | Frank |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong to Me | Ridgeway |

### FIVE TOP STANDARDS

| | |
|---|---|
| Fine and Dandy | Harms |
| I May Be Wrong | Advanced |
| Shine On Harvest Moon | Remick |
| So In Love | Harms |
| Take Me Out To the Ball Game | Broadway |

† *Filmusical.* * *Legit musical.*

## VARIETY 10 Best Sellers on Coin-Machines

**Week of Oct. 4**

| | | | |
|---|---|---|---|
| 1. | I WENT TO YOUR WEDDING (4) (St. Louis) | *Patti Page* | *Mercury* |
| 2. | YOU BELONG TO ME (6) (Ridgeway) | *Jo Stafford*<br>*Dean Martin* | *Columbia*<br>*Capitol* |
| 3. | WISH YOU WERE HERE (9) (Chappell) | *Eddie Fisher* | *Victor* |
| 4. | JAMBALAYA (5) (Acuff-R) | *Jo Stafford* | *Columbia* |
| 5. | HIGH NOON (6) (Feist) | *Frankie Laine*<br>*Bill Hayes* | *Columbia*<br>*MGM* |
| 6. | HALF AS MUCH (16) (Acuff-R) | *Rosemary Clooney* | *Columbia* |
| 7. | MEET MR. CALLAGHAN (4) (Leeds) | *Les Paul-Mary Ford*<br>*Harry Grove Trio*<br>*Mitch Miller* | *Capitol*<br>*London*<br>*Columbia* |
| 8. | AUF WIEDERSEH'N (16) (Hill-R) | *Vera Lynn*<br>*Eddy Howard* | *London*<br>*Mercury* |
| 9. | GLOW WORM (2) (Marks) | *Mills Bros.* | *Decca* |
| 10. | SOMEWHERE ALONG THE WAY (8) (United) | *Nat (King) Cole*<br>*Tony Bennett* | *Capitol*<br>*Columbia* |

### Second Group

| | | |
|---|---|---|
| FOOL, FOOL, FOOL (Progressive) | *Kay Starr* | *Capitol* |
| YOU'LL NEVER GET AWAY (Bourne) | *D. Cornell-T. Brewer* | *Coral* |
| TRYING (Randy Smith) | *Hilltoppers* | *Dot* |
| TAKES TWO TO TANGO (Harman) | *Pearl Bailey* | *Coral* |
| BOTCH-A-ME (10) (Hollis) | *Rosemary Clooney* | *Columbia* |
| WALKIN' MY BABY BACK HOME (15) (DeSylva-B-H) | *Johnnie Ray*<br>*Nat (King) Cole* | *Columbia*<br>*Capitol* |
| I LAUGHED AT LOVE (Todd Evans) | *Sunny Gale* | *Victor* |
| SHOULD I (2) (Robbins) | *Four Aces* | *Decca* |
| WALKIN' TO MISSOURI (Hawthorne) | *Sammy Kaye* | *Columbia* |
| LUNA ROSSA (BVC) | *Alan Dean* | *MGM* |
| VANESSA (4) (E. H. Morris) | *Hugo Winterhalter* | *Victor* |
| BECAUSE YOU'RE MINE (Feist) | *Nat (King) Cole*<br>*Mario Lanza* | *Capitol*<br>*Victor* |
| INDIAN LOVE CALL (Harms) | *Slim Whitman* | *Imperial* |
| MY LOVE AND DEVOTION (Shapiro-B) | *Perry Como* | *Victor* |
| ONCE IN A WHILE (Miller) | *Patti Page* | *Mercury* |
| SUGARBUSH (6) (Schirmer) | *Frankie Laine D Day* | *Columbia* |
| STRING ALONG (Regent) | *Ames Bros.* | *Coral* |
| EARLY AUTUMN (Cromwell) | *Jo Stafford* | *Columbia* |
| ZING A LITTLE ZONG (Burvan) | *Bing Crosby-J. Wyman* | *Decca* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# VARIETY Scoreboard
OF
# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution*
*Encompassing the Three Major Outlets*
**Coin Machines Retail Disks Retail Sheet Music**
*as Published in the Current Issue*
*for*
**WEEK ENDING OCTOBER 4**

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

## TALENT

| POSITIONS This week. | Last week. | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | **JO STAFFORD** (Columbia) | You Belong to Me<br>Jambalaya |
| 2 | 2 | **PATTI PAGE** (Mercury) | I Went to Your Wedding |
| 3 | 3 | **EDDIE FISHER** (Victor) | Wish You Were Here<br>Lady of Spain |
| 4 | 6 | **LES PAUL-MARY FORD** (Capitol) | Meet Mr. Callaghan |
| 5 | 4 | **FRANKIE LAINE** (Columbia) | High Noon |
| 6 | 5 | **ROSEMARY CLOONEY** (Columbia) | Half as Much<br>Botch-A-Me |
| 7 | 7 | **VERA LYNN** (London) | Auf Wiederseh'n |
| 8 | .. | **PEARL BAILEY** (Coral) | Takes Two to Tango |
| 9 | 10 | **MILLS BROS.** (Decca) | Glow Worm |
| 10 | .. | **DON CORNELL-T. BREWER** (Coral) | You'll Never Get Away |

## TUNES

| POSITIONS This week. | Last week. | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 1 | **YOU BELONG TO ME** | Ridgeway |
| 2 | 2 | **I WENT TO YOUR WEDDING** | St. Louis |
| 3 | 3 | **WISH YOU WERE HERE** | Chappell |
| 4 | 4 | **JAMBALAYA** | Acuff-R |
| 5 | 6 | **MEET MR. CALLAGHAN** | Leeds |
| 6 | 5 | **AUF WIEDERSEH'N SWEETHEART** | Hill-R |
| 7 | 7 | **HALF AS MUCH** | Acuff-R |
| 8 | 8 | **HIGH NOON** | Feist |
| 9 | 9 | **SOMEWHERE ALONG THE WAY** | United |
| 10 | .. | **TAKES TWO TO TANGO** | Harman |

# RETAIL SHEET BEST SELLERS

VARIETY
*Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

## Week Ending Oct. 4

| National Rating This wk. | Last wk. | Title and Publisher | Detroit, Grinnell Bros. | Chicago, Carl Fischer | Los Angeles, Morse M. Preeman | Boston, H. N. Homeyer | Philadelphia, Chas. DuMont | Kansas City, Jenkins Music Co. | Minneapolis, Schmitt Mus. Co. | St. Louis, St. Louis Music Supply | San Antonio, Alamo Piano Co. | Seattle, Capitol Music Co. | Rochester, Neisner Bros. | Indianapolis, Pearson's | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | "You Belong to Me" (Ridgeway) | 1 | 1 | 1 | 3 | 1 | 1 | 2 | 1 | 1 | 1 | 2 | 1 | 116 |
| 2 | 4 | "I Went to Your Wedding" (Hill-R) | 4 | .. | 7 | 1 | 3 | 2 | 4 | 4 | 2 | .. | 1 | 2 | 80 |
| 3 | 2 | "Wish You Were Here" (Chappell) | 5 | 2 | 4 | 8 | 4 | 8 | 1 | 2 | 3 | 6 | 10 | 4 | 75 |
| 4 | 3 | "Auf Wiederseh'n" (Hill-R) | 2 | 3 | 6 | 5 | 2 | 7 | 10 | 7 | 4 | 3 | 7 | 6 | 70 |
| 5 | 5 | "Half As Much" (Acuff-R) | 3 | 4 | 2 | 2 | 5 | 9 | .. | 6 | 7 | 5 | 6 | .. | 61 |
| 6 | 6 | "Meet Mr. Callaghan" (Leeds) | 8 | 6 | 9 | 4 | .. | 5 | 3 | .. | 5 | 2 | 9 | .. | 48 |
| 7 | 7 | "Jambalaya" (Acuff-R) | 6 | 5 | 8 | .. | 8 | 3 | .. | 5 | 8 | 9 | .. | 3 | 44 |
| 8 | 6 | "Somewhere Along Way" (United) | 7 | 8 | 5 | 6 | 7 | 6 | .. | 10 | 9 | 7 | .. | 9 | 36 |
| 9 | 9 | "High Noon" (Feist) | .. | .. | 3 | .. | .. | 4 | 8 | .. | .. | .. | .. | 5 | 24 |
| 10 | 11 | "Because You're Mine" (Feist) | 9 | .. | 10 | .. | .. | .. | .. | .. | 6 | .. | 3 | 7 | 20 |
| 11 | 8 | "Walkin' My Baby Home" (D.B.H.) | .. | 9 | .. | .. | .. | .. | .. | 3 | 10 | 8 | .. | .. | 14 |
| 12 | .. | "Zing A Little Zong" | .. | .. | .. | 10 | 10 | .. | 7 | .. | .. | .. | 5 | .. | 12 |
| 13 | .. | "My Love & Devotion" (Shapiro-B) | .. | .. | .. | 7 | .. | .. | 6 | .. | .. | .. | .. | 10 | 10 |
| 14A | 10 | "Blue Tango" (Mills) | 10 | .. | .. | 9 | .. | .. | .. | 9 | .. | .. | .. | 8 | 8 |
| 14B | 12 | "Walkin' to Missouri" (Hawthorne) | .. | 7 | .. | .. | .. | .. | .. | 8 | .. | 10 | .. | .. | 8 |

### Just a 'Tip' to Ruth

Champ absent-minded recording artist, if legends are true, was the late George Herman (Babe) Ruth.

The "Bambino," who poled 54 home runs to set the nation agog in 1920, was asked to make a Pathe record telling how he clouted 'em. After reading a corny three-minute talk, Bam, so the story goes, was handed check for $8,000, and tucked it in his inside coat pocket.

He changed clothes and, being man of many garments, didn't put same suit on again for a year. And he didn't remember anything about the check until he attired himself again in his recording date ensemble and happened to reach into that coat pocket.

Eight years later Babe and teammate Lou Gehrig teamed in two-part Perfect record, "Babe and Lou."

## RCA's Historic Exhibit Of Disking Memorabilia In Rockefeller Center

As part of its promotional activity in connection with the 75th anni of the disk industry, RCA Victor is presenting an historical exhibit of old records and phonographs in the RCA Exhibition Hall, Rockefeller Center, N. Y. By means of original models and replicas of early equipment, the display traces the growth of the disk industry from the first Thomas A. Edison machine in 1877 to present-day standards.

The main exhibit is being staged in the exhibition hall's Johnny Victor Theatre, with additional historic material also in the street-level room. NBC announcer Mel Brandt handles the commentary for the exhibit, which is being shown five times daily this week.

During each show, Brandt spotlights the progressive development in musical fidelity by contrasting the sounds of the old cylinder releases and the mechanically-recorded platters with current disks. Main pitch is made in behalf of Victor's 45 rpm system, culminating in the extended play (EP) disks which is the focal point of the company's fall-winter promotion.

## CORAL TO PROMOTE GUION, FIELD ORCHS

Hopping on the orch waxing upbeat, Coral Records is prepping a drive on its two new band pactees, King Guion and Herbie Fields. Both Guion and Fields were pacted to the diskery last week.

Coral also expects to continue a push on its two other orch properties, Les Brown and Lawrence Welk. The orch hypo will follow the same lines as Columbia's Art Lowry drive and Victor's Sauter-Finegan push.

## Palitz to Handle Two Sandy Solo Disk Dates

Morty Palitz, ex-Decca Records artists & repertory topper, has been set by Barry Records, new indie label, to head two waxing dates for singer Sandy Solo. Solo previously had been released on the Abbey label.

Palitz had been negotiating with Solo for the Decca stable just before he exited the firm. No permanent tie-up between Palitz and Barry has been set yet.

## Harms, Witmark Awarded $500 in Licensing Suit

Youngstown, Oct. 7.

Judgments totaling $500 have been returned against Louis Tiberio, proprietor of the Tropics Night Club, Youngstown, in favor of Harms Music and M. Witmark Music, which claimed their music was performed at the night spot last year without a license.

The companies were awarded $250 damages plus attorney fees and court costs, in the Cleveland Federal Court. Tiberio failed to answer the complaint that he had allowed unlicensed public performances of "Oh, Lady Be Good," published by Harms, and "Don't Take Your Love from Me," published by Witmark.

## Satchmo Toots Horn for LP's As Best Jazz Hypo

The introduction of the long play record several years ago has sparked a jazz renaissance that's steadily been paying off in disk sales. The jazz LPs also have been serving an important cultural function by making the jazz product of the 1920s and '30s available to a wider audience. Before the advent of the 33 rpm disk, old jazz waxings were collector items too expensive for the average buyer. Now, however, the major diskeries are digging into their vaults to bring out LPs of classic jazz waxings as well as recordings of past jazz concerts which had been preserved via tapings.

According to Louis Armstrong, who cut his first side about 30 years ago, "Hepsters want something to save and want to get their money's worth when they shell out their loot at a record shop. The LPs are right up their alley."

The record companies have done a great job in reintroducing the best in jazz styles and names to the new generation, but it's too bad, he added, that those names aren't around today to get the advantage of modern recording studio techniques.

"At sessions in the '20s with King Oliver, Fletcher Henderson and Baby Dodds," he said, "I'd have to put my horn right into the megaphone and blow so that the riff could be heard above the rest of the band. Each tooter would have to move in to get near the meg when his riff came up. Now, the mikes in the studio can pick up each solo stint without having to move the musician from one part of the room to another." Armstrong claims that it's also easier to get a pure sound on wax because of the acoustical layout of the new studios.

Armstrong contends, however, that the diskeries are going wild with their new techniques. "The 'new sounds' are being run into the ground and the public's beginning to tire of them. I did a gimmick bit for Decca with 'Because of You' and let me tell you, Pops, I won't go through that again." Armstrong added that the trouble with many of the young wax artists today is that they're in a hurry to get rich quick. "Down in New Orleans we were taught to take our time," and he added, "you get the same results."

### Satchmo Nixes Trick Stuff

He admitted that he doesn't like the "new fangled stuff" that's current in the wax market. "The trick style on records was okay for a while but it ain't no good for personol appearances," he said, "and that's what counts." Armstrong hasn't changed his trumpet or singing style since the New Orleans days—"and that's the way I'm gonna keep it."

Armstrong, who headed for his fifth tour of Europe last week since the end of World War II, said "it's just like going back to New Orleans." The tour, which'll run six weeks, will cover the Continent as well as North Africa. "They go to jazz concerts there," he said, "like we go to football games." He attributed the big jazz following in Europe to the American disks that have been going overseas for the past 25 years. "The Europeans are familiar with every riff you play," he stated, "and you can't jive 'em." "Jazz and longhair," he continued, "are treated the same — and if they like your riff, they'll 'bravo' you to death."

Eupropean musicians have taken their cues from American jazz records, Armstrong admitted, "but a note's a note in any language and if you've got the feeling, the jam's the same."

## Granz Pulls $3,900 In Columbus, O., Stand

Columbus, Oct. 7.

Norman Granz' Jazz at the Philharmonic, following less than a week on the appearance of "The Biggest Show of '52" grossed a disappointing $3,900 at $3.50 top in 3,000-seat Memorial Hall here last Tuesday (30).

JATP stars Ella Fitzgerald and features Flip Phillips, Buddy Rich, the Gene Krupa Trio and the Oscar Peterson Trio among others.

# Top Record Talent and Tunes

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

### VARIETY WEEK ENDING OCT. 4

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally

| | | | | | | EAST | | | | | | | | | | SOUTH | | | | | | | | MIDWEST | | | | | | FAR WEST | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | N.Y. | Boston | Rochester | Concord | Albany | Fitchburg | Phil. | Atl. City | Wor-c'st'r | D.C. | St. L. | Tex'rkana | N.O. | Savan'h | Tampa | Ft. W'rth | St. P't'b'g | Gonzales | Dearborn | Mpls. | Warren, O | Chi. | Cincy | Milw'kee | Denver | Sil'r City | Phoenix | L. A. | Tulsa | Seattle | |
| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | Jack Lacy—WINS | Norm Prescott—WORL | Mort Nusbaum—WHAM | Bud Wilson—WKXL | Paul Flanagan—WTRY | Tal Hood—WFGM | Bud Brees—WPEN | Ed Davis—WFPG | Dick Smith—WORC | Jerry Strong—WMAL | Norb Moore—KXLW | Roy Mitchell—KCMC | Harry Nigocia—WJBW | Stan Friedman—WTOC | Pat Chambers—WFLA | Jerry Crocker—KCUL | Bill Wright—WPIN | David Walshak—KCTI | Robin Seymour—WKMH | Johnny Morris—WLOL | Larry Brownell—WHHH | Jim Lounsbury—WIND | Bill Dawes—WCPO | Bob Larsen—WEMP | Ray Perkins—KFEL | Jerry Rhoads—KSIL | Dick Gilbert—KTYL | Ira Cook—KECA | Bill Hyden—KRMG | Gil Henry—KING | TOTAL POINTS |
| 1 | 1 | 10 | Jo Stafford | Columbia | You Belong To Me | 2 | 2 | .. | 1 | 2 | 4 | .. | 1 | 2 | 2 | 2 | .. | 1 | 6 | 1 | 1 | 1 | .. | 5 | 2 | 1 | .. | 2 | 1 | 1 | .. | .. | 1 | 1 | .. | 200 |
| 2 | 2 | 6 | Patti Page | Mercury | I Went to Your Wedding | 1 | 1 | .. | 6 | 1 | 1 | .. | .. | 1 | 3 | 1 | 8 | 3 | .. | 2 | 4 | .. | 1 | .. | 1 | 5 | 1 | 1 | 2 | 4 | .. | .. | .. | 4 | 5 | 175 |
| 3 | 3 | 12 | Eddie Fisher | Victor | Wish You Were Here | .. | .. | 1 | .. | 5 | 2 | .. | 3 | 10 | 1 | .. | .. | 2 | .. | .. | 6 | .. | .. | .. | .. | 2 | 6 | 6 | .. | 2 | .. | .. | 3 | 2 | 4 | 110 |
| 4 | 5 | 7 | Jo Stafford | Columbia | Jambalaya | .. | .. | .. | .. | 8 | .. | 8 | 2 | 6 | .. | 5 | .. | .. | .. | .. | 7 | 3 | .. | .. | .. | .. | 4 | 9 | 5 | 3 | 10 | .. | 9 | 3 | .. | 71 |
| 5 | 5 | 7 | Les Paul | Capitol | Meet Mr. Callaghan | 6 | .. | .. | .. | .. | .. | 6 | .. | 7 | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 6 | 5 | .. | 6 | 9 | 1 | .. | 7 | 9 | .. | 62 |
| 6 | 8 | 17 | Vera Lynn | London | Auf Wiederseh'n Sweetheart | .. | .. | .. | 2 | .. | .. | .. | 7 | .. | 7 | .. | .. | 7 | 9 | .. | .. | .. | 3 | .. | 8 | 7 | 9 | .. | .. | 5 | .. | 9 | .. | 7 | 6 | 57 |
| 7 | 8 | 23 | Rosemary Clooney | Columbia | Half As Much | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 5 | 4 | 2 | .. | .. | 4 | .. | .. | .. | .. | .. | 3 | .. | 10 | 8 | .. | 10 | 6 | 7 | 56 |
| 8 | 10 | 4 | Mills Bros | Decca | Glow Worm | 7 | 6 | .. | .. | .. | 5 | .. | .. | .. | 5 | 10 | .. | .. | .. | 7 | .. | 5 | .. | 3 | 3 | .. | .. | 10 | 7 | .. | .. | .. | .. | .. | .. | 53 |
| 9 | 20 | 6 | Hilltoppers | Dot | Trying | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | 2 | .. | 3 | 3 | 8 | .. | .. | .. | 2 | .. | .. | .. | 51 |
| 10 | 25 | 7 | Harry Grove Trio | London | Meet Mr. Callaghan | .. | .. | 3 | .. | 3 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 2 | 9 | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 2 | 46 |
| 11 | 7 | 12 | Frankie Laine | Columbia | High Noon | .. | .. | .. | .. | 9 | .. | .. | 4 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 4 | .. | 6 | .. | 8 | 4 | .. | 7 | .. | .. | .. | 10 | 9 | 42 |
| 12A | 13 | 3 | Pearl Bailey | Coral | Takes Two to Tango | .. | 3 | .. | .. | .. | .. | .. | .. | 5 | 6 | .. | .. | .. | .. | .. | .. | 8 | .. | 7 | .. | .. | .. | .. | 8 | .. | .. | .. | 2 | .. | .. | 38 |
| 12B | 4 | 20 | Nat (King) Cole | Capitol | Somewhere Along the Way | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 5 | .. | 5 | .. | 6 | .. | .. | .. | 4 | .. | .. | .. | 6 | .. | .. | .. | 8 | 10 | 38 |
| 14 | .. | 2 | Eddie Fisher | Victor | Lady of Spain | 9 | .. | 2 | .. | 4 | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 34 |
| 15 | 17 | 7 | Ralph Flanagan | Victor | I Should Care | 4 | .. | .. | .. | .. | 10 | .. | 10 | 9 | .. | .. | .. | .. | .. | 6 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | 29 |
| 16 | 13 | 4 | Les Paul-Mary Ford | Capitol | Take Your Arms & Hold Me | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | 24 |
| 17 | 22 | 4 | D. Cornell-T. Brewer | Coral | You'll Never Get Away | 8 | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 5 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 21 |
| 18A | .. | 4 | Patti Page | Mercury | You Belong To Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 18B | 11 | 10 | Four Aces | Decca | Should I | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 19 |
| 18C | 25 | 2 | Dean Martin | Capitol | You Belong To Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 1 | 19 |
| 21A | .. | 3 | Ames Bros | Coral | String Along | .. | .. | 5 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 18 |
| 21B | .. | 2 | Johnny Standley | Magnolia | It's in the Book | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 5 | .. | 18 |
| 23 | 17 | 2 | Mario Lanza | Victor | Because You're Mine | 3 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 16 |
| 24A | 20 | 8 | Guy Mitchell-M. Miller | Columbia | Feet Up | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 4 | .. | .. | 15 |
| 24B | 23 | 5 | Buddy Morrow | Victor | One Mint Julip | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 15 |
| 24C | 16 | 10 | Sammy Kaye | Columbia | Walkin' to Missouri | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 3 | .. | .. | .. | .. | 15 |
| 27A | .. | 1 | Eddie Fisher | Victor | Outside of Heaven | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 27B | 29 | 6 | Eddy Howard | Mercury | I Don't Want Take Chance | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 13 |
| 29A | .. | 1 | Art Lund | | Cincinnati Ding Dong | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 12 |
| 29B | 12 | 16 | Rosemary Clooney | Columbia | Botch-A-Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 12 |
| 31A | 37 | 3 | Al Martino | Capitol | Say You'll Wait For Me | .. | 8 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 31B | .. | 6 | Giselle MacKenzie | Capitol | Adios | .. | .. | 9 | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 33A | .. | 4 | Buddy Morrow | Victor | Got You On My Mind | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 33B | 25 | 3 | Johnny Desmond | Coral | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 35A | .. | 1 | Carmen Cavallaro | Decca | Meet Mr. Callaghan | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | 9 |
| 35B | .. | 1 | Rex Allen | Decca | Jambalaya | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 37A | .. | 2 | Eddie Fisher | Victor | The Hand of Fate | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37B | .. | 2 | Steve Gibson-Damita Jo | Victor | I Went To Your Wedding | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37C | .. | 2 | Jane Froman | Capitol | Wish You Were Here | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37D | .. | 1 | Richard Hayes | Mercury | Forgetting You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 37E | 25 | 4 | Sauter-Finegan | Victor | Doodletown Fifers | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | 8 |
| 42A | 45 | 11 | Alan Dean | M-G-M | Luna Rossa | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 42B | 23 | 24 | Johnnie Ray | Columbia | Walkin' My Baby Home | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 42C | .. | 1 | Sarah Vaughan | Columbia | My Tormented Heart | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 42D | .. | 1 | Vera Lynn | London | The Homing Waltz | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 42E | .. | 14 | Nat (King) Cole | Capitol | Walkin' My Baby Home | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | 7 |
| 47 | .. | 2 | Doris Day | Columbia | When I Fall in Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 |
| 48A | .. | 1 | Joni James | | Why Don't You Believe Me | .. | 10 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 |
| 48B | .. | 5 | Perry Como | Victor | My Love and Devotion | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 |
| 50 | 50 | 19 | Hugo Winterhalter | Victor | Vanessa | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 |
| 51 | .. | 1 | Nat (King) Cole | Capitol | I'm Never Satisfied | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 |

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# PHIL HARRIS
*and*
# BELL SISTERS

## PIECE A-PUDDIN *and* HI-DIDDLE DIDDLE

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*The Great*
# SAUTER-FINEGAN
*Orchestra*

## MIDNIGHT SLEIGHRIDE *and* WHEN HEARTS ARE YOUNG

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*and a new RCA find...*

## GOGI GRANT

## FORGET ME NOT
*and*
## WHERE THERE'S SMOKE THERE'S FIRE

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# RCA VICTOR RECORDS

# Nashville Notes

Decca's recording exec, **Paul Cohen**, in Nashville for two weeks with sessions planned for label's **Red Foley, Ernest Tubb** and new names **Jack & Daniel, Billy Wallace** and **Billy Talmadge Tubb** (Ernest's nephew). Pop sessions are also planned with **Dick Todd, Dick Haymes** and **Jane Turzy** using WSM country sidemen combo tagged "Slew Foot Five." Decca finding such cutting successful— —**Bing Crosby's** waxing of "Till the End of Time" cut recently in Nashville topping Der Bingle's sales figures for last five years.

RCA Victor's **Steve Sholes** and Capitol's **Ken Nelson** due in town during coming week for recording. Columbia's **Don Law** returned to New York last week after waxing several of that label's country names.

**Jerry Byrd,** WSM's top steel guitar stylist, in New York last weekend adding the country touch to a major label's pop arrangements.

**Tommy Sosebee,** Coral waxer, to be **Red Foley's** WSM-NBC Prince Albert guest from "Grand Ole Opry" on October 18th. Following week will find Red as host to RCA Victor's **Hank Snow** and his Rainbow Ranch Boys.

Columbia's **Jimmy Dickens** was featured name on "Aunt Jemima's Home Folks" CBS net show Monday (6). Foley will hold spot following week of Oct. 13. Show carried CBS network five days per week.

Decca's **Ernest Tubb** left Nashville last week after cutting new Decca Christmas sides for a three-week vacation in Arizona and his native Texas.

**Frank Reeves,** scout for Jerry Lester's "Chance of a Lifetime" TV'er, looking over Nashville talent last week.

## Country Chatter

"Jolly Joe" **Nixon** (KCUL-Ft. Worth) and "Grandpappy Earl" **Davis** (WBOK-New Orleans) due credit for publicizing Capitol, bought **Johnny Standley** "It's in the Book" masters. Both jockeys instrumental in over 20,000 sales in respective areas along with sending copies to fellow spinners in other areas. Dealers' orders in Nashville, one such area, pushing top tile orders with no deliveries at press time . . . **George Falder** returns to WMPS-Memphis as manager. Falder resigned as WMPS Program Director year ago to manage Nashville inedpendent WMAK . . . **Mac Wiseman,** top country warbler of Randy Wood's Dot label, now airing from WNOX in Knoxville, Tenn. . . . **Lee Sutton,** long a name country d.j. at KMA in Shenandoah, Iowa, left station last week for an extended rest at his Springdale, Ark., home . . . **Smokey Stover** recently switched his country record spinning and singing chores from KRCT to KREL, both in Baytown, Texas . . . RCA Victor's **Grandpa Jones** is newest addition to WSM's "Grand Ole Opry" roster . . . Columbia's duo, **Lester Platt & Earl Scruggs,** back at WNOX in Knoxville, Tenn., after spending two years in other areas.

## Fulsom Disbands Orch For R&B Package Tour

Lowell Fulsom, rhythm & blues orch leader, has disbanded his orch to tour as a single.

He joined the Joe Morris Cavalcade of Blues package last week in the kickoff of its 60-date one-niter tour at Muskegon, Mich. Shaw Artists is booking the package.

## Prom Talent Prowl

In a move to build a pop artists stable, Prom Records, low-price indie label, is prepping a talent quest through the country's high-schools and colleges. Winners of the Prom prowl, who will be selected by a jury of disk jockeys, will be pacted by the company.

Enoch Light, Prom's artists & repertoire topper, who's conducting the talent hunt, similarly scouted young singers several years ago in a vaude stunt tagged "Date With a Disk."

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**Jose Iturbi** will open the annual musical season of concerts sponsored by Edna W. Saunders at the City Auditorium in Houston on Oct. 30.

# RETAIL DISK BEST SELLERS

VARIETY

*Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities a d showing comparative sales rating for this and last week.*

## Week Ending Oct. 4

| National Rating This wk. | National Rating Last wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Philadelphia—(A. Williams Co.) | Indianapolis—(Pearsons) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Kansas City—(Jenkins Music) | Seattle—(Sherman & Clay) | San Antonio—(Alamo Piano Co.) | Cleveland—(Record Mart) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | PATTI PAGE (Mercury)<br>"I Went to Your Wedding" | 1 | 1 | 2 | 1 | 1 | 6 | 1 | 2 | 2 | 5 | 1 | 1 | 108 |
| 2 | 2 | JO STAFFORD (Columbia)<br>"You Belong to Me" | 2 | 4 | .. | 7 | 2 | 1 | 2 | 1 | 1 | .. | 2 | 2 | 86 |
| 3 | 3 | JO STAFFORD (Columbia)<br>"Jambalaya" | 3 | 5 | 6 | 4 | 3 | 5 | 8 | 3 | 5 | 6 | 5 | 8 | 71 |
| 4 | 4 | EDDIE FISHER (Victor)<br>"Wish You Were Here" | 5 | 6 | .. | 9 | 6 | 9 | .. | 4 | 3 | 9 | 3 | 3 | 53 |
| 5 | 5 | LES PAUL (Capitol)<br>"Meet Mr. Callaghan" | 6 | .. | .. | .. | 4 | 4 | 4 | 5 | 4 | .. | 4 | 5 | 52 |
| 6 | 6 | FRANKIE LAINE (Columbia)<br>"High Noon" | 8 | .. | 4 | .. | .. | 2 | 9 | 8 | 6 | 7 | 8 | .. | 36 |
| 7 | 5 | VERA LYNN (London)<br>"Auf Wiederseh'n" | .. | .. | 8 | .. | 10 | 3 | 7 | 7 | .. | 4 | 6 | .. | 32 |
| 8 | 7 | ROSEMARY CLOONEY (Col)<br>"Half As Much" | 9 | .. | 3 | .. | .. | 7 | .. | 6 | 7 | 10 | 9 | .. | 26 |
| 9A | 12 | PEARL BAILEY (Coral)<br>"Takes Two to Tango" | 4 | 10 | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 9 | 19 |
| 9B | 8 | DEAN MARTIN (Capitol)<br>"You Belong to Me" | .. | .. | 1 | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 19 |
| 10 | 10 | SLIM WHITMAN (Imperial)<br>"Indian Love Call" | .. | 3 | .. | .. | 9 | .. | 5 | .. | 9 | .. | .. | .. | 18 |
| 11A | 13 | HILL TOPPERS (Dot)<br>"Trying" | .. | 2 | .. | .. | 8 | .. | .. | .. | .. | .. | .. | 7 | 16 |
| 11B | 17 | D. CORNELL-T. BREWER (Coral)<br>"You'll Never Get Away" | .. | .. | .. | 3 | .. | .. | 3 | .. | .. | .. | .. | .. | 16 |
| 12 | 15 | MILLS BROS. (Decca)<br>"Glow Worm" | 7 | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 6 | 14 |
| 13 | 9 | NAT COLE (Capitol)<br>"Somewhere Along Way" | 10 | .. | 7 | 10 | .. | .. | .. | .. | 8 | .. | 7 | .. | 13 |
| 14 | .. | EDDIE FISHER (Victor)<br>"Lady of Spain" | .. | 7 | 9 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 12 |
| 15 | .. | JOHNNY STANDLEY (Capitol)<br>"It's in the Book" | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 1 | .. | .. | 11 |
| 16 | 14 | SAMMY KAYE (Columbia)<br>"Walkin' to Missouri" | .. | 8 | .. | .. | .. | .. | 6 | 10 | .. | .. | .. | .. | 9 |
| 17 | 11 | HARRY GROVE (London)<br>"Meet Mr. Callaghan" | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | 8 |
| 18 | .. | KAY STARR (Capitol)<br>"Comes Along A-Love" | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 |

## FIVE TOP ALBUMS

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| WISH YOU WERE HERE | THE MERRY WIDOW | LIBERACE | BIG BAND BASH | NEW FACES OF 1952 |
| Bway Cast | Hollywood Cast | Columbia | Billy May | Bway Cast |
| Victor | M-G-M | CL-6217 | Capitol | Victor |
| LOC-1007 | M-G-M-157 | B-308 | KCF-329 | OC-1008 |
| OC-1007 | K-157 | C-308 | DCN-329 | WOC-1008 |
|  | E-157 |  | L-329 | LOC-1008 |

## A.C. Hotel Wins Court Injunction Vs. AFM Try To Hike Tooters' Scale

Atlantic City, Oct. 7.

A temporary injunction has restrained Local 661 of the Musicians' Protective Assn. from enforcing new scales which would boost musicians' wages in beachfront Shelburne Hotel to from $116 to $146 weekly.

Superior Court Judge Vincent S. Haneman will hear the case finally on Dec. 2 after Philip Monheit, counsel for the Kend Co., operators of the hotel, and Emanuel Hurst, attorney for the musicians (26), were unable to agree on a stipulation of the facts.

According to the complaint, the hotel company is seeking to prevent the union from establishing increased wage rates for Eddie Bradd and his band arising from an amendment to its by-laws which reclassified compensation provisions. The orchestra was engaged on Feb. 19, 1951, and continued under successive contracts at wage rates varying from $85 to $95 weekly, dependent on the length of contracts.

The last contract expired on June 15, 1952, but before that the union applied for and was granted wage boosts by the Wage Stabilization Board to from $90 to $107 weekly. Subsequently the union amended its by-laws and reclassified employment standards whereby separate contracts for playing in different rooms in the hotel were required, which had the effect of boosting the wage range to from $116 to $146 weekly.

## Tepper-Brodsky Charged With 'Busybody' Piracy

Songwriting team of Sid Tepper and Roy Brodsky as well as Alamo Music, Inc., were named defendants in an infringement suit filed in New York Federal Court last week by Paul Alter. He charges that the tunesmiths and Alamo pirated his number, "Busybody."

Alamo, according to the complaint, published a song titled "Busybody" subsequent to December, 1951. In asking an injunction, accounting and damages, Alter claims that all three defendants had knowledge of his tune before "Busybody" saw publication.

## Emory Davis Pacted For Pitt Symph Post

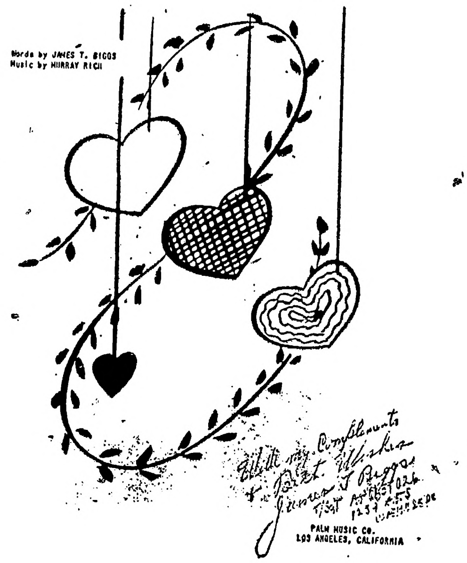
Pittsburgh, Oct. 7.

Emory Davis, son of bandleader Meyer Davis, has been signed for the Pittsburgh Symphony, as assistant first clarinet and bass clarinet, by William Steinberg, conductor of the symph.

Davis was tied up with his father in N. Y. the past few seasons, fronting and playing in several bands. This will mark his first longhair post.

**Joe Heidt** doing special promotion for comedienne Anna Russell.

STARVIN' FOR LOVE



This unique titled song has a special universal appeal inside. This has been especially true for some time; while our boys have been continually departing for military bases throughout the world. We know some are being separated from sweethearts, brides to be, yes, even wives.

If time and distance makes the heart grow fonder; then there are certainly a lot of "STARVIN' FOR LOVE" hearts. There are millions with this mutual feeling who would like to share these sentiments together in song.

Now is the time for all good vocalists to come to the aid of these "STARVIN' FOR LOVE" hearts by releasing their sentimental story in song.

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[illegible]
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ROBBINS

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## Danish Symphony Pacted For 40 Dates in U.S. Bow At Average $4,000 Fee

The Danish National Orchestra, comprising 96 persons, will arrive in N. Y. by air Sunday (12) for its first tour of America. Orch, all Danes, is set for 40 concerts between Oct. 12 and Nov. 25, opening in Norwalk, Conn., closing in Hartford, and going as far west as Chicago in between. Tour will include 10 university dates. Average fee for the orch is $4,000.

Tour, under patronage of King Frederick IX, who occasionally rehearses the orch and conducts it in private, is being booked here by the Coppicus, Schang & Brown division of Columbia Artists Mgt. Norwalk teeoff is in hometown of Columbia's prez, Frederick C. Schang, to mark the 25th anni of Community Concerts in that town, which Schang organized there. Orch will play in N. Y., at Carnegie Hall, Oct. 15.

Tour is not government financed, the orch having raised the needed coin for transportation in a series of benefit concerts at home. There were also some voluntary contributions made. Orch has two conductors, Erik Tuxen and Thomas Jensen, who will alternate on the tour. They'll split the N. Y. concert, however. Orch, in Chi, will be batoned by Nicolai Malko, a former conductor of the group who now resides in the Windy City.

Orch is flying in in two DC's, for what's believed to be the first in toto air mass movement of a symph in history. Group is the orch of the state radio at home, and claims to be the first national radio symph extant. Formed in 1925, it's older than the BBC Symphony or NBC Symphony.

## First Femme Player Joins Boston Symph

Boston, Oct. 7.

For the first time in its 72 years existence, the Boston Symphony has inked a femme principal instrumentalist, Miss Doriot Anthony, who takes over as first flutist in place of Georges Laurent, who recently resigned following a 31-year stint with the organization.

Miss Anthony spent the past seven years with the Los Angeles Philharmonic.

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## Disk Companies' Best Sellers

| | CAPITOL | ARTIST |
|---|---|---|
| 1. | MEET MR. CALLAGHAN<br>TAKE ME IN YOUR ARMS AND HOLD ME | Les Paul-Mary Ford |
| 2. | FAITH CAN MOVE MOUNTAINS<br>RUBY AND THE PEARL | Nat (King) Cole |
| 3. | COMES ALONG A-LOVE<br>THREE LETTERS | Kay Starr |
| 4. | SOMEWHERE ALONG THE WAY<br>WHAT DOES IT TAKE | Nat (King) Cole |
| 5. | BECAUSE YOU'RE MINE<br>I'M NEVER SATISFIED | Nat (King) Cole |
| | COLUMBIA | |
| 1. | SETTIN' THE WOODS ON FIRE<br>PIECE OF PUDDIN' | Frankie Laine-Jo Stafford |
| 2. | JAMBALAYA<br>EARLY AUTUMN | Jo Stafford |
| 3. | YOU BELONG TO ME<br>PRETTY BOY | Jo Stafford |
| 4. | HIGH NOON<br>ROCK OF GIBRALTAR | Frankie Laine |
| 5. | HALF AS MUCH<br>POOR WHIP POOR WILL | Rosemary Clooney |
| | CORAL | |
| 1. | TAKES TWO TO TANGO<br>LET THERE BE LOVE | Pearl Bailey |
| 2. | MY FAVORITE SONG<br>AL-LEE-O-AL-LEE-AY | Ames Bros. |
| 3. | YOU'LL NEVER GET AWAY<br>THE HOOKEY SONG | Don Cornell-Teresa Brewer |
| 4. | SOME FOLKS DO AND SOME FOLKS DON'T<br>EASY EASY BABY | Eileen Barton |
| 5. | STRING ALONG<br>ABSENCE MAKES THE HEART GROW FONDER | Ames Bros. |
| | DECCA | |
| 1. | GLOW WORM<br>AFTER ALL | Mills Bros. |
| 2. | TAKES TWO TO TANGO<br>I LAUGHED AT LOVE | Louis Armstrong |
| 3. | ZING A LITTLE ZONG<br>MAIDEN OF GAUDALUPE | Bing Crosby-Jane Wyman |
| 4. | BLUE TANGO<br>BELLE OF THE BALL | Leroy Anderson |
| 5. | TRYING<br>MY BONNIE LIES OVER THE OCEAN | Ella Fitzgerald |
| | MERCURY | |
| 1. | I WENT TO YOUR WEDDING<br>YOU BELONG TO ME | Patti Page |
| 2. | FORGETTING YOU<br>FORGIVE AND FORGET | Richard Hayes |
| 3. | MY FAVORITE SONG<br>SINNER OR SAINT | Georgia Gibbs |
| 4. | MADEMOISELLE<br>I DIDN'T KNOW ANY BETTER | Eddy Howard |
| 5. | RELEASE ME<br>WEDDING BELLS WILL SOON BE RINGING | Patti Page-Rusty Draper |
| | M-G-M | |
| 1. | WHY DON'T YOU BELIEVE ME<br>PURPLE SHADES | Joni James |
| 2. | LUNA ROSSA<br>I'LL FORGET YOU | Alan Dean |
| 3. | SETTIN' THE WOODS ON FIRE<br>YOU WIN AGAIN | Hank Williams |
| 4. | LAZY RIVER<br>HONESTLY | Art Mooney |
| 5. | YOU WIN AGAIN<br>SINNER OR SAINT | Tommy Edwards |
| | RCA VICTOR | |
| 1. | LADY OF SPAIN<br>OUTSIDE OF HEAVEN | Eddie Fisher |
| 2. | YOU DO SOMETHING TO ME<br>LEE-AH-LOO | Mario Lanza |
| 3. | OLDER AND BOLDER<br>TRADE ALL MY TOMORROWS | Eddy Arnold |
| 4. | WISH YOU WERE HERE<br>THE HAND OF FATE | Eddie Fisher |
| 5. | BECAUSE YOU'RE MINE<br>THE SONG THE ANGELS SING | Mario Lanza |

## Boyd Neel Orch Starts 42-Date U.S.-Can. Tour

Boyd Neel Orchestra, comprising 22 British musicians, which is to tour U. S. and Canada for the next eight weeks, arrived in St. Johns, Newfoundland, Saturday (4), and gave its first concert there Sunday (5). Orch will play 42 dates in all, with a N. Y. appearance Nov. 23 at Town Hall.

Tour was set up by the Judson, O'Neill & Judd division of Columbia Artists Mgt.

### Larry Geer Retires

Des Moines, Oct. 7.

Larry V. Geer, veteran ballroom operator in the midwest, has retired after operating the Laramar Ballroom at Fort Dodge for 32 years. He will continue to operate a travel agency there.

## On the Upbeat

### New York

**Mort Ruby**, former road manager for **Nat (King) Cole**, joined General Artists Corp. cocktail department . . . **Art Mooney** orch into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Oct. 17 . . . Sonata Music Publishing Co. switched its name to Sonata-Holiday Music Publishers . . . **Tommy Tucker** orch opened at the Rustic Cabin, Englewood Cliffs, N. J., yesterday (Tues.) . . . **Sol Yaged** heading up the Sunday jazz concerts at The Original Hofbrau, Hartford, Conn. . . . **Sue Evans**, Cadillac Records pactee, begins a week's booking Oct. 13 on **Ted Steele's** tele show via WPIX, N. Y.

### Chicago

**Billy May** set for 51 consecutive one-nighters, starting Oct. 29 in Salt Lake City . . . **Ted Weems** goes into Schroeder, Milwaukee, for two weeks, Oct. 28, and will be followed by **Chuck Foster** . . . **Eddy Howard** inked for Aragon Oct. 26. . . . **Eddy O'Neal**, after three years at Empire Room, Palmer House, took his band to the Chase, St. Louis, Oct. 4 . . . **Nat Cole** set for two weeks at Chicago Theatre Nov. 21 . . . **Terry Gibbs Quintet** into **Blue Note** Dec. 5 for two frames. . . . **Dave Brubeck** opens in the same nitery Jan. 2 . . . **Harmonicats** doing a concert tour Nov. 12 for two weeks.

### Pittsburgh

**Billy Yates** Trio opened indefinite engagement Monday (6) at Hotel Roosevelt's Fiesta Room . . . **Herb Wilson** rejoined **Brad Hunt** band as singing bassist after leading an outfit of his own all summer in several Canadian resorts. **Tommy Emmell** is now on piano for Hunt . . . **Benny Carter** comes to Midway Lounge Oct. 15 to guest with the **Deuces Wild** . . . **Wally Gingers'** orch, out of nearby Uniontown, Pa., opened at Roseland Ballroom on Broadway . . . Jimmy Morgan, Baron Elliott's ex-vocalist, out of the Army and set to resume his singing career . . . Carlton House picked up option of **Hugh Tully's** threesome . . . **Pete Henderson** combo into Famous Door in East Liberty, now a black and tan spot . . . **Frank Natale Trio** staying on at the Greater Pittsburgh Airport's new Serpentine Bar . . . Sammy Kaye doing a flock of one-nighters in this territory, including West View Park and Sunset Ballroom in Carrolltown.

### Kansas City

Harpest **Robert Maxwell** leaves Eddys' here Oct. 9 for San Antonio and the St. Anthony Hotel for two weeks, opening Oct. 14. Then it's back north to St. Louis and two weeks at the Jefferson Hotel . . . **Marjorie Garretson** returns to Eddys' for fortnight beginning Oct. 10 . . . **Ray Anthony** and crew set for a date in the Pla-Mor next Saturday . . . **The Beachcombers** take off for dates in Canada following their fortnight at Eddys' closing Oct. 9 . . . **Don Roth Trio** returns to the Drum Room of the Hotel President Oct. 6 for extended stay. . . . **Teddy Phillips** orch into Terrace Grill of the Hotel Muehlebach, doing a three-week stand there, replacing **Warney Ruhl.**

## Royal Hawaiian Repacts Akamuhou for One Year

Honolulu, Oct. 7.

Bill Akamuhou, who has led the Royal Hawaiian Hotel orchestra since 1948, has been pacted for another year. Hotel utilizes a 10-piece orch.

Islander's association with the Matson hotel began when he was a Navy enlisted man, leading the Nautical Hawaiians at weekly appearances when the Royal was a submariners' rest center during World War II.

### S.A. Symph Opens Nov. 1

San Antonio, Oct. 7.

The 14th season of the San Antonio Symphony Orchestra will start here on Nov. 1 at the Municipal Auditorium. There will be a total of 15 concerts this season under the direction of Victor Alessandro.

Guest artists to appear with the orchestra this season includes Rise Stevens, Oscar Levant, Jascha Heifetz, Arthur Fiedler, Robert Shaw Chorale, Jacques Abram, Isaac Stern, Angel Reyes and Raya Garbousova.

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# Toronto Ex-Mayor Succeeds Hughes As CNE Boss, Presaging All-Can. Bill

Toronto, Oct. 7.

After 18 years as general manager of the Canadian National Exhibition, Elwood A. Hughes has been permitted to resign his $15,000 a year job after a persistent campaign headed in recent months by the new mayor of Toronto, Allan Lamport. One of Mayor Lamport's chief election promises was to clean up alleged inefficiency of CNE management and his query of "where is the money going?"

On retirement, Hughes will be paid his full 1953 salary plus a $7,500 pension for life, this immediately arousing the ire of city fathers. Hughes' post will be filled by Hiram E. McCallum, former mayor of Toronto, whom Lamport defeated in the last civic election. No showman, as particularly compared with Hughes' 47 years' association with the CNE (first as sports director and later pressagent, plus the past 18 years as general manager), defeated ex-Mayor McCallum was handed the newly-created job of assistant manager to Hughes, an appointment that brought the general charges of "pork barrel" payoff.

On that extra year's $15,000 salary and the $7,500 pension, Hughes will be called upon for his services as consultant "when available when needed," according to the CNE board's decision. Hughes said he had wanted to resign the CNE managership a couple of years ago and was glad that the board of directors had finally acceded to that request. On final meeting's decision, Hughes left immediately for New York to witness the World Series.

### 'Nationalistic Aim'

Mayor Lamport and J. A. Northey, CNE president, expressed regret at the parting of the ways and stated that, more than any other individual, Hughes had, in the past four decades, been responsible for bringing the CNE to its present high level. There had been vigorous public criticism of Hughes' actions in his determination to make the expo bigger on the entertainment angles of the 24,000-seat grandstand show and midway, at sacrifice of what some quarters call the fundamental nationalistic aim of the CNE as a mirror of Canadian achievement in agriculture and industry, plus other educational facets.

Hughes was a staunch exponent of the thesis that U. S. headliners would pack the grandstand (at $2.50 top) on such annual draws as Olsen & Johnson, Danny Kaye and Jimmy Durante. (Tony Martin was the '52 topper). On the rising tide of press and public furore demanding an "all-Canadian" motif in the grandstand show, Hughes was finally ousted, particularly on his insistence that Canadian stage talent was incapable of putting on a performance worthy of the CNE's $50,000,000 plant and its heavy tourist draw from states bordering on the Great Lakes.

## Satchmo (for Money) SRO In Oslo, So Add 2 Days; European Tour to Follow

Oslo, Oct. 7.

Louis Armstrong's All-Star Concert has been held over for two additional days here following a sellout at yesterday's (Mon.) performance. Show was SRO in advance and deal for an additional two nights was concluded when Satchmo arrived in Oslo.

Holdover will necessitate Negro trumpeter's flying to Brussels for a date on Thursday (9). After Brussels, Armstrong's itinerary calls for stands in Germany and Italy with a windup slated for Lausanne, Nov. 8. There's a possibility that Armstrong will play Paris after his regular tour.

## Alan Gale to Keep Going In N.Y. to Jan. 1, Then Fla.

Alan Gale's Celebrity Club, N.Y., will remain open until Jan. 1, when the comedian-boniface will return to Miami Beach to operate the Celebrity Club there.

Last season Gale also closed the N.Y. spot on New Year's Day to return to Florida.

## Wash. State Slots Ban Downbeating Bistros

Seattle, Oct. 7.

The recent State Supreme Court ruling kayoing slot machines has affected the talent situation here and in other parts of Washington. Already cafes and private clubs have felt the effects and have cancelled shows.

The China Pheasant here is reported on the verge of closing. The Cougar Quarterback Club, Spokane, is understood ready to give up. Situation, although felt to be temporary, is likely to be costly for acts working in this area.

Some bookers feel that cafes will have to make up losses from the slot machines by bigger shows in order to pull crowds. However, that seems improbable at this time.

## Philly Terrace Scrams Talent In Tooter Defy

Philadelphia, Oct. 7.

Garden Terrace Room of the Benjamin Franklin Hotel, which has been playing floor-shows for the last decade and a half (and ice revues the last eight years of that time) failed to open a bill this season and so far is continuing summer operations, strictly as a dining room.

Hotel's prexy Joseph Mears is reportedly steamed up over the musicians' union 10% hike this year and refused to negotiate with them to bring back Earl Denny's orch (10), which in recent years has played for the dancing and the skating shows.

Hotel associates said Mears has no immediate intention of resuming entertainment policy at the Terrace, and has been bolstered in attitude by fact that room's September gross topped last September's without music and show and fewer hours of operation.

## DANNY THOMAS' $7,500 FOR CHI CHEZ PAREE

Chicago, Oct. 7.

Danny Thomas' date at the Chez Paree, Chicago, starting Oct. 17, will bring him $7,500 per frame.

A tour for the comic is currently being lined up by the William Morris Agency. It's expected that he'll wind up his nitery stand with a Florida date.

## Sinatra's Late St. Loo Bow Floors Chase Club's B.O.

St. Louis, Oct. 7.

Frank Sinatra arrived Saturday (4) noon to begin an engagement at the Chase Club here, although date was to have started the previous night. Before Sinatra's arrival, the hotel received a call that the singer would be unable to appear because of illness.

More than 600 reservations had been made for the opening night and a financial loss was suffered as a result.

Covers for the Sinatra run had been upped from $1 to $1.50 weekdays and $1.50 to $2 Saturday and Sunday in the 800-seater.

### Sinatra Safari?

Sinatra is slated for a tour of South Africa and will play the Palladium, London, and other Continental stops after. This tour would coincide with his wife's (Ava Gardner) plans since she's to make films abroad. However, there's a rift between Sinatra and Miss Gardner, which may alter his itinerary.

## Galveston Balinese Fixup

Galveston, Oct. 7.

The swank Balinese Room here has been shuttered for repairs for an indefinite period. Spot has been operated by the Maceo interests.

It's hoped that work will be completed for reopening around Christmas.

## Columbus (O.) Discovers Hildegarde's Boffo B. O.

Columbus, Oct. 7.

This city's crix reacted favorably to introduction of bigtime nitery policy at the Ionian Room of the Deshler Wallick Hotel, here, with the preem of Hildegarde.

Chantoosey, who plays a two-week stand at this spot, incited the newspapermen to dust off some rarely used superlatives after the opening night (3).

## 'Mr. & Mrs. Rodeo' (Rogers & Evans) Heading for 850G

Heavy advance and strong grosses at the Madison Square Garden, N. Y., "World Championship Rodeo" point to a $850,000 gross, one of highest scored at the Garden since 1946. Headliners Roy Rogers & Dale Evans, doing their Mr. and Mrs. show, are apparently set to rack up that near-record take since the Garden show dwindled to 26 days. Only grosses over $1,000,000 to be registered for the event were in 1945 and 1946. In those years the shindig ran 32 days.

One of the lowest rodeo draws was hit last season when lack of a top film cowboy headliner hurt the gate.

Optimism for the top pull stems from the fact that last week's business was strong despite opposition on Wednesday, Friday and weekend matinees from the World Series being played in New York. Advance indicate that many days during the event, which runs to Oct. 19 (43 performances), will be sellouts.

## Kaye Repeats S.F. With 60G Advance; Mull 3d Wk.; Portland, Seattle Booked

San Francisco, Oct. 7.

Danny Kaye returned to the Curran Theatre here yesterday (Mon.), backed by a tremendous $60,000 advance. His show appears to be heading for another sellout at $4.80 top. Spectacular aspect of present run is that while advance sale on previous two-week stretch hit $96,000, this was sparked by a Civic Light Opera Assn. mailing list campaign, while the current boxoffice advance is exclusively the result of window sales, word-of-mouth and mail order, with practically no money spent in advance advertising.

If public demand continues, the Curran and Civic Light Opera may be forced to pick up option of a third week, extending closing from Oct. 19 until the 25th, when the house must turn over to Jose Greco and his troupe. Following the Curran, Kaye is set for four days at the Paramount, Portland, then five days at the Par, Seattle, both scaled to $4.80.

This will be the first time for either Paramount house to depart from straight films in some years. The Portland showplace, a 3,400-seater, hasn't had a live one in about 15 years. Kay may follow the Seattle date with a two-day stand in Vancouver.

Comedian opens Christmas Day at the Dallas State Fair and may go on to New York later to play the Palace.

Lineup for show, which includes the Dunhills, Pirro Bros., Carmen Torres, Rex Ramer, is the same with exception of Calgary Bros., replacing Joe Jackson, Jr.

## Vivian Smith Named Asst. Choreog, Music Hall, N. Y.

Vivian Smith, who was one of the dancers in "Top Banana" on Broadway last season, has been appointed assistant choreographer of the Radio City Music Hall corps de ballet. She'll assist Margaret Sande, who replaced Florence Rogge recently as the corps' director.

Miss Smith started as a member of the Col. de Basil Ballet Russe, then joined the Music Hall corps de ballet in 1937, dancing with it for 10 years. Lately she's been doubling between tele and legit.

# Talent Reps Making Last-Ditch Appeal To AGVA on Franchise Status Quo

Talent agency reps will make one last appeal in an effort to save Artists Representatives Assn. in its present state. Appeal will be addressed to the American Guild of Variety Artists, whose national board is currently meeting at the Taft Hotel, N. Y., and will be made by Bill Kent, ARA president, representing indie agents; Nat Lefkowitz, William Morris Agency; Morris Schrier, Music Corp. of America, and Jack Katz, counsel for General Artists Corp.

Agreement between the union and ARA expires next Wednesday (15), and AGVA has indicated that no further extension will be granted. New union rules call for issuance of free franchises to all agents who qualify. Under present ARA agreement, all percenters coming in through the organization get their union license through ARA. Indie agents pay their $50 fee direct to the union, while those applying through ARA pay $50 dues to the organization and obtain their franchises free. ARA is attempting to seek extension of the same pact. It's felt that the agency org will lose considerable strength under the system to be put into effect by the union.

There's considerable opposition within the union to extension of Rule B, the present agreement covering union-agency agreements. As a matter of fact, opposition is so adamant that it was made clear that agency reps would speak to the board not as ARA representatives, but as spokesmen for their particular office.

Because of the lengthy discussion on the insurance question, no time had been selected by the board for the agency org appeal. It was expected that ARA spokesman would be permitted to speak to the board by either late yesterday (Tues.) or today.

Meanwhile, ARA is preparing for its annual elections. Nominating committee has named for the board of governors Nick Agneta, Willard Alexander, Hattie Althoff, Milton Berger, Eddie Elkort, Dick Henry, Jack Kalcheim, William Kent, Ben Kutchuk, Harry Lawrence, Nat Lefkowitz, Leon Newman, Harry Romm and Art Weems. Election will take place Nov. 10. Board subsequently elects ARA officers.

## Mpls. Nitery Ops Fight AFM 10% Hike Demand

Minneapolis, Oct. 7.

Nitery owners here are engaged in negotiations with the musicians' union in an effort to avert a boost in scale at a time when, they say, "business is dragging rock bottom and the outlook is bleak."

For their new contract, the musicians, who earn up to $100 a week in some instances, at first demanded a 20% increase. They've offered to compromise at 10%, but the bistro owners insist that no raise of any amount is justified.

## Henie Extends Indpls. Run To Overlap Wirtz

Indianapdlis, Oct. 7.

Another shot was fired by Sonja Henie in her hot ice war with Arthur M. Wirtz when she extended the closing date of her show at the Butler Fieldhouse here from Oct. 11 to the 18th.

Wirtz's "Hollywood Ice Revue" opens at the Coliseum Thursday night (9) to remain through Oct. 26.

Henie's announcement of the extra week was made by her press rep a few minutes before the curtain went up on her opening night last Friday (3). Rumors that she would stick around were heard as soon as her original dates were revealed, however.

The two shows, meeting in a direct competitive situation for the first time, now will have 10 overlapping dates instead of three. Henie has put on a personal exploitation campaign unprecedented, for her, in more than 10 years of appearances here. Barbara Ann Scott and other members of Wirtz's troupe arrived Sunday afternoon (5) to get in their promotion licks before their double premiere, for RCA Employees Assn. officials and critics Wednesday night and the public Thursday night.

Near-capacity audience estimated at 7,000 turned up for Miss Henie's preem. Coliseum reports advance sale for Wirtz show is heavier than last year.

## SAN ANTONIO 7 OAKS SETS MAESTRO NAMES

San Antonio, Oct. 7.

Col. B. F. Chadwick, owner-operator of Club Sevenoaks, has pacted several name orchs. Clyde plays a one-nighter on Friday (10) and Russ Morgan is booked for two nights, Oct. 17-18. Wayne King is set for Oct. 24-25.

One-nighters to follow include the Ink Spots, Nov. 1; Jan Garber, Nov. 3, and Tex Beneke, Nov. 17.

## Wrightson, Morrow Teamed for 2 Dates

Earl Wrightson, tele singing star, launches his first personal appearance tour in more than three years at the Thunderbird Hotel, Las Vegas, Nov. 13 for a week's engagement.

Wrightson will be teamed with songstress Doretta Morrow for the Thunderbird and also set for a one-week date at the Capitol Theatre, Washington, beginning Nov. 27.

## Cafes' OPS Break

Washington, Oct. 7.

Night spots in Alaska, Guam, Hawaii, Puerto Rico and the Virgin Islands that want to install a cover charge or boost the present one, to pay for entertainment, may now apply for permission to the territorial director of the Office of Price Stabilization, OPS has announced.

Heretofore, there was no way which territorial niteries could do this legally under price stabilization.

## That Keaton Fellow, His Silence Is Golden Nugget For Paris' Cirque Medrano

Paris, Sept. 30.

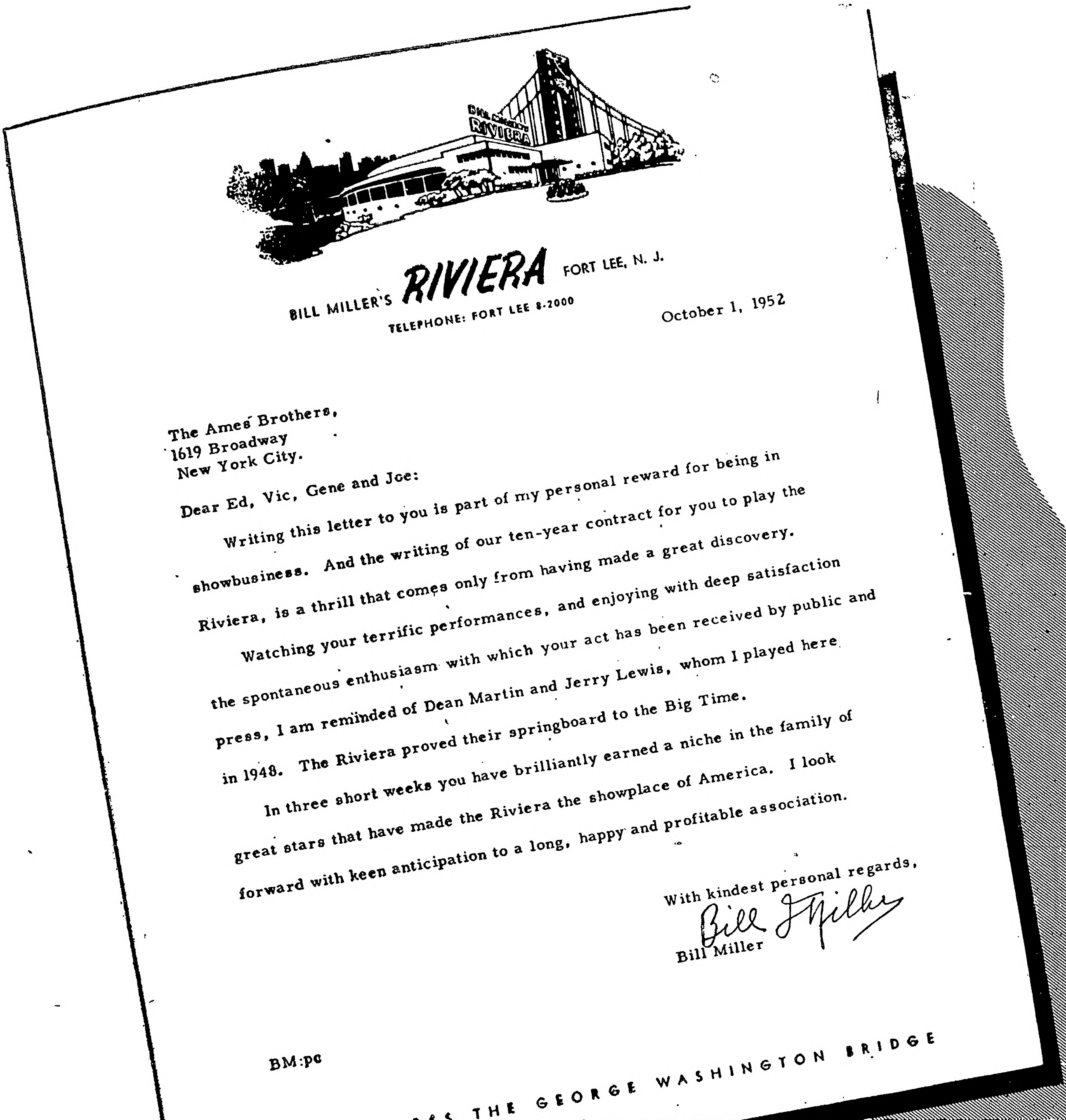
Buster Keaton walked out of the silent past and into the ring of Cirque Medrano to socko reception by public and press last Saturday (27). Comedian performed act based on scene in one of his old flickers, "Spite Marriage." Keaton and his wife, Eleanor, appear as tipsy couple returning home from a night out. Keaton goes through routine of trying to get wife to bed and, this failing, attempts various complicated methods of landing himself in the hay. When he has done so, the alarm clock sounds and he must get up again.

Keaton hasn't changed. He still wears a desperate, determined expression and the old, voiceless film clothes—the flat hat, the big, black bowtie and misfit pants and coat. He is still a great pantomime artist and never breaks the magic silence.

Rest of Medrano bill is good. Three sets of clowns, Alex & Beby, Nino & Charly and Boulivot & Loriot perform. There is an expert English juggler, Peter Woodrow, and a hep American tapper. Bobby Brandt. An elastic acrobatic trio, Les Whisky, do well. Ernest Schumann with his horse teams and trick equestrians, Les Ricono, fill in rest of evening. In all, a well-balanced program.

Keaton is at Medrano for three weeks. Present act has been done on American TV and when present engagement is completed he goes back to the U. S. for more video. Cirque Medrano, 1,750-seater, is doing capacity biz nightly, Keaton being big draw. *Curt.*

**The Outskirts,** San Antonio nitery, is slated to tee off this week. Spot is owned and operated by Dave McCurdy and a western band will be featured in a new policy.



BILL MILLER'S RIVIERA FORT LEE, N. J.
TELEPHONE: FORT LEE 8-2000

October 1, 1952

The Ames Brothers,
1619 Broadway
New York City.

Dear Ed, Vic, Gene and Joe:

Writing this letter to you is part of my personal reward for being in showbusiness. And the writing of our ten-year contract for you to play the Riviera, is a thrill that comes only from having made a great discovery.

Watching your terrific performances, and enjoying with deep satisfaction the spontaneous enthusiasm with which your act has been received by public and press, I am reminded of Dean Martin and Jerry Lewis, whom I played here in 1948. The Riviera proved their springboard to the Big Time.

In three short weeks you have brilliantly earned a niche in the family of great stars that have made the Riviera the showplace of America. I look forward with keen anticipation to a long, happy and profitable association.

With kindest personal regards,

Bill Miller

Bill Miller

BM:pc

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# New Acts

**SLIM GAILLARD**
**Comedy-Song**
**15 Mins.**
**Apollo, N. Y.**

Slim Gaillard, who generally makes the rounds of the jazz cellar clubs and Negro vauders with an instrumental trio, remains a winner in his solo turn. His songalog is pegged for the hepsters, which limits his appeal. Gaillard strikes out with those who don't savvy his patter but is a rib-tickling click with those who do.

In deadpan style, he offers such items as "Groove Juice Special," "Besame Bourbon," "Laughing In Rhythm," "Cement Mixer" and a parody of "Come On-A My House." The special Gaillard gab is interspersed before and during each number. It's madcap stuff and if it bears any resemblance to anything it's purely coincidental.

He accomps his patter with some class guitar work and displays an interesting keyboard technique toward the end of the act by playing the 88 with his palms upward. Closes to big mitt with a frenzied instrumental on the bongo.

With or without the trio, Gaillard will have to continue in the cellar club and small vaude house routing. *Gros.*

**LOIS ANDREWS**
**Songs**
**10 Mins.**
**Cafe Society, N. Y.**

Lois Andrews, once the bride of George Jessel, must show more than she did on her first show at this spot, though this is her first cafe date in some time.

Miss Andrews' primary fault is her selection of tunes. She makes a smart appearance and her voice suggests she would be more effective in the sophisticated vein. Selections such as "Botch-a-Me" and "Can't Take It With You When You Go" are not in her groove. Another tune, a special-material bit depicting the woes of a wife whose husband is a tele addict, had some comedic force several years ago.

As for grooming and personality, Miss Andrews can hold up in the majority of situations, but needs some fresh, pointed material to meet requirements of most rooms. *Jose.*

**JOHN DUBOIS**
**Songs**
**14 Mins.**
**Alpine Village, Cleveland**

Hailing from Louisiana's bayous, John DuBois comes off with surprisingly good effect and promise in a singing jump from operetta stage to nitery field. Young baritone recently made cafe bow at Moe's Main Street Club, after summer in strawhat tuneshows here, but appears to much better advantage in the Alpine Village's larger revues on hydraulic rising stage.

Newcomer is a 26-year-old good-looker with excellently trained, flexible, resonant pipes that can handle any sort of song. Without imitating anybody in the pop-singer school, he has a dramatic style of coloring a fast rhythm item via high-ringing vocalistics. They're generally legit, stemming from his light opera experience, but he's a hotter natural bet as a ballad stylist.

DuBois works in some flashy Mario Lanza flourishes in neatly arranged medleys around "Lady Be Good" and "Show Boat." From these he segues into a punchy version of "Because You're Mine," followed by several pop bestsellers. Knowing value of change of pace, he sandwiches in a humorously gusty version of "Chili Sauce" with another high-geared jump tune. When it comes to Cajun folk songs, he does them with fine feeling and haunting beauty. DuBois' gestures with hands are still too extravagant in operatic fashion but they can be toned down easily. *Pull.*

**ETTA MOTEN**
**Songs**
**20 Mins.**
**Gotham Club, Chicago**

Etta Moten, a former Bess of "Porgy and Bess," has invaded the nightclub scene. It's all to the advantage of the Gotham, newest intimate nitery in the Windy City.

Miss Moten sells—in French, Spanish and English. Her fine voice, plus her charm, all add up to a slick performance. Her well-balanced program ranges from a sexy "My Man" through sambas, spirituals, native songs which she brought back from Africa, to a superb "Summertime" and a begoff "Gotta Go Now."

She's a natural for better-class spots. Accompanist Leigh Barron does an outstanding job at the piano. *Don.*

**TOMMY JOVER**
**With Raf, Pat and Julian**
**Comedy**
**15 Mins.**
**Empire, Glasgow**

Crazy comedy of this family act is of high standard, making it a natural for video and vaude. Clowning predominates, so there are no linguistic barriers. Act is English, anyway, though of Continental descent.

Tommy Jover is the father of the act, with Pat being his brunet daughter, a pleasant looker. Raf and Julian are the two good-looking sons. Jover, Sr. makes much useful play of comedy props, wearing a wooden coat-hanger in his coat shoulders, unzipping a prop banana, and telling the time by a giant-size alarm clock strapped to his wrist. He wears cod braces, runs on with a mammoth set of false teeth and, generally, employs comic tricks in much laff-raising business. In addition, he offers a commendable dame study in comedy with his family.

Finale is a surprise, with act exiting to a chase across stage by a bulldog, released from the wings at breakneck speed. *Gord.*

**FIVE SKYLINERS**
**Songs**
**14 Mins.**
**Empire, Glasgow**

Five men, all on smallish side, provide harmony act with verve and personality. They add touches of comedy, play musical instruments and dress brightly in blue suits with red bow ties.

At show caught, act scored strongly to warm mitting. Their numbers have wide range, varying from a Latin-American medley to "Mississippi" and the pop tunes, "I'm Yours" and "Live Till I Die." Comedy slant includes one member of the quintet making much play of piano.

Act has much enthusiasm and would be okay for general run of vaude dates. *Gord.*

**HARRISON & PATRICIA MULLER**
**Dance**
**8 Mins.**
**Palace, N. Y.**

Team's opening is standard tap and soft-shoe that's impaired by the femme's poor costume in which one side is abbreviated for offish effect. Technical and physical improvement is displayed in the followup.

Male does dance while drum-beating in sailor's garb and his partner counters in Calypso-like terp and wardrobe with a prop fruit basket on her noggin. Girl is barefooted in this and a good derriere-shaker.

Duo is okay but can be hypoed by revision in routining. *Trau.*

**TOKAYER TROUPE (7)**
**Teeterboard**
**7 Mins.**
**Palace, N. Y.**

This Danish teeterboard troupe, six boys and a girl, is razzle-dazzle in execution of the seesaw stuff and displays some rarely seen tricks. Triples to chair are handled with graceful ease and their midway boffo has four of them in succession being catapulted to the lofty seat, all members remaining in position. At show caught, the final man had two near-misses, a fact which drew a hefty mitt for the difficult tries. Outfit betweens with rapid-fire acrobatics.

Top trick is plugged as the world's highest somersault to the basket chair, given as 18 feet. It isn't that high, but even at 12 or 14 aloft, it's a wrapup stunt. *Trau.*

## Queen to Attend Dec. Variety Circus Gala

London, Oct. 7.

A special gala show of the Bertram Mills circus at the Olympia Dec. 18, sponsored by the London tent of the Variety Club, will be attended by the Queen and the Duke of Edinburgh. Proceeds will be divided between the Central Council of Physical Recreation and the National Playing Fields Assn. The Duke, who is an honorary member of the London tent, is prez of the last-named organization.

The London Variety Club meantime is prepping a special Coronation Gala since a large contingent from the U. S. is expected to visit Britain. Plans are still in embryo stage, but according to present intentions it is intended to stage the event during the Coronation week celebrations.

## Ft. Wayne Bookings

Fort Wayne, Oct. 7.

"Holiday on Ice" was the first major production booked into the new War Memorial Coliseum here, and not the Billy Eckstine-Count Basie-George Shearing show, as previously reported. Latter plays one-nighter here Oct. 15. It's the first one-nighter booked, but "Holiday" opened Wednesday (1) and runs through Thursday (9) for 10 performances including a Sunday matinee (5).

"Holiday" previously appeared here outdoors at the smaller Zollner Stadium.

"Skating Vanities," with Olsen (native of Fort Wayne) & Johnson, will play the Coliseum, Nov. 11-16, the second major show at the $3,000,000 hall.

Roy Acuff and his "Grand Ole Opry" has been booked for the Coliseum for two shows on Sunday (12) under the promotion of Johnny Apt, who is also ballying the Eckstein-Basie-Shearing package.

## Robt. Maxwell's Dallaser

Dallas, Oct. 7.

Robert Maxwell is booked for two weeks in the Anacacho Room of the St. Anthony Hotel, opening next Tuesday (14).

Harpist follows Margaret Phelan into the spot.

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BLACK
and
PAT
DUNDEE
(Beauty and the Least)
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Opening Oct. 13th
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With best wishes to you and all the staff. Add love and kisses to Marty Baum and Abe Newborn for bringing us together.

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# VENI, VIDI, VICI

DRURY LANE
MARY MARTIN
South Pacific
WILBUR EVANS
FREDD WAYNE

"Witty songs, a neat dead-pan delivery, some good stories deftly told—these make Fredd Wayne at the Berkeley an acquisition to the weary ranks of nighterie entertainers."

**SUNDAY GRAPHIC**

"West End night life is really in full swing again. The man who opened the season's programme—Fredd Wayne, from "South Pacific." Also there to see Fredd Wayne succeeding in this new sphere was Jose Ferrer."

**THE EVENING NEWS**

"I'm consistently staggered at the ease with which American cabaret acts conquer London—by their polish, verve, wit and sheer presence. The latest of them to score is Fredd Wayne, already known to theatregoers for his comedy work as Luther Billis in South Pacific, who opened in cabaret at the Berkeley last week and soon had the smart set laughing their tiaras off. Worth a visit."

**WHAT'S ON IN LONDON**

"At the Berkeley Restaurant, Fredd Wayne (from "South Pacific") scores a marked success with original patter, catchy songs, and crispy lyrics."

**THE STAGE.**

"Fredd Wayne has a fund of witty new songs and can put them over. I liked his comment on the Liberals: "You're in politics—but only just."

**DAILY MAIL**

"Any comedian who places the letters S.P.N.T. after his name and explains in a programme note that they stand for Songs, Patter and New Tuxedo has hit upon an ingratiating approach. Fredd Wayne, who is currently with the Berkeley for their cabaret, carries this a stage further by using lyrics with splendid off-centre rhymes such as Vestibule and Indigestibule."

**THE TATLER AND BYSTANDER**

# FREDD WAYNE

## HELD OVER OLD BOY? NATCH!

**WM. MORRIS AGENCY**
NEW YORK

**LESLIE MACDONNELL**
FOSTERS' AGENCY
LONDON

# New Orleans Finally Gets Set on '53 La. Purchase Sesqui; U. S. Nods Fete

New Orleans, Oct. 7.

E. V. Richards, Jr., theatre executive, has been named general chairman of a world's fair planned here in 1953 to celebrate the 150th anni of the Louisiana Purchase.

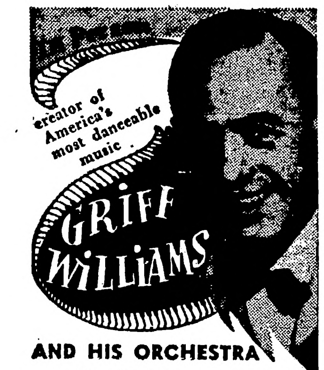
Richard immediately called on some 450 of the city's leading businessmen and civic leaders to give the sesquicentennial fete their financial support and asked for a budget of $500,000 to work with. He said that the state already has appropriated $100,000 for the event.

William G. Zetzmann, temporary chairman of the fete until Richards' appointment, said the celebration will extend over a year because the "city doesn't have the kind of facilities to entertain the crowds we're going to attract to this mammoth event." He also declared that officials of those states formed in whole, or in part, by the Louisiana Purchase already have written him to pledge their cooperation.

The House Foreign Affairs Committee in Washington has approved a resolution that would place the influence of the Government behind the Louisiana Purchase sesquicentennial. Under a bill by Rep. Hale Boggs of New Orleans, the president of the U.S. would, by proclamation or in other ways, be authorized to invite foreign nations to send duty-free products, exhibitions and delegations to the exposition. The Boggs resolution also gives the endorsement of Congress to the exposition.

It was the New Orleans Item, leading afternoon sheet, that first suggested, back in 1938, the desirability of New Orleans embarking on a world's fair. The war soon stopped plans, but before the conflict was over, the subject was again taken up.

Brig. Gen. Raymond F. Hufft (Ret.) was named executive director of the sesqui. He is former adjutant general of Louisiana, one of the most decorated soldiers in the state, and one of the owners of WTIX. "His job will be to drive home the ideas and coordinate the committees," Richards said.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EDGEWATER BEACH HOTEL

## Theatre Marquee Light Ban in London Lifted

London, Oct. 7.

For the first time since the war, all restrictions on front-of-house display lighting for cinemas and other theatres are to be lifted this winter. Hitherto, when there has not been a total bar, lights could only be switched on after 7 p.m.

Decision to relax the restriction was made last Thursday (2) by the Minister of Fuel, Geoffrey Lloyd, following a promise from electric sign manufacturers that lights would not be turned on in the West End before 5:30.

**Illinois Jacquet** orch, Don Elliott and Terry Gibbs to preem at the Birdland, N. Y., tomorrow (Thurs.).

BETTY REILLY
with BILL RUSSELL and ROY MacNAIR
Held Over CHEZ PAREE, Chicago
"Even more potent than before . . . has to beg off." —Zabe, Variety.
"A really first class performer . . . hilarious" —Will, Variety.
". . . Knows how to sell . . . with the customers loving everything she did . . . walks off with the major honors." —Weiser, Billboard.
Opening Oct. 28, St. Anthony Hotel, San Antonio
Opening Nov. 21, Eddy's, Kansas City
Opening Dec. 5, Park Lane Hotel, Denver
Special Material by JEFF BAILEY
*Direction:* MCA

### N.Y. Versailles' Xmas'er

Versailles, N. Y., is slated to preem another revue around Christmas. Show will be styled along lines of "All for Love" which ran for 38 weeks.

Georgie Hale will produce and George Axelrod, Max Wilk and Irving Graham will do the writing and songs. Same group did "Love."

## AGVA to Set Up Lower Insurance

Cheaper accident insurance will come to the American Guild of Variety Artists after Nov. 23 when present policy underwritten by the Insurance Co. of North America expires. Union's national executive board, currently meeting at the Taft Hotel, N. Y., started hearing new plans Monday (6), opening day of the session.

At the present time, two major plans are under consideration. The first, offered by Griffith Tate, Ltd., of London, an affiliate of Lloyds of London, calls for a setup which will cost 40c a day on club-dates and $2.50 per week, with an annual premium of $100. Tate's U. S. headquarters are in Chicago.

Other major plan is being submitted on behalf of the American Casualty Co. This calls for a daily premium rate of 60c and a weekly cut of $1.59, with an annual nick of $47.25 on engagements lasting that long.

Whichever plan is accepted, the premium will be considerably less than that currently in effect. Daily club-date rate is now $1 and weekly cut is $2.50.

Benefits will be virtually the same. Accidental deal or total disability is $7,500, with $50 in weekly benefits plus payment of medical bills by the underwriters.

The union's insurance plan now in effect has been one of its most controversial innovations. Premiums are paid by the employers, who objected to the additional nick. At one time, employers offered to substitute another insurance plan, but AGVA refused to go along. Rate was deemed to be unusually high.

## AGVA to Quiz Jerry Lewis Next Month on Cuffolas; Duo's Troy Date at $4.80

Hollywood, Oct. 7.

Jerry (Martin &) Lewis, whose cuffo cafe shows has caused him to be fined several times up to $1,000, comes before the exec board of the American Guild of Variety Artists Nov. 19, again charged with violating union's rule against such performances. Lewis, it is charged, performed at Ciro's several weeks ago when he got into the act with Sammy Davis, Jr. (Will Mastin Trio).

Since Lewis is now on suspension of a $250 fine for a previous violation, he'll probably be facing a double fine if found guilty, Coast AGVA rep Eddie Rio said. A guilty verdict would mean he'd lose the waived $250 fine plus a larger one which would be slapped on for the latest.

Dean Martin, Lewis' partner, has been fined several times, but Rio concedes Lewis is AGVA's real headache.

### Troy Gets 'Em

Troy, N. Y., Oct. 7.

An appearance by Martin & Lewis, long sought by Capitol District promoters, has been set for the RPI Field House here, night of Oct. 29. Scale will be $1.80 to $4.80.

The comics will play the 6,500-seat arena two weeks after Stan Kenton's Orch, Nat "King" Cole and Sarah Vaughan appear with the "Biggest Show" company.

H. L. (Jack) Garren, managing director, arranged both bookings. The Field House is also presenting a series of symphony orch dates, concerts and musicals.

### Toledo Sports Arena Dates

Toledo, Oct. 7.

The Toledo Sports Arena has booked the Mills Bros., Jan Garber's orchestra, and Danny Crystal, comedian, for Oct. 11. The King Cole-Stan Kenton-Sarah Vaughan revue will come to the Arena on Oct. 25.

This season's "Holiday on Ice" will be shown for nine days beginning Nov. 22. The Grotto Circus will be here from Feb. 2 to 8.

## Vesta Tilley & Ella Shields

By JOE LAURIE, Jr.

Show biz lost one of its real greats in the passing of Vesta Tilley (Sept 16). She was the greatest of all male impersonators, a headliner both in England and America for many years. She first played Tony Pastor's in 1894 and also the title role in "Algy" (in Chicago) in 1903. In 1904 she was at Daly's in the title role of "My Lady Molly" and also played with Weber & Fields. She started in show biz at the age of three and retired in 1920. She was married to Walter De Frece, famed music hall producer who later was knighted and became an M.P.

Her hit as a male impersonator opened a flood of male-imps. The men's tailor shops were jammed with "would-be Tilleys," and many dropped out when they found it took more than just a well-fitted suit to become a Tilley. It also took a load of talent! Miss Tilley's mail had many letters from male fans asking her "who's your tailor." American audiences went big for Miss Tilley when she sang "Algy" ("The Piccadilly Johnnie With the Little Glass-Eye"), "Only A Chapple," "Dear Boy, Tata," "The Eaton Boy" and many more great songs.

To repay England for a Vesta Tilley, the U. S. sent a little Baltimore born gal to London. Her name was Ella Shields, who has also gone "Upstairs" just a little over a month ago (Aug. 5). She first appeared in England in 1904 singing "coon songs" and made her first appearance as a "male impersonator" on the opening bill at the Palladium in 1910. For many years she headlined all over the world. When vaude died in America she played nightclubs and a few years ago returned to England (where they never forget a favorite) and made a great comeback. On Aug. 3, while appearing at a Sunday Variety concert at a Lancashire seacoast resort, she just finished singing her famous "Burlington Bertie" and collapsed with a heart attack. Her last words were, "Thank God, I didn't let them down, I got through with 'Burlington Bertie.'" She never regained consciousness and died two days later.

(A third English music hall great, Lily Morris, died in London, Oct. 3, aged 68, but she was not in the same male impersonators idiom as these two.)

### Wouldn't 'Fool' Aud

Unlike female impersonators, the male imp never started out to "fool" an audience. You could tell they were women who dressed in male attire to put "novelty" into the competitive ranks of the single women acts. England had girls playing "boy parts" in Pantomime long before us. We had a sort of male impersonator in our early burly shows, if you can call a gal who wore a man's coat tightly buttoned over her bosom and, instead of wearing trousers, wore tights. These "boy parts" were usually played by the primas and was an excuse to show the gams without really being in tights all the way up—and the majority of the gals had two beautifully looking excuses.

In the early '90s a gal by the name of Lillian Western did a musical act, dressed as a man, but played the instruments like a woman. There was no excuse for the male attire except to add novelty to the act. Another in those days, Ella Wesner, sang English Hall ditties with a monolog between (English-style) and headlined in Tony Pastor's first show. She did a drunk falling asleep in a barbershop. Kitty Bingham, daughter of Prof. Bingham, noted ventriloquist was an improper Bostonian, dressed in full evening clothes, topper, etc., and also sang music hall ditties and was a very big hit. There were a few more, but it was Vesta Tilley who really did the first honest male impersonation.

### Others, Too

There were a number of real swell male imps beside Ella Shields, such as Della Fox, Kath-

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### Copacabana, N. Y.

*Joe E. Lewis (with Austin Mack), Tony Bennett, Consuelo & Melba, Ray Steele, Carol Lee; 8 Copagirls; Michael Durso and Frank Marti orchs; staged by Douglas Coudy; songs, Joan Edwards & Lyn Duddy; costumes, Billy Livingston; $5 minimum.*

Dan Arnstein, the taxicab tycoon who supervised the "Burma Road" supply lines' traffic flow during World War II in the CBI (China-Burma-India) belt, fittingly enough was at Joe E. Lewis second "opening" Thursday night and saw another "Burma Road" doing a lot of traffic. That's the far-reaches of the Copacabasement, as Lewis calls it, which is really left-field and divided by a scrim cutoff which is only opened to accommodate the turnaway trade. On the second four weeks of his two-month stay the waiters attest to the comedian's boff "Burma" biz.

Tony Bennett's nitery debut, succeeding Gloria DeHaven in the substarred singing spot, was the occasion of the second premiere. There are other new furbelows, all adding up to Jules Podell's desire to keep the Copa the high spot that it is in the nitery circuit. This has been successfully achieved for over a decade by a combination of excellent taste, top standards and surefire talent. Lewis' nth repeat is part of the same pattern as the Martin & Lewis, Jimmy Durante, Lena Horne, Danny Thomas and kindred outstanders of standard quality, along with the surprise clicks that come with a Johnnie Ray and, for that matter, also Martin & Lewis who were showcased here.

There are again new customers and the girls look even more beautiful. Producer Doug Coudy knows what to do with them, and Joan Edwards & Lyn Duddy always manage to whip up sprightly show tunes that bespeak of vaster potentials, such as the "Carnival In Rio" and "Widow From Amarillo" numbers.

Bennett made it a tour de force and obviously accounted for some of the draw. His Columbia Records appeal was evidenced by audience knowledgeability of his repertoire. "Taking a Chance on Love," "Have a Good Time," "Since My Love Has Gone," "Sing You Sinners," 'I Won't Cry Anymore," "Blues In the Night" and "Because of You" made for generous sampling. Bennett has achieved poise and authority to match his disk rep; he's OK for the boite belt as on the rostrum.

An unbilled cute terp specialist, Carol Lee, almost silently stole much of the proceedings. An adorable sprite, in her early teens, she's a cutie who holds her own albeit surrounded by that bevy of boffo beauts that comprise the Copa line. Ray Steele continues extending his scope as juve vocal lead, and a new terp team, Consuelo & Melba, with a startling soap bubble effect for one of their numbers, give Lewis a good laugh situation later on. Their samba, foxtrot and polka pyramid to the unique "Forever Blowing Bubbles" climax.

Joe E. continues the zany madcap with the pixie personality which permits him alone to get away with those good-humored leers and sometimes not too subtle lyrics and asides. As with Beatrice Lillie, who is always a lady while singing her ribaldry, so goes it for Lewis. Eli Basse, his lyrical Boswell, keeps him fortified with ribald parodies like "Three Lousy Beers," "The Mink Coat's Becomin'," and the like, and his other special repertoire remains in high.

The World Series only aggravated the capacity problems of the Copa's solid business. *Abel.*

### El Rancho, Las Vegas

Las Vegas, Oct. 1.

*Larry Parks & Betty Garrett, Joel Grey, Joy Walker, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.*

Built solidly on top entertainment values, this frame of new faces at El Rancho will bring in excellent biz for the fortnight. Marquee blazons with names of Larry Parks & Betty Garrett, both fine lures for gaming sect, particularly Parks because of his Jolson pix.

Engaging quality of the pair is clearly felt as they cavort through songs and terps. Parks swings on first with switch patter about what's going on in the casino, building into entrance for Mrs. Parks.

Light husband-wife jousts back and forth leads into flashback of courting days and "Can I Come In for a Second?" which scores well. Segue into autograph book sequence and more nostalgia brings on "Down By the Old Mill Stream," with early-day gestures and delivery. In a medley of Vincent Youman's tunes, pair work out light terps within warbles for neat segment.

Parks moves over to the 88 for accomping of her folk-styled "Foggy Foggy Dew," and hokum based on some so-so standard jokes. More folkway is woven in when pair duet "Wish I Was." Return is sight stuff "Temperance," when Miss Garrett dons funny hat and he bongs cymbals for street corner bawling. "Side by Side" is brief duet with soft-shoe terping to take them off for rousing mitts.

Joel Grey, the young fireball, will be a comedy fixture for one month here. That he'll become the talk of the resort belt can easily be predicted. Fresh, prep school appearance, coupled with good material and terrif vitality smacks tablers from the start. Tears into "Zip Doo Da" to get underway, then socks over best routine of his yock-loaded term. Based on "Do You Remember," he chants a teenager's hunk of nostalgia about the "good old days," inserting his clever mimicry on "that grand old man of comedy,"—Jerry Lewis; Frankie Laine, Johnnie Ray, and switch of theme into Cantor. In "Honeybun," trots out more impressions to include Billy Daniels, Durante, and Bette Davis.

Taking in scope of "What is Show Biz?", Grey kids TV's "Dragnet," calling it "Hairnet"; treads legit boards with lampoon on Noel Coward; terps old vaude styles and winds up in serioso vein. Latter doesn't become the young comic, however, being too schmaltzy and out of character somewhat. With each setup out of the way, Grey whips around in lightning terps—altogether a highly versatile display.

El Rancho Girls come on with "King Porter Stomp" swing-ding starter, and return at the half with hip-switching tango. Gals are used mostly for background effects while cute Joy Walker bounces her solos over. Ted Fio Rito orch makes standout backgrounding. *Will.*

### Coconut Grove, London

London, Sept. 23.

*Lou Jacobi, Jack Nathan Orch, Edmundo Ros Rhumba Band; $2.80 cover.*

The Coconut Grove is one of the West End's ultra late night spots which usually comes to life around midnight and stays open until 4. Under the rigid British licensing laws, the sale of liquor ceases two hours before the closure, but the service of soft drinks as well as food continues without restriction.

About two years ago, the club was taken over by bandleader Edmundo Ros and more recently he put a second combo of his own on the stand. He wields the baton there after he has finished his nightly stint at the Bagatelle where he is still under contract.

The current feature is Lou Jacobi, a Canadian comic who has spent the last year or so in Europe. He is a smooth raconteur whose fund of yarns has a pronounced indigo streak well suited to the dimly lit, decorative atmosphere of this room. His patter rolls smoothly and gets plenty yocks. He is also a competent vocalist and does two or three numbers well rigged to his exuberant personality.

Act demands a minimum of backgrounding and this is admirably done by Jack Nathan's combo. The Ros aggregation provides the alternate rhythm music for the terpers. *Myro.*

### Angelo's, Omaha

Omaha, Oct. 2.

*Page Cavanaugh & Trio (4); no cover or minimum.*

Only Omaha nitery regularly booking name attractions has another winner in Page Cavanaugh Trio. Fresh-appearing kids feature their diskings, a fine hillbilly piece and hit high spots with "Pennies from Heaven" and "Maybe."

Husky-voiced Cavanaugh does most of the ball-carrying, of course, with his chanting, terrif 88ing and chatter. Also handles the clever lighting system boniface Angelo has rigged for the small stage.

Dave Povaro, guitar; Jack Smalley, bass, and thrush Rona Rae round out group. Gal switches gowns for each of four half-hour shows nightly. At show caught (1), Cavanaugh bucked fight TV (Willie Pep vs. Armand Savoie) at back bar. But he turned this into an asset by having customers turn around and watch the fracas while the trio sang "You Belong to Me." Tempo was switched to same speed pugs were travelling and gimmick drew plenty of guffaws.

Angelo (DiGiacomo), hosting again after breakdown last summer, has set the Weavers (Oct. 24), Rose Murphy (31), Milt Herth Trio (Nov. 7) and Ella Fitzgerald (Dec. 9). *Trump.*

### Pierre Hotel, N. Y.

**(COTILLION ROOM)**

*Doretta Morrow, Pierre D'Angelo & Ana, Stanley Melba and Chico-Relli orchs; $1.50-$2 cover.*

Stanley Melba, in the supervision of the Cotillion Room, is sometimes forced to make fast decisions. With Morton Downey asking out after two weeks as the preem attraction, Melba has lined up a two-act bill which should excite the carriage trade.

The Pierre's entertainment director checked in Doretta Morrow and Pierre D'Angelo & Ana. The former, in her preem at this hospice indicated that she should be a name for the smart rooms. This is Miss Morrow's second cafe engagement, first having been a short time ago at the Thunderbird, Las Vegas, where she is scheduled to return shortly. When she gets the feel of the smart spots, she'll be one of the more solid entertainers for this medium.

Miss Morrow is current on the Radio City Music Hall screen opposite Mario Lanza, in "Because You're Mine," a fact which should give her name wide circulation. Again, she's no stranger to uppercrust audiences. She played Tuptim in "The King and I," was in "Where's Charley?" and other Broadway musicals.

Miss Morrow's preem stint indicated her staying powers on the floor. She had the foresight to equip herself with some of the top songs of the era. Aside from a "King & I" medley, she negotiates a tuneful French series, an Irving Berlin group and "Can't Take That Away from Me." Her sole departure from the evergreens, "Give The Oo La La," doesn't measure up to the standard of the other numbers.

During this recital, Miss Morrow evidences ease and charm and radiates a wholesome personality. The audience had no difficult in discerning these values. Miss Morrow could have done more time than she did.

Pierre D'Angelo and any partner he brings in have been staples on the east side. His current vis-a-vis, Ana, is not only a looker with charm but a capable dancer. She's been around with him in New York previously. Their hoofing has variety, pace and elegance. Their tricks are used merely as a hypo. Duo's concentration on dancing rather than acrobatics pays off handsomely.

Melba's orch gives a lift to the proceedings, while Chico-Relli's Latins provide a hip-swinging incentive. *Jose.*

### Continental, Montreal

Montreal, Oct. 4.

*Irene Hilda (with Roger Joubert), Ross Wyse, Jr., & June Mann, Lee Marx & Co., Latin Lovelies (7), Leon Lachance, Johnny Di Mario Orch (6); 85c admission.*

Starting her eighth appearance in Montreal, Irene Hilda shows greatest potentialities to date. Blonde chantootsie from the cafes of Paris and London brings a much more finished product to the local boites than ever before. This time she has a guy (Roger Joubert) to back her songs as part of the showcase; a better songalog (all her French numbers carry an English translation) an much evidence of the heavy variety and saloon schedule she has been working in the last 18 months. A new hairdo and an appealing collection of gowns also boost Miss Hilda for the better intimeries.

A breezy opener in French gets Miss Hilda off to a good start followed by a hoked-up, rhumba-rigged "Comme Cici Comme Caca" which draws hefty mitting. Instead of the mirror number she used for quite a while, she has switched to a flashlight in a darkened room to pick out various males and warble a special ditty to them. Number is a novelty, as is her satire on an Egyptian theme, and both score.

Breaking into English, she does an item called "Nothing" which is special enough to please but not too safe a tune when the ringsiders are on the vino side. A bit of business tried out successfully in London, that of recruiting three men from the aud and getting them to participate in a diaper-making contest with three model babies, seems out of line despite the hefty yocking it produces. A performer of this calibre hardly needs this sort of gimmick to boost overall impact and this, together with the hand-clapping number, could easily be dropped without impairing gal's socko showmanship.

Lee Marx juggles the Indian clubs with class and speed and gets biggest ovation for his balancing stint on the large rubber ball. A trim-looking helper adds visual moments to his solid offering

Ross Wyse, Jr., & June Mann reprise a straight burley routine that picks up a fair reception even though most of their better bits are lost in their efforts to get laughs at the expense of their talent.

The Latin Lovelies show great improvement since last viewing. Johnny Di Mario's orch gives Miss Hilda special attention and does well during dance sets. *Newt.*

### Mocambo, H'wood

Hollywood, Oct. 1.

*Jackie Miles, Chuy Reyes Orch (5); $2 cover.*

After a five-year absence, Jackie Miles is back on the Coast's bistro circuit and the stint is a cinch to win back old customers and develop new ones. One of the better comedians now operating out of the nation's plushy saloons, Miles should provide the lure boniface Charlie Morrison needs to offset the Coast bow of son-in-law Johnnie Ray down the street at Ciro's.

Miles, an animated beanpole, has a droll sense of humor that provides a constant stream of chuckles. Some of his stuff rises above mere comedy to qualify as genuine humor, and whether he's explaining the economic realities of Miami or the gastronomic formulae in the Catskills, he's a very funny gent. There are only a few bellylaughs in the routine, Miles preferring to maintain a steady pace rather than reach an occasional peak and fall off. Slick timing, relaxed delivery and mild manner all combine to make the most of the material.

Chuy Reyes has taken over dance and showbacking chores for the vacationing Eddie Oliver and does a good job. *Kap.*

### Thunderbird, Las Vegas

Las Vegas, Oct. 2.

*Henny Youngman, Harry Belafonte, Les Dassie (2), Millard Thomas, Johnny O'Brien, Christina Carson, Normandie Boys (3), Kathryn Duffy Dansations (7), Al Jahns Orch (11); no cover or minimum.*

Henny Youngman's room in Vegas has been established at the Thunderbird. After hitting several other niteries, the vet comedian finds his greatest appreciation comes from within this Navajo. Current two frames is his second booking here this year, and should equal his earlier capacity biz mark.

The Youngman style of bouncing over one-liners intersliced with well-framed batches of story-jokes, and heightened by his deadpanning, captures yocks throughout. He has refurbished many of his w.k. gags, and strikes into new paths with some fresh material. One of these is a Jolson-mannered parody of "Rosie's Nose," using many tunes to quicken the effect. Chucks his fiddle under chin for sawing "Smoke Gets in Your Eyes," while weaving in some sharp quips. "My Life Story" contains his "Sally" with rib-tickling terps and plentiful ad libbing. As a quickie tag, brings back warbler Harry Belafonte and guitarist Millard Thomas, and as Belafonte essays "The Fox," clowns story line for laughs.

Belafonte takes the room by storm, turning out his folktunes for sock salvos. The Dave Kapp discovery and RCA Victor piper should hit top brackets before too long, judging by reception accorded here. Style is highly kinetic as he weaves strong spell with keen perception of drama within his songs. Simple folk items are transformed into artful vignettes—and all are from the heart.

Vocally, Belafonte has the haunting quality, the ability to surge and ebb volume, plus requirements of humor necessary for the depicting of such wares. From fully noduled "Jerry" to begin his setup, Belafonte turns to softer measures for "Shenandoah." Explanation of Mississippi lore is woven into a highly visual "Mark Twain." Carbon of his big platter, the Calypso "Woman is Smarter," pulls peak mitts, and followup in lullaby form, "Scarlet Ribbons," is another whammo. Saga of "John Henry" picks up mood into lusty interpretation, and Calypso, "Hold 'im Joe," is a fine foot-tapper for bowoff.

Les Dassie prime with razzle-dazzle flash act. Gallic due, garbed as gobs, whip through applause-tickling, expert timing of best tricks, and comedy spice. Pair never let up an instant, to retire with heavy palms.

Kathryn Duffy Dansations hold over "Lucky Pierre," and "Blues," from "American in Paris." Johnny O'Brien with Normandie Boys trio furnish vocalistics, O'Brien making his mark as "Pierre." Christina Carson ropes orbs and mitts with her toeterps. The Al Jahns orch backstops smoothly, aided during the Belafonte section by close accomping on guitar by Millard Thomas. *Will.*

### Waldorf-Astoria, N. Y.

**(EMPIRE ROOM)**

*Les Compagnons de la Chanson (9), Alex Alstone Orch (12), Mischa Borr Orch; $2 cover after 9:30.*

The French nine-man singing troupe, Les Compagnons de la Chanson (The Companions of Song), are back at the Waldorf as the lone divertissement (aside from the orchs), and they still supply a good measure of entertainment in the Gallic vein. Attired uniformly in blue trousers and white open-at-the-neck shirts, the group is doing more English than before as it goes through a routine that is mostly in its native idiom.

While Les Compagnons still lack that single sock that can classify them as exciting entertainment, they have style, have been nicely staged and their Gallic numbers have an undeniable authenticity. Originally the singing background for Edith Piaf when she made her American debut some years ago, Compagnons could be a more exciting act with a take-charge personality such as that of Miss Piaf. There is no one in the current troupe who fits that category.

They open with "Dreams Never Grow Old," in English and French, followed by an assortment of ballads and novelties. The sailors' song, "The Eyes of My Mother," doesn't have the distinction that Miss Piaf gives it, while the comedy operatic piece is much too broad and not so funny.

Alex Alstone, the composer, is doing a neat job playing pop and Continental melodies with his new 12-piece orch. With the maestro at the piano, it's inevitable that the unit stress what is probably his best-known composition, "Symphonie." And whether it's for the straight dansapation or just listening, the group is clicko.

Mischa Borr's orch is the alternate combo, a longtime standby here and still sock for the Latin terps. *Kahn.*

### Flamingo, Las Vegas

Las Vegas, Oct. 2.

*Jack Smith, Smith & Dale, Herb Flemington, Flamingo Starlets (8), Ike Carpenter Orch (10); no cover or minimum.*

Jack Smith leaves off his kilocycling for a fortnight of warbling in the vast Flamingo room, with moderate biz resulting. Ebullient style gets okay nod from tablers, as Smith makes his initial stand in Vegas.

He is placed in position of having to lift audience out of a long, plodding production prance by Flamingo Starlets. With characteristic grin and smile in his voice, Smith accomplishes the job during his first tune, "I Want to Be Happy." Ballads "Auf Wiedersehn," then rollicks a special "Check Your Coat and Check Your Hat," using toppers and songstylings of Lauder, Chevalier, Gaelic piper, and Miranda. Bright "Just One of Those Things," is sequeled by "I'll Walk Alone." Best novelty warble is clever switch of the ubiquitous Johnnie Ray parody, with Smith burbling a typical Ray weep, and vice versa. Gallic quickie yields "Ca Va," before period of requests. Gracious handling of dialog between tunes, plus routining of songware brings good harvest of applause throughout. He has the excellent accomping and conducting of Buddy Pepper for vital support.

Smith & Dale attempt to toss over a special sketch used in recent video appearance, but room is against them. Premise of both going to heaven and becoming angels might project along the cathodes, but misses fire here. Result is long, talky session with few laughs. Wind up by gabbing about their tenure in showbiz, which brings a big mitt.

Flamingo Starlets drop their modern terps in opener for a jiggly swing fling of "Sweet Georgia Brown." Midway "Deep Purple" is a yawn. Ike Carpenter orch keeps steadfast temps all the way. *Will.*

### Cafe Society, N. Y.

*Arthur Blake, Lois Andrews, Erskine Butterfield, Georgie James Orch (4); $3.50, $4 minimum.*

Cafe Society Downtown has set a couple of names that should spell boxoffice. It's remembered that Arthur Blake in his previous appearance at this spot was a jackpot booking, while Lois Andrews is best remembered as George Jessel's child bride. Since appearing here some years ago, she's become a big girl who has to make good on her own (see New Acts).

Blake is one of the most talented mimics around. He can show delicacy that belies his large frame, and can be impudent or reverent as befits the character at hand. Probably his most important asset

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## Cafe Society, N. Y.

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is his ability to create the illusion of reality. He can assume facial characteristics that provide a strong suggestion of Bette Davis, Gloria Swanson, Mrs. FDR, George Arliss and others. He has similar talent in portraying vocal characteristics.

Blake's work is enhanced by a well-written script. He's has some changes made in most of the standard speeches, which help him infuse a sense of humor into the proceedings. Some of the stuff he gives out with in this engagement is of concert variety. Alteration in routines and additional portraits in his gallery would enable him to crash that medium.

Miss Andrews should be a good lure for the Hollywood elements in New York. Her turn precedes that of Blake and she gets the customers oriented. In a two-act bill with Blake, the opening spot is the only once that she could assume. Ordinarily, it's not a good groove for her.

Between-show entertainment is by Erskine Butterfield, who does well at the voice and ivories. The Georgie James orch backstops capably. *Jose.*

## Hotel Roosevelt, N. Y.

### (ROOSEVELT GRILL)

*Guy Lombardo Orch* (16) *with Carmen, Lebert and Victor Lombardo, Kenny Gardner, Bill Flannagan, Cliff Grass, Kenny Martin; Twin Pianos, Hank D'Amico Orch;* $1.50, $2 *covers.*

Guy Lombardo keeps rolling along. Returning to this hotel for his 23d consecutive year, he is once again pulling the kind of socko biz which has virtually identified this room with his name. (There have been recurrent reports that the Grill would be renamed the Lombardo Room but the closest the hotel management has come to this so far is to paint Lombardo's name in goldleaf at the room's entrance.)

In Lombardo's case, class not only tells but it lasts. The bandleader has been at the top for over two decades and his consistency becomes all the more phenomenal in light of the vicissitudes of boxoffice fortune which have befallen other top orchs. Of all the name bands both current and defunct, Lombardo alone has kept a steadily high altitude over the past 20 years.

Probably one of the chief factors in the Lombardo saga is that he has never deviated from the formula which led the original success of his organization. Lombardo not only has ridden out crises, depressions and wars; he's come through unscarred and unchanged from the sundry battles over swing versus sweet and corn versus "progressivism" in music.

Lombardo was obviously on the right track in not being derailed into a dead-end musical style. His "sweetest music this side of heaven" is still selling while the detractors and innovators have usually faded after the vogue was over. Lombardo's music has those permanent ingredients of simplicity, listenability and danceability. That Lombardo trademarked reeds-on-top styling with that easy dance beat, moreover, is surefire with the older customers even though the juve set may be more sympatico with the modernists.

For his current stand, of course, Lombardo has not tampered with the time-tested format. He's giving out with a solid book of standards, novelties, showtunes and current pops in his usual smooth dansapation tempos that jam the large floor for every set.

Another important asset for this band is the roster of excellent vocalists. Kenny Gardner is a first-rate ballad handler along with Bill Flannagan and Kenny Martin, while Cliff Grass registers solidly on the rhythm and novelty items. Also featured to good effect is the twin piano team of Buddy Brennan & Fritz Kreitzer. Hank D'Amico's small combo ably fills the relief spot. *Herm.*

## Edgewater Beach, Chi

### (MARINE ROOM)

Chicago, Oct. 4.

*The Continentals* (4), *Ralph & Lorraine, Dorothy Hild Dancers* (8) *& Yvette, Griff Williams Orch* (12); $2.86 *admission.*

It's a nicely balanced bundle that producer Dorothy Hild has assembled for the formal opening of the fall and winter season at this far north hostelry and it should keep the family trade happy. Edge is blunted somewhat, however, by the fact that the current offering is programmed along basically the same lines as previous bill.

This time it's the Continentals moving in to take over from the Wiere Bros., and Ralph & Lorraine bring on their terp antics in place of Eileen & Carter. Griff Williams band and the finale "Autumn Leaves" by the Hild Dancers are stayovers.

Just the same, the four lads traveling as the Continentals reap a bumper harvest of attention and applause from the diners as they shake out their bag of vocal tricks. They play some of their ditties straight for a good change of pace, but it's the comedy versions that win the acclaim. They move in strong with a hokey western medley and keep right on gaining momentum until their "Casey at the Bat" climax. Handsome lads are classy all the way.

Overall display gets a big assist from Ralph & Lorraine who make their Windy City bow a good one. Their boy and the mannequin skit with the lass tying herself in knots is a surefire interest magnet and they trip off to lots of mitt noise.

Session is launched by the Hild gals with an eye-catching "Petite Ballet." Yvette warbles off to the side as the prancers go through their paces. *Dave.*

## Billy Gray's, L. A.

Los Angeles, Oct. 2.

*Buddy Hackett, The Sportsmen* (4), *Karen Chandler, Charlie Bagby, Bill Howe;* $2.50 *minimum.*

It's a rare day when someone steals the spotlight from a comic at this off-Hollywood bellylaugh bistro. That the Sportsmen manage the trick in this layout is a tribute both to their ability and to some of the best quartet special material heard in these parts in a long time.

Not that top-billed Buddy Hackett disappoints, he doesn't, albeit he got off to a slow start opening night. It's just that the Sportsmen have assembled a turn that earns constant mitt-pounding. It's a trifle long and some of the individual routines might be shortened, but their "No, No Roulette" number, aided by an offstage voice gimmick, is a sure show-stopper and they've got a walloping finish in "United We Sing," the saga of how the quartet was formed. It's all sold with savvy and the harmonics, as expected, are strictly top-drawer.

Hackett, a trifle bluer than when he first showed here several months ago, still impresses as a very funny man. His discourses about his family and his babyhood and his seeming ad lib wanderings away from the particular subject at hand provide added laughs. He has cagily reclothed some of his more familiar material with a sock throwaway line here and there to heighten the impact. Additionally, he tosses off some impressions of James Cagney, Akim Tamiroff, Peter Lorre and Sydney Greenstreet for added returns.

Karen Chandler (New Acts) takes care of the vocal chores and there's some excellent pianistic backstopping by Charlie Bagby with Bill Howe again on hand for song-and-piano stuff between shows. *Kap.*

## Gatineau, Ottawa

Ottawa, Oct. 2.

*Oliver Wakefield, Jerry Cooper, Guili Guili, Russ & Joy, Conner's Models* (6), *Harry Pozy Orch* (8), *Yvonne Lanauze;* 75c *admission,* $1 *Sat.*

Socko gabbing of Oliver Wakefield has this week's Gatineau customers bellylaughing from teeoff to begoff. Minimum of business and maximum of smart, clicko nonsense via microphone make Wakefield's sharp humor a pleasant contrast to this room's previous comedy bookings which, though plenty okay, were closer to slapstick. His type of gabbing—along Churchillian lines—grabs happy kudos from inhabitants of this national capital who hear a lot of it straight every day. Wakefield seems solid for any medium.

Jerry Cooper, longtime holdover, effectively handles a solo spot besides his usual emcee chores, giving okay voice to "Long Long While," "Black Magic" and similar w.k. items. Experience through association allows for smooth cooperation between Cooper and the Harry Pozy orch in the singer's stanza, and the brief but welcome act is clicko.

Guili Guili, magician from Egypt, works in fez and robes through a routine that is a little stodgy through length. Material is okay; cutting it short might help. Magician's specialty is producing baby chicks from his and customer's clothing.

Show is bolstered by smart taps and semi-acro terping of Russ and Joy, capable youngsters with a high-paced routine. Harry Pozy band for dancing and show is its usual capable self. Yvonne Lanauze sings and pianos nicely in the cocktail lounge. *Gorm.*

## Ciro's, Hollywood

Hollywood, Oct. 3.

*Johnnie Ray, Clark Bros.* (2), *Joe Stabile Orch* (10), *Bobby Ramos Orch* (5).

The rains came—in the person of Johnnie Ray—to this spot Friday night (3) and washed in the sort of lode from which Ciro's can pan a lot of nuggets. Not in a long, long time has an opening here attracted such a name-loaded turnout as jampacked the place for the dinner show. About 400-500 teenagers thronged the sidewalk outside and used the section of bleachers the management provided—a good publicity stroke. Some of this youthful exuberance obviously was fermented by the nitery, but a good deal wasn't.

To put it simply, Ray scores. Some of the cynics are converted and many of the neutrals are visibly impressed. A lot of others resoundingly applaud his antics for their proved showmanship. Understood Ray is getting $4,750 weekly guarantee against an involved percentage. Off the publicity, word-of-mouth and curiosity the two-week engagement will generate, it's a safe bet he will go into p.c. Singer's "gone" followers, whom he "stones" with his Columbia disks, aren't normal habitues of Ciro's, but he'll draw some though they aren't the spenders the spot seeks.

Ray works frenetically over "Walkin' My Baby Back Home," "Little White Cloud," "All of Me," "A Sinner Am I," "Give Me Time," "Cry" and "Whiskey and Gin." "Whiskey" is an oldtime blues (Ray cut it on his very first Okeh Records date, but it escaped notice) which reveals that when he goes legit, blues-shouting is his forte. Stringing all his weepers end on end isn't wise; he should have inserted "Whiskey" midway and closed with "Cry" or "Cloud."

Act ran 30 minutes at show caught. His intros and comment on songs were too long and contrived, as were his observations on opening at Ciro's. However, it can be understood the emotions under which he worked. This is his first fling on the Pacific slope since hitting bigtime. Two years ago, after wending his way here from his native Oregon, via San Francisco, Ray tried vainly to sell his songs up and down Vine St.'s music row. During that time he was working—at best, for scale—at a nabe cocktailery, the Little New Yorker. He made no dent here whatsoever at that time.

Working both at and afront the piano, Ray's grimaces and gesticulations are as unfettered as his lachrymosal larking. Now that he's established, he need not be so grim; at no time is his act relieved by the slightest suggestion of humor or even light observation, even in his extended patter.

Clark Bros., pair of fast-stepping colored lads, start show with zippy five minutes of unison and challenge tapping for a good opener. Joe Stabile crew and the Bobby Ramos Latin rhythm combo alternate dansapation. Stabile batons the show in smart style, flawlessly handling the intricate cues involved in the sometimes grotesque Ray arrangements. Incidentally, Ray carries only one accompanist with him on the road, a drummer. That thumbnails the oddity of his style. *Bert.*

## Hotel Jefferson, St. L.

### (BOULEVARD ROOM)

*Estelle Loring, June & John Belmont, Chandra Kaly* (5), *Al & Carl Martin, Les Elgart Orch* (7); $1-$1.50 *cover, no minimum.*

Although the line of shapely lookers is missing from the setup, the 1952-53 season at this sole major nitery in the downtown sector teed off with variety and quantity. A continuation of that policy may become a serious challenge for the heavy trade now enjoyed at the two west and class spots. The auburn-haired, blue-eyed Estelle Loring, in a lush sequin gown, making her first start in this room, dives up to the top billing with a repertoire of ditties that range from "You Are My Lucky Star" to "Play Me A Hurtin' Tune," the latter delivered with plenty of sock. Her other numbers, "Kiss of Fire," "The Nearness Of You" and "Eventually," a newie, cop heavy and well-merited mitts from a mob that was just short of SRO. Miss Loring has swell pipes, showmanship and her diction leaves nothing to be desired.

Proceedings open with the Chandra Kaly Dancers, three gals and two males with youth on their side. They present barefoot Oriental terps enhanced by their agility plus strong support of the tooters. Their individual and collective routines are clicko with the customers. After their initial chore, they return for another to wind up the 60-minute bill.

The Belmont duo, the gal a dimpled blonde looker in a white satin gown, are ballroomologists who in addition to their twists and spins score solidly with a bucolic interp of the rhumba and some soft-shoe stuff.

Al & Carl Martin dish out the comedy on the show with their marionets. The one in which the clown doll unsuccessfully attempts to scale the raised lid of a suitcase and giving up in despair is second only to the stanza in which the dummy blows up a balloon only to have it burst in his kisser. The mob eats it up. Les Elgart and his crew are in action throughout the session to back up the acts neatly. Maestro also emcees. *Sahu.*

## Ruby Foo's, Montreal

Montreal, Oct. 4.

*Rudy Vallee, Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.*

The Starlight Room at Ruby Foo's never saw such business as that currently packing the place nightly for a nostalgic look and listen to Rudy Vallee.

Garbed in a flame-red dinner jacket, Vallee teed off with "My Time Is Your Time" and for the next 50 minutes whammed over a collection of gags and songs that are often hoary but always timeless if the patron response meant anything at show caught.

Vallee has lost none of his smooth savvy over the decades, and although guy trades heavily on the "remember" theme, he wisely updates during patter to bring everyone into the party. Following his opener, he goes into a long discourse on his age, injecting just enough blue jabs to keep interest going, and then tells about how he got the name Rudy which cues in a sax solo for plaudits.

An overlong parody to the music of "Laura" about the physical appearance of his girl drops him right into the average cafe comic groove. Aud appreciation returns with "Wiffenpoof Song" and "Vagabond Lover." His inevitable "Stein Song" gets him off to plaudits seldom heard in this room.

Instead of the younger fry who sit through a show nursing a single drink, Vallee is drawing the more mature types who have the dough and are spending it because they are listening to tunes and anecdotes that may be corny, but memorywise they loosen the pursestrings.

House pianist Len Berger backs the Vallee production handily and later splits music sets with violinist Joska de Barbary. Fred Toldy does the interim pianology with style. *Newt.*

## Village Barn, N. Y.

*Jimmy Casanova, Penny Copper, Norton & Patricia, Zeb Carver Band* (4), *Arthur Warren Orch* (6); $2.50 *minimum.*

Meyer Horowitz's cellar silo in Greenwich Village, celebrating its 24th anni this month, continues to blend alfalfa and urban nitery techniques for steady draw. Pulling tourists as well as locals, spot packs appeal for all tastes.

Current layout, one of its best, headlines comedian Jimmy Casanova. A mobile-faced funster, he cavorts through a zany song parody, "Prisoner of Love," a carefree condensation of the legit musical, "South Pacific," and an impresh of an old codger reminiscing on sex and sundry other items. Latter bit gets too raw for family consumption, especially in a meditation of the sexual urge. It's tasteless and could be easily omitted.

Casanova's parodies of "Prisoner of Love" and "South Pacific," however, show a good comedic sense and an expert mugging capacity. Garners plenty of solid, uninhibited yocks here, while the a.k. sequence only results in embarrassed titters.

Penny Copper clicks in her warbling stint. Miss Copper, a blonde looker, has a strong set of pipes and knows just what to do with them. Thrush is of the legituner school, but projects solidly on the nitery floor. Neatly paced songalog includes "It's A Most Unusual Day," "Never Leave Me," "Great Day" and change of mood windup, "Molly Malone." Turn, which was staged by her husband, producer Harry Delmar, displays topdrawer savvy.

Norton & Patricia, terp duo, are graceful spinners who build lots of interest and excitement in their nine-minute turn. It's an eye-appealing act that moves at a brisk and delightful pace. Zeb Carver, who emcees the show, appeals to the country clientele in a western-folk stint with the Dixie Doodlers. All the tunes are right off the cob and are delivered in zestful, twangy groove. Arthur Warren's orch backs and supplies expert dansapation. *Gros.*

## Copa, Pitt

Pittsburgh, Oct. 4.

*Eileen Wilson, Catron Bros.* (2), *Tanzarettes* (7), *Hy Edwards Orch* (5); $1.75 *minimum.*

Hitting the cafe belt after regular stints on Lucky Strike's "Hit Parade," Eileen Wilson should be able to snare plenty of nitery work. Gal sells like a performer who's been microphoning them out to the ringsiders all her life.

It's a tough, noisy audience at the Copa, but Miss Wilson has them hushed and eating out of her hand. She makes a striking appearance and has the authority to establish contact pronto. These are no puny set of pipes but a full-throated voice skillfully administered. She's on for nearly 20 minutes and doesn't lose the crowd for a split second.

Miss Wilson wraps them up with her intro. "Another Opening, Another Show," makes it a pushover with her clicko arrangement of "Zing Went the Strings of My Heart" and then sails home in clover with a medley of "Hit Parade" faves, including "I'm In Love With a Wonderful Guy," "People Will Say We're In Love" and "How High the Moon." Copa may have had bigger name singers in the past but no classier ones.

Tanzarettes, dancing line of seven gals, get in two flashy routines, particularly one in which the kids are dressed up like crazy-house goons and go through some weird motions. It's different for a nitery ensemble and a relief as well.

Catron Bros. are a couple of okay mimics and hoofers who look good and make a brief session count. The Hy Edwards band continues its long run at the Copa, for obvious reasons when the dance stanzas open up. *Cohen.*

## Fairmount, Ottawa

Ottawa, Oct. 2.

*King Odom Four (with Glenn Burgess), Montez D'Oca* (2), *Heywoods* (2), *Norman Jensen, Jimmy Lytle Orch* (6), *Margo Davis;* 75c *admission.*

None of this week's acts at the Fairmount rings any carillons, but they're all more than capable and add up to a balanced, leisurely-paced offering that satisfies the boff biz the spot has been doing. Manager Gilles Trahan heads his current bill with the King Odom Four, Glenn Burgess at the 88s. Smart dressing and okay warbling make the foursome play to mild but definite begoffs, with help from pop tunes including "World Is Waiting for the Sunrise," "Walkin' My Baby Back Home," "Lazy River" and a unique arrangement of "Without A Song."

Here before with an indoor circus, the Montez D'Oca pair are better on a nitery floor. Femme half bounces off dressed-up trampoline onto male podner's hands, shoulders, head and other anatomy. The act is clicko, working close to tables and using this intimacy for added effect, with slickness and showmanship to make performance move along capably.

Heywoods, comedy ballroom terpers, work hard for fair effect. Act needs reorganizing. Norman Jensen spices his emcee chores with tidy bits of magic and keeps his solo stint to a minimum, hypoing the show's general pace. Jimmy Lytle orch and canary Margo Davis are on the stand. *Gorm.*

## Clover, Portland, Ore.

Portland, Ore., Oct. 2.

*Paul Gilbert, Harriette Blake, Herman Jobelman Orch* (5); *no minimum,* $1.20 *cover,* $1.50 *Sat.*

This is Paul Gilbert's third return to the Clover Club this season and he is in for three weeks. He works fast with a glib tongue and is quick on the uptake. With sock timing and a natural flair for comedy, he has the customers roaring.

Small fellow combines good material, acro and drama background for a good 50-minute sesh. After intro talk, he goes into a forward somersault sans hands into a pratfall that starts the ball rolling. Best bits are "Doctor's Operation," "High Noon," and a drunk. Some of the suggestive stuff is too fast and obtuse. Lad demonstrates a set of good pipes and a talent for trumpet, vibes and piano in a smart act.

Harriette Blake opens the show with some nifty singing. After that she goes into an original bit about "I Want To Be A Pretzel" and then wows with some terrific control contortion. Orb filler is not a small femme by any means, but does stuff that smaller gals can't. Best trick is standing on backs of two chairs and going into a split thereon for plenty of palms.

Herman Jobelman orch did a good job of backing the show and setting tempo for customer dancing. *Feves.*

### Riverside, Reno

Reno, Oct. 3.

*"Diamond Jim Brady Revue," with Edward Arnold, Buddy Lester, Joy Lane, Tulara Lee, Sid Marion, Riverside Starlets* (8), *Bill Clifford Orch; no cover or minimum.*

The name of this show is a little misleading and would be better called "Edward Arnold Revue." There's not even a diamond, as Arnold himself points out, to account for the title. Regardless, it's fine entertainment for the 85 minutes it's on deck.

Arnold, making his second cafe appearance, having only begun the tour in Las Vegas a few weeks ago, seems perfectly at ease in his administrative duties. A Starlets opener in colorful parasols and bonnets to a melange of old tunes brings on Arnold in tails. His presence is given proper acknowledgement and he stays only a moment with a few jokes before introducing Tulara Lee.

Miss Lee, after a few bars of a song, whips off her skirt and goes male-hunting in the aud. She finds a likely participant, and in a hilarious schooling sequence attempts to teach the shy little man acrobatics. She balances him awkwardly as she lies on the floor, and he manages to look pitiful and freightened during a very convincing role as an actual member of the ringside. Not until he bows off with Tulara does the audience suspect. It's wonderful comedy and very unusual.

Joy Lane is a willowy redhead with a little-girl voice who has another gimmick for the show. After an opening song, "You Could Be Here As Easily as Me," she gets into an argument with her conscience —on a tape recording. Perfect synchronization and quality create rare effect as she sings and talks to herself. Best bit is "Good Mornin' Mr. Echo" in which she harmonizes with herself in multiple recording style as the echo trails off. "Conscience" also sings "When You And I Were Young, Maggie" while the flesh Lane bounces it up with the old-fashioned melody gimmick, "Maggie Blues." "Conscience" even walks on stage—recorded footsteps—to join her.

Arnold has a brief solo bit talking about the way different people laugh and is interrupted midway by an obnoxious waiter. Sid Marion heckles Arnold for good yocks and finally joins him on the stage. Arnold then slips into an intro to his dramology from "The Devil and Daniel Webster." Payees are respectfully silent for his fine thesping and he gets top plaudits. Although the bit is well done, Arnold could make a bigger impresh by choosing something perhaps a little more w.k. for this unusual nitery act. And Webster's plea to the jury does not give Arnold enough opportunity to get his teeth into something powerful; too short and without enough guts.

Highpoint of show is Buddy Lester's comedy. Although on the heels of drama, he has the room back in laughs in a few minutes. Unceasing chatter punctuated by his trademarks keep the air crackling with humor.

In one strange bit, Lester drags out a box of odds and ends and announces he will imitate Harry Richman. Before he ever finds the right props, however, he has romped through the whole box to extract every possible chuckle. A trumpet exchange with a member of the orch, an operatic demonstration and a striptease give an idea of the gamut which this comic runs.

Starlets start the finale in sexy pink and black lace and are joined by the cast for a "Diamond Jim For President" chorus. *Mark.*

### Blinstrub's, Boston

Boston, Oct. 4.

*Alan Carney, Ted Cole, Roby & Dells, Rudenko Bros.* (2), *Oliveras* (2) *Michael Gaylord Orch* (7); $1.50 *minimum weekdays,* $2.50 *Sat.*

Following several medium lineups this fall, boniface Stanley Blinstrub is again veering toward the name policy tested so successfully late last spring when spot was enlarged to accommodate nearly 1,800. Teeing off that policy was Patti Page who scored tremendously, but since her stint, shows have reverted to sight acts, which with exception of vocalist Ted Cole, have been normal fare here over the years.

Topping current bill is Alan Carney, which marks the first time a comic has been headlined in this vast bistro. Guy works hard to crash through with his best material, from aud reaction standpoint, being his soapbox oratory in various lingos. Room is tough for comics, but Carney adds enough visual stuff to his gab to hold attention throughout. In addition, comic emcees layout in okay fashion.

Ted Cole, longtime fave hereabouts, always sells nicely, handling such pops as "Somewhere Along the Way," "Wish You Were Here," "You Belong to Me" and "I Went to Your Wedding." He's one of the better baritones and with aid of a disclick could easily hit top coin.

Balance of show is standard Blinstrub fare, getting off to fast start with Roby & Dells, mixed acro duo clicking neatly with series of lifts and handstands. Femme partner is a slick chick which adds to overall impact of tricks. Rudenko Bros. also hit the applause meter with sesh of juggling hats, balls, rings, Indian clubs, etc., winding by exchanging flaming torches. Closing spot is grabbed by the Oliveras, another mixed pair with femme cavorting through acro tricks from partner's shoulder perch.

Backgrounding by Michael Gaylord's crew is on the beam throughout. *Elie.*

### Hotel Radisson, Mpls.

**(FLAME ROOM)**

Minneapolis, Oct. 3.

*Tony & Sally DeMarco, Don McGrane Orch* (8); $2.50 *minimum.*

Dancing takes over here to provide the sole floor entertainment for the season's preem. As presented by the DeMarcos, the terp display proves more than equal to the occasion, leaving the customers with a pleasant feeling of complete satisfaction.

This is the couple's first local nitery appearance and they put on their ballroom artistry and boff charm in a manner which enhances the prestige of this smart supper club. The pair did seven numbers during their 20 or so minutes at show caught and each scored an applause touchdown. Offerings ran the gamut from waltz to rhumba, with some novelty, smooth gliding, a bit of acro and tapping tossed in.

Routined to accomplish a degree of variety and diversity through change of pace, the demonstration of numerous types of steps with an icing of humor never falters. Distinctive treatments, solid musical accompaniments, and the duo's arresting personalities create an impression of importance and magnitude.

DeMarco prefaces each set with apt intros, enlightening the ringsiders, affording breathing spells and preventing terp tedium. Lovely Sally DeMarco's vibrancy, sparkle and animation are winning embellishments. Her own composition, "The Likes of You," is the inspiration for a new number.

The Don McGrane band does a slick background job for the performers and customer dancing, and one of its members, pianist Charles Wullen, hits the jackpot soloing for the DeMarco's Levitsky waltz contribution. *Rees.*

### Berkeley, London

London, Sept. 30.

*Fredd Wayne, Ian Stewart Orch, Tommy Rogan Rhumba Band;* $4.50 *minimum.*

With this cabaret engagement Fredd Wayne, who fills the top comedy role in the London edition of "South Pacific," enters a new realm. It is virtually his first time on an intimate nitery floor and there is every indication that he has spent considerable time and energy in studying the technique required.

Wayne likewise has taken the trouble to prep an original act. ~~Vocalizing may not be his strong~~ point, but his lyrics have a sophisticated polish designed to extract the laughs from cafe customers.

He is a versatile youngster, with an assured, easygoing presence. He's an expert raconteur with a happy knack of emulating local dialects. And he throws in a few quick-fire impressions for extra weight.

Sporting a smart Bond St. tuxedo and a frilly dress shirt, the American comic also wears a black derby and carries a cane to give special effect to one of his numbers. Apart from a song from "Texas Li'l Darlin'" in which he appeared in the U. S., the artist has all new material. By a long way the best is a parody on a song in "Call Me Madam" called "The Guest Boy Who's the Best Boy at the Ball." All his stuff is in strong comedy vein and he was called back for a couple of encores at show caught before finally checking out.

Ian Stewart's orch does a nifty job of backgrounding, with Wayne's own accompanist, Cyril Baker, at the keyboard. Alternate rhythm terping music is by Tommy Rogan's rhumband. *Myro.*

### Last Frontier, Las Vegas

Las Vegas, Oct. 3.

*Carmen Cavallaro, Willie Shore, Dolores Frazzini, Eddie Gallagher, Devlyn Girls* (11), *Jerry Vaughn, Garwood Van Orch* (10); *no cover or minimum.*

Extra-length exhibit of co-toppers Carmen Cavallaro and Willie Shore runs this casement into 90 minutes —long for a two-act bill. However, tablers seem to be satisfied and pack room to capacity. Casino might forego the usual one-hour time limit placed on shows, if biz keeps up to turnaway point.

Cavallaro's florid keyboard style is exemplified in his concert opener, "Jalousie." From this he weaves a soft spell with "Amour," a French-Canadian tune. Novelty department reveals his humorous "Chopsticks" and a spanking boogie windup. Another multifaceted reading comes up in "Beguine," showing the Cavallaro deftness in all tempi. Takes paraphrase of "Rhapsody in Blue" for well-received highlight, before venturing into request sesh. Runs over the 88s in "Malaguena," "Blue Tango," and his usual finis, "Polonaise."

Willie Shore, with his darting, light-footed capers, his nimble wit and spontaneity, turns the forepart of the show into a circus. He takes 45 minutes to put forth everything in his book, from "Donegal" and song sketches, terp display leading into fast rounds of soft-shoe, and his w.k. pinball routine.

Requests for legmania are answered with a triple-fast "Charleston," a funny Apache, and everlovin' Joe Frisco. Calls for femme from ringside to pound floor in rhumba and to engage in amusing back-and-forth hip-tossing; steps out in completely ad lib soft-shoe to "Blue Danube," and caps with Pat Rooney.

Devlyn Girls completely fill stage and all are lookers. Take it away with whirls of blue bouffant while patterning "In Old Manhattan." Dolores Frazzini steps into the surprise pink spot after chirping duet with Eddie Gallagher for pleasing solo. Finale is a corker, with Shore taking turns with femmes in romping some folk dances.

Garwood Van batons his orch with authority, stepping off the podium for Jerry Vaughn's decisive guidance through Cavallaro's session. *Will.*

### Macayo, Santa Monica

Santa Monica, Cal., Oct. 1.

*The Leonards* (2), *Stuart Rose, Marcia Busson, Macayoettes* (4), *Chuy Hernandez Orch* (5); $2.50 *minimum weekends.*

Inevitably, the packages built for this Santa Monica food and fun spot lean heavily on dance and song offerings. Boniface Ramon Reachi, a former ballroom dancer himself, produces the shows, which occasionally travel to other niteries in the western area and do well despite the lack of comedy elements.

Current layout, tagged "Mardi Gras Revue," follows the usual Reachi formula. Toppers are the Leonards, whose "poetry in motion" is capable dance stuff although at least one of their routines is overly familiar. They open with a polka that gets immediate attention and have a good audience gimmick in bringing ringsiders into the act to provide accompaniment via a spoon-against-glass meter setting.

Song chores mostly devolve upon Stuart Rose, whose easy singing is best demonstrated on such numbers as "Daybreak" and "Here in My Heart." Chuy Hernandez orch, however, has a tendency to drown him out on occasion. Rose also ~~teams with Marcia Busson on one~~ number and the gal, who also doubles as one of the four Macayoettest, has one solo spot which could be expanded. She's a sultry-voiced chanter but she's wasted as a pony. *Kap.*

### Chase Club. St. Loo

St. Louis, Oct. 3.

*Mindy Carson, Mario & Floria, Johnny Long Orch* (14); $1-$1.50 *cover, no minimum.*

Smart booking brings back Mindy Carson to this swank west end spot to tee off the new season. The singer, who scored solidly in her local debut in this room last January, is not only repeating with gusto but is proving a sock draw.

In an eye-filling off-the-shoulder gown, the blonde chirper has the room on her side from the start. She amply deserves the palm-pounding with a repertoire that ranges from "Once In A Lifetime" to "It's De-lovely," the windup ditty. Her interp of "Bouttonniere" themums to the crowd, persuading during which she tosses chrysan- a male at the ringside to waltz with her and then donning a tophat and a cutaway coat over her gown to do an impresh of Bert Williams and his famous "Nobody" are sock.

Sandwiched in are "You Belong To Me," "What Good Is A Gal," "Getting To Know You," and "I've Got A Crush On You." Her pacing made the 25 minutes fly.

Mario & Floria, preceding Miss Carson, are agile ballroomologists who in addition to the twists and spins win the customers with their interp of the Turkey Trot. Charleston, Tango and "Merry Widow" waltz. For good measure they toss in a neat soft-shoe routine. The gal, in a pastel, vari-colored billowing gown enhances the rapid-fire act.

Johnny Long and his tooters not only back the show in fine style but seize the opportunity at opening of the gridiron season to play alma mater songs, for which they are generously rewarded. *Sahu.*

### Eddys', K. C.

Kansas City, Oct. 3.

*Beachcombers* (4), *Robert Maxwell, Tony DiPardo Orch* (8); $1 *cover.*

Entertainment for the current session represents a new lineup for this downtown spot, a first time here for both acts. They bring off a moderately good show that's suitable enough, with biz at a pleasant rate for the fortnight.

Orch leader Tony DiPardo handles the m.c. assignment in his customary lively style, and turns floor over to harpist Robert Maxwell. He dishes up a varied repertory swinging through a Gershwin medley, plunks out a nifty "St. Louis Blues" and fingers "Spaghetti Rag" in a pianola arrangement, all for big mitts. Gets into more complicated work with "Malaguena," but handles it for dramatic punch and had to beg off.

Foursome of three men and gal make up the Beachcombers, one of the several musicomedy groups which have proved apropos for this de luxe cafe. They give the spotlight pretty much to diminutive Natalie Shepherd, and back her strongly throughout with a varied vocal presentation. Bill Shepherd, Don MacCloud and Jerry Graff round out the crew.

Beachcombers display their versatility in a roundup of tunes which include a parody on "Million Dollar Baby" introducing Natalie, switching to "Maui Chant" reminiscent of her Hawaiian descent, and go dramatic in "That Lucky Old Sun," giving play to moving voices, strong choral effects and extensive choreography. They cavort in "Too Fat Polka," seque to lively "Hallelujah," and soften up in "Hello Young Lover." Pull all stops for rousing version of "Hawaiian War Chant," with hearty response from the customers. *Quin.*

### Cuckoo Club. San Diego

San Diego, Oct. 2.

*Harry the Hipster Trio, Eddie Shu Quartet; no cover or minimum.*

In a return to name and seminame policy in jazz, local hot spot has snared a curious attraction in Harry Gibson, known as the Hipster. Piano thumper proves major surprise to local unhepsters who expect Gibson to be sepia instead of a blond, mustached ofay.

Glib pianist talk-sings in lowdown jargon with constant reference to various forms of narcotics, particularly marijuana. Strangely, his patter doesn't offend customers although it has definite shock quality in subject matter. Piano stint is run-of-mill jazz, backed by Dave Bryant, bass, and Jimmy Valentine, drums.

Whether chatter is funny depends on reaction to narcotics as basis for humor. Some of Hipster's material can be regarded as satire, even though unintentional and as such is slyly humorous. Occasionally, however, he crosses border into bad taste. But freight-payers here liked him all the way at show caught.

A good jazz group on bill comprises Eddie Shu, trumpet and sax; Ted Wald, bass; Bruce Paulson, piano, and Paul Valerina, drums and vocals. Outfit blows in the modern idiom, with accent on sax solos. *Don.*

### Herth Trio to Pk. Sheraton

After a 10-month stay at the Piccadilly Hotel, N. Y., the Milt Herth Trio winds Oct. 11 to prep for a Dec. 1 preem at the Mermaid Room of the Park Sheraton Hotel, N. Y. He's booked into latter spot for an indefinite engagement.

Herth expects to take his crew out on a six-week tour before the Park Sheraton date.

## Joe Laurie, Jr.

Continued from page 66

leen Clifford, Agnes Mahr (the "American Tommy Atkins"), Eva Mudge (the "Military Maid"), Jean Southern, Florence Tempest, Hetty Urma, Tillie Santoy, Hetty King, Toma Hanlon, Lucile Tilton, Marie Empress and Florrie La Vere who may be the only one in America today still doing male impersonation in an act with her husband, composer Lou Handman.

Claire Romaine ("London's Pet Boy") was a sort of an American relation because she was the stepsister of Dorothy Russell; her father, Ted Solomon, was Lillian Russell's first husband. Few know that Fanny Brice did a male imp act, doing a number in white tie, tails and high hat. Mae West did a "boy" in her act at one time—if you can imagine her as a boy? She didn't do it very long, thank goodness!

We had mixed teams where the female member did a male imp, such as Roy Cummings & Helen Gladding (she did the male) Jack Donahue & Stewart, his wife dressed in eccentric male attire; Ed Fennel & Lena Tyson (she did college boy). Sister acts, where one played the male, were Tempest & Sunshine, Adele Ferguson & Edna Northlane, Mollie & Nellie King, and the Armstrong Sisters. In the Moore & Young act they both changed to male clothes for a finish.

In the last 20 years of Big Time in America, without a doubt the "American Vesta Tilley" was Kitty Doner. She retired and is now a dance stager.

The art of male impersonation ceased to be a novelty when all kinds of silly-shaped dames started walking around in slacks. On the stage you knew it was a gal doing a male impersonation; on the streets you never really knew.

When Vesta Tilley retired in 1920 she was presented with a testimonial signed by hundreds of thousands in England. As I have said so many times, "Actors never die, they just get booked out of town."

## Saranac Lake

**By Happy Benway**

Saranac Lake, N. Y., Oct.7.

Variety Clubs hospital flashed one of the grandest floral displays on the lawns this season. A bow to Ted Brenner, N. Y. radio and TV actor, who spent most of his allotted time doing the landscape work.

Birthday greetings to Bob (IATSE) Hall, Jesus Gracia Dominguez, George (Elephants) Powers and Ted Brenner.

Juna J. Payne shot in from Louisville to bedside her daughter, Patricia (Switow circuit), and help celebrate the operation recently mastered by her.

Dr. Edgar Mayer, the first medical director of the old NVA sanatorium during the early '20s until 1933 was here for the medicos' symposium and has a new hobby—collecting antique soda fountains. He recently bought one here that was patented in 1885.

Mary Coleman, former cashier of Lyric Theatre, N. Y., and a new guest here, is elated over her first good report that upped her for one daily meal in main hall.

Max Rosenthal, (Randforce Theatres, N. Y.) rated an ace clinic, ~~his first since he's been on observa-~~ tion, upping him for pictures twice weekly and an occasional downtown pass.

John (IATSE) Streeper off to Atlantic City for a 10-day furlough, his first trip out of the san in a year.

Looked like old times at Camp Intermission last week. Sitting around the table for a snack were Dr. and Mrs. Edgar Mayer, Dr. Homer McCreary, Eddie Vogt, Mr. and Mrs. William White (Ruth Morris), Mrs. Wm. "Mother" Morris, Aunt Ella and Uncle Henry Berlinghoff.

Bob Cosgroves of Columbia Pictures back to his N. Y. desk after a two-month vacation here. He carries added poundage and an Adirondack tan.

Thanks to the many who sent in telegrams, letters and cards expressing good wishes on this mugg's 67th birthday—especially to Sam Roberts, Jack Frazer, Joe Laurie, Jr., Mr. Ballantine and Kathleen Carson.

**Write to those who are ill.**

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**Sophie Tucker** has been signed for Ciro's, Hollywood, starting Jan. 16.

## Paramount, N. Y.

*Louis Prima Orch, DeMarco Sisters (5), Los Gatos (3); "Son of Paleface" (Par), reviewed in* VARIETY *July 16, '52.*

Current bill lacks a comic, but nevertheless packs plenty of laughs since Louis Prima orch, the five DeMarco Sisters and Los Gatos all have strong humor elements in their acts. Prima actually is a natural funnyman; he's a hep showman and his down-to-earth personality and solid-sending organization sock home their items. He pleases with his "One Mint Julep" and "The Bigger the Figure (the More I Can Love") vocals, latter a lusty parody on the "Figaro" aria from "Barber of Seville."

Band's chirp, Keely Smith, does okay by a medley of ballads, but scores best when joined by the batoneer in "Begin the Beguine." Bit has Prima coaching her on putting over the tune, with her mimicry of the cliche gestures adding up to a good satire. Prima provides competent backing for the card, and the orch's jivey but listenable numbers are nicely displayed.

DeMarcos have a good selection of tunes with deft arrangements and effective staging. After "I'm Never Satisfied" and "Romance Me," in the ballad groove, they change the pace with "Little Girl from Little Rock," a cutie with Arlene DeMarco, the lead thrush, donning hair bows and doffing her shoes to enact the story of the lass who was "done wrong" and liked it. "Calypso Blues" and "Gal Without a Guy" are also nicely handled.

Bill opens with Los Gatos, whose acro antics are done to a jitterbug beat. They project an appealing personality and their turn, including some Lindy terping while aloft, wins a healthy mitting.

On opening day Wednesday (1) Bob Hope guested to give his pic a shove. Comic put on a longer act than is usual for this kind of stint, gabbing about his European junket, Palladium booking, the World Series, Bing Crosby, Jack Benny and his new radio chores for Jell-O. At the last show he was gifted with a gavel by a delegation of American Guild of Variety Artists' toppers, marking his ascendency to the AGVA presidency. Hope paid tribute to the large number of film, radio and tele stars who have come out of vaude and added that he himself once had "a hot 15-minute vaude act—10 minutes on stage and five minutes to get out of town."

*Bril.*

## Palladium, London

London, Sept. 30.

*Betty Hutton with the Skylarks (5); Warren, Latona & Sparks, Clifford Guest, Tornedo, Jackie, The 3 Monarchs, Tiller Girls (16), Woolf Phillips Skyrockets Orch.*

The Palladium vaudeville season is truly closing with a bang. The dynamic Betty Hutton, who has taken up residence for the final three weeks of variety, is the centre of an act which abounds with energy, vitality, good humor and, above all, first-class showmanship. It was hard to appreciate that just before her London opening the Hollywood star had lost her voice because of a throat ailment. The gal unmistakably makes herself heard, and her voice, when required, handsomely towers over the combined vocals of the Skylarks, who are presented as an integral part of the act. But she also knows when to soft-pedal and proves she can put over a ballad with the best of them.

When Miss Hutton played the Palladium four years ago she held the stage solo. She could have done the same this time and few would have objected. Sensibly, however, a more elaborate routine has been evolved, with the show taking on the appearance of a carefully planned production which was designed by her husband, Charles O'Curran.

Appropriate choice for her opening number is "There's No Business Like Show Business" and from this she segues naturally into "Falling In Love." From there she moves to a generous tribute to Buddy DaSylva with excerpts from some of his outstanding hits, including "April Showers," "Best Things In Life Are Free" and "Birth of the Blues."

Up to this point the turn is as straightforward as a Hutton act can be, but she gets into her zany stride with a whole batch of numbers from her new film, "Somebody Loves Me," in which she plays Blossom Seeley. It is here, where the act demands quick costume changes in full audience view, that Miss Hutton justifies her reputation as America's Jumping Bean. Whether doing the Charleston or singing about New Orleans, she is a hep performer with a bubbling personality that projects throughout the theatre. And to justify her opener, she closes her act with a highly expert bit on the trapeze bar, which sends her off to a tumultuous ovation. This was show biz at its best.

Throughout most of the stint, which fills the entire second half of the program, the Skylarks, making their London debut, are well in evidence. Their highly stylized vocalizing with a precision harmony movement provides more than a background to the star's performance. They can be stooges to Miss Hutton when that is necessary, but they also stand firmly on their own feet when occasion demands. They are more successful with the star than in an earlier spot in which they draw their best reaction for their interpretation of "St. Louis Blues".

Following the standard opening by the Tiller Girls, the dance spot is filled by Jackie, a balancer who has been earning acclaim in recent months. He is a graceful perfectionist and his specialty is playing a miniature harmonica and ukulele while in free head balance. The Three Monarchs, a trio of comedians with harmonicas, register okay with their standard routine. Most laughs result from the effeminate pose of a bearded member.

First-timer on the bill is the Scandinavian magician, Tornedo, who last year won first prize at the Stockholm Magic Congress. He's a facile operator who works without any patter and has a fine range of tricks with playing cards, cigarets, et al. It is an act which would project far more effectively in a more intimate atmosphere such as a nitery since the small objects employed are a strain on the eyes for those sitting way back from the stage.

Clifford Guest again scores a solid click for his smartly fashioned ventriloquial act, and includes some outstanding impressions. The gab is above average and he handles his dummy with an expert touch, particularly in the sequence when the doll is being put away at the end of the show.

Warren, Latona & Sparks (who are soon going to America) have been longtime faves in these parts and never fail to get a boffo reaction. Their knockabout routine is a masterpiece of timing and although their material remains unchanged, it is solid slapstick.

*Myro.*

## Chicago, Chi

Chicago, Oct. 3.

*Peter Lind Hayes & Mary Healy, Chuck Brown & Rita, Manhattan Rockets (16), Bill Snyder, House Orch; "Monkey Business" (20th).*

Peter Lind Hayes & Mary Healy have brought on their smartly turned hubby and frau routines to pump some plasma into the Chicago Theatre boxoffice. The winning pair is sandwiched in a sturdy supporting layout that pays off in high-level patron satisfaction during most of the 50-minute run.

It points up the basic values of the H&H combination that, despite some of their comedic subtleties which skim over the heads of the daytime shopper audience, shows the handsome pair punching through for maximum response during their generous stay on stage. They warm up easily with Miss Healy's cavorting through a domestic drama takeoff on radio soapers while Hayes goes into his Frankenstein bit. Things really catch fire as they launch into a hilarious ditto of such singing duos as Nelson Eddy-Jeanette MacDonald and Russell Nype-Ethel Merman. Miming is climaxed with their own version of how Judy Holliday and Mario Lanza would sound as a duet, for a very solid closer.

As per usual, the two dish out strictly "washed face" humor which is bright without being blue. Only possible editing might come in Hayes' "Punch Callahan" skit with its punchy pug overtones that smack a bit too much of Red Skelton's character with the same affliction.

Curtain-raiser Chuck Brown and assistant Rita's spins that get things off snappily. Brown also scores with his comedy terping, doing a clever costume switch. Dance department is augmented by Hal Sands' Manhattan Rockets, holdovers. The 16 gals leg a midpoint production number that's okay as a filler and come on for a colorful wrapup.

Pianist Bill Snyder, also h.o. from last offering, continues to click with his keyboard gymnastics and garners a nice salvo with his treatment of "Slaughter on 10th Ave." House band backs the session neatly.

*Dave.*

## If Bigtime Vaude Is Really Dead, How Come M&L Kill 'Em in Tex.?

State Fair of Texas execs chose this year to stage a variety revue as the expo's prime entertainment lure, in spite of past legit smashes, "South Pacific" and "Guys and Dolls," in State Fair Auditorium. Continuing its name-grabbing policy, fair is offering Martin & Lewis, supported by seven top acts, in a two-hour click show that had a full house of 4,200 at the first performance wondering if bigtime vaude is really dead.

No act could do wrong; each rated and got generous applause that could have meant encores and run the show long overtime. Screaming ovations greeted the headlining daffy duo from walkon to bowoff.

Surprising here is the considerable solo time taken by Dean Martin. After Jerry Lewis uses only a gag-filled minute introing his partner, handsome crooner comes on amid cheers and goes over big with four tunes, "Walkin' My Baby Back Home," "You Belong to Me," "Hominy Grits" and, sitting on the stage apron, remembers Al Jolson with "Rockabye Baby."

From there the team takes over and bedlam is in order. While some set material and proved bits are inserted, they add to the pandemonium with many ad libs and tongue-twisters, such as Lewis' embarrassing reference to Martin's "RCA-Capitol" recordings during the pair's frequent plugs for Capitol and Chesterfield—their radio sponsor, they admit. Madman Lewis berates his partner, the customers, the pianist and Dick Stabile as he directs the orch while Martin tries to sing "Oh, Marie." His frenzied dancing, mugging and falsetto voicing of "Because of You" lyrics add to the hilarity. Zanies engage in a couple of swish bits that were over the heads of the largely provincial crowd at the opening show. However, such antics as Lewis' leaps into Stabile's arms, the smooching, fighting for the mike and running insults between the pair draw continuous audience praise.

### Martin & Lewis Revue (STATE FAIR AUD., DALLAS)

Dallas, Oct. 4.

*Martin & Lewis, Mayo Bros. (2), Bob Williams, Kitty Kallen, Ben Beri, The Szonys (2), Amazing Mr. Ballantine, Barr & Estes, Dick Stabile Orch (24);* $1.20-$4.80 *scale.*

Buffoons wind their hilarious session with their strawhat and cane vaude bit, soft-shoeing to "Swanee River." It's a sock closer for M&L, who return for begoff speeches.

Three dancing acts are in supporting cast; however, there's no overlap of style. Next-to-closing Mayo Bros. go big in a too-short fast tap session on a raised platform. Bob Williams' dog gets belly laughs. An unscheduled flea-scratching by his lazy cocker spaniel drew an ad libbed, "Wait until after the show and you can get 'em all!"

Lovely Kitty Kallen, sole femme singer, socks over her swingy opener, "I Can't Give You Anything But Love." In a sexy scene on the huge stage, clad in a white, strapless gown, thrush switches mood with "Please Take Me Home This Moment," before her boff job with "St. Louis Blues." She draws chuckles with "I Wish I Had a Daddy in the White House." Donning guns and 10-gallon hat, gal wows 'em with the novelty, "You Can Take Me Out of Texas, But You Can't Take Texas Out of Me." Miss Kallen could have stayed on an hour; her bit was a begoff also.

Juggler Ben Beri does a show-stopping turn, tossing balls, Indian clubs and tambourines with ease. Giselle & Francois Szony, do a top terp stint—only act on the bill not geared for some laughter.

Amazing Mr. Ballantine, "world's greatest magician," proves he isn't via a boff comedy stint, with no trick executed. Barr & Estes offer good acro and tap dancing in the opening slot, with Barr's eccentric hoofing starting the comic vein of the M&L revue.

Dick Stabile does a creditable emcee stint throughout. He also clicks as Martin & Lewis' stooge, and in his baton work, conducting a large orch that impresses with two overtures, to which Stabile adds his fine sax tones. Pit band moves to the stage for the closing M&L act, where Peter Wolf's special set for the comic team is impressive, with 20-foot-high red letters reading "Martin & Lewis."

Comic pair is in for 24 performances in 16 days—expo's run—at $100,000 guarantee against percentage.

*Bark.*

## Apollo, N. Y.

*Slim Gaillard, Charlie Barnet Orch (16) with Marillyn Moore; Dyerettes (5), Bunny Briggs, Pigmeat & Co. (4); "Rose of Cimarron" (20th).*

Apollo bill this session gets off to a fast start with a rousing medley by the Charlie Barnet orch and the spirited pace continues until the finale 72 minutes later. It's a wellbalanced layout which combines music, dance and comedy turns for clicko response.

Barnet, who heads one of the few ofay orchs to play this Harlem flagship, maintains his fave rating here with a series of standout instrumental renditions. Orch, of three rhythm, seven brass and six reed (maestro switch-toots on sax and clarinet), is a driving crew whose slick arrangements make for easy listening. Standout instrumentals are "Skyliner" and "Durango." Barnet belts out some exciting reed licks on the former while sideman Dick Kenny displays expert tromboning technique on the latter. Band's thrush, Marillyn Moore, scores with "You're Driving Me Crazy" and "Old Black Magic."

The Dyerettes, five-gal terp unit spotted in the opener and the wind, display top technique in a Latino sequence (opening number) and a ballet-tap routine (closer). Gals are eye-fillers and each scores separately in the closing number in which they get across some nifty acrotaps.

Pigmeat and aides (two guys and a gal) get plenty of mileage out of an old burlesque sketch which they don't bother to clean up.

Bunny Briggs, Negro tapster, packs a lot of power in his fast-paced stint. His facile cleat work draws top aud response and his vivid body gyrations keeps turn in high gear. He hits sock payoff with a windup tap routine that's fashioned in the bop groove.

Slim Gaillard, who's appearing without his familiar trio, is reviewed under New Acts.

*Gros.*

## Earle, Philly

Philadelphia, Oct. 4.

*Erskine Hawkins Orch (14), Orioles (5), Jackie (Moms) Mabley, Bette McLaurin, Leonard & Leonard, Lou Elliot, Jimmy Mitchell; "The Jungle" (Lip).*

Coupling of the Erskine Hawkins orch with the Orioles, vocal and instrumental five, seems to be the right combo for drawing them in at the Earle and keeping them happy while there. Hawkins tees off with the fast and jumpy "Perdida" in ensemble playing of high grade that sets the mood for stubholders. Show follows the regular format for Earle band presentations, with the acts interspersed between the orch fare, and the band always ready to pick up whenever there's a lag

In addition to his own fine trumpet, Hawkins features Julian Dash, a remarkably good tenor-man, in "The Man with the Horn," and the exuberant Sonny Payne in "Drummer Man."

Lou Elliott, saxophonist Jimmy Mitchell and the pint-sized Bette McLaurin pipe "I'm Walking by the River" impressively. A little girl with an outsize voice, there is humor as well as vocal interest in Miss McLaurin's "All of Me," and she picks up the aud noticeably with her unusual styling of "The Masquerade is Over." Singer could have come back for more, but the Earle Saturday shows are geared for speed to provide for five-a-day. The little miss was limited to the two solo numbers at show caught.

The acceleration doesn't detract from the show's value, making up in speed of presentation what it might lack quantitatively. This is also evident in the turns of Leonard & Leonard, clever tapsters, and Jackie "Moms" Mabley, a favorite comedienne in these parts who is now conducting a "Moms"-for-President campaign from the stage. Ruling of no encores gets them off with the crowd calling for more.

The Orioles are in the closing spot to offer vocals with their own piano, guitar and bass accompaniment. Very popular via their disks, the Orioles get a terrif reception on appearance, and each of their songs, apparently, has its followers. All four numbers—"Lookin' for Your Baby," "Trust in Me," the unusual arrangement of "You Belong to Me" and "Please Don't Go"—are well received. Saxophonist Dash steps out front to back up the combo. The group has solid rhythm and is highly actional, but diction leaves something to be desired.

*Gagh.*

## Palace, N. Y.

*Harrison & Patricia Muller, Senor Cortez, Tommy Hanlon, Jr. (2), Sharkey the Wonder Seal, Frank Richardson, Dolinoff & Raya Sisters (4), Frank Ross & Anita La Pierre, Tokayer Troupe (7), Jo Lombardi House Orch; "Hurricane Smith" (Par), reviewed in* VARIETY *Sept. 17, '52.*

This corking bill diffuses a nice blend of song, dance, comedy and novelty. Most of them are standard turns inclusive of a couple of names known to the regular variety clientele. The pace is even and pleasant.

At show caught, the closing teeterboard septet, Tokayer Troupe of six Danes and a dame, brought the display to its highest point, eliciting stomps and whistles. Group is further described under New Acts. Next-to-closing spot is wrapped up solidly by Frank Ross & Anita La Pierre in his admixture of instrumental impressions via his vocal chords and his statuesque partner's Gallic-accented pipings. The big mitt is for their duet on "St. Louis Blues"—or what passes for pairing in their zany rendition. A good team.

Doniloff & Raya Sisters punch up the sixth slot with their black-light dance illusions preceded by acroterping that encases a wedding as cute fillip. Of course, it's the aerial "tour" jete that builds for the peak score, with a special bow to the Jo Lombardi house orch backing in the whole inning.

Show clicks from teeoff via dance-a-log of Harrison & Patricia Muller (New Acts) and deuces with Senor Cortez. Colorfully garbed Latino is sock on the mandolin, running the course from pops to boogwoog to gypsy, both straight and trick, including a stint while holding the plucker behind his back. He breezes through "Hora Staccato" and other items with authority.

Tommy Hanlon, Jr., treys genially in his patter that's spliced with an offstage bell interruption of his salesman's gag, and wins with his standard guillotine bit that recruits member of aud to undergo slicing. The nice nonsense has gal looker, "Murphy," as poker-faced, irrepressible aide. He's followed by the best in its line, Mark Huling's Sharkey, aptly billed Wonder Seal, paced through terrific carrying and musical tricks.

Veteran singer Frank Richardson, a name of the '20s-'30s, goes back to personalized memory lane for his facile pitch. He can still reach those high whiskey notes characteristic of his era. By the time he gets around to his 1916 participation in Welch's Minstrels with a lusty "Shine" and cane and skimmer cakewalk—and looking mighty youthful besides—he's in. "Birth of the Blues' has too much orch background for full effect. The house sends him off well.

*Trau.*

## Capitol, Wash.

Washington, Oct. 5.

*Mel Torme (with Al Pellegrini), Jay Lawrence, Beverly Dennis, Lewis & Van; "Fearless Fagan" (M-G).*

Though lineup, including headliner Mel Torme, seems to be having very little effect on b.o., those who do come stay to cheer current Capitol bill. At show caught, there were show-stopping possibilities in virtually every department of the four-act layout, and enthusiasm was well sustained throughout.

Mel Torme has a much more varied, better-paced act than during his last stint here. His gab is effective and he wraps up his tunes deftly. The foggy-voiced singer shows a flair for comedy and a sense of timing not previously noted here. His crooning is still more style than voice, but he socks across each number for good returns.

Torme tees off—and gets the galleries at once—with a novel version of "Take Me Out to the Ball Game," then goes right to the femme heartstrings with "Along the Avenue." Brings out a scattering of squeals with "Do Not Forsake Me," then hits top stride with some takeoffs on pop singers doing his theme tune, "Blue Moon." Runs through styles of Como, Eckstine, Pinza, Sinatra and Ray with some good-humored ribbing and consistent effectiveness. Surprise ending consists of a turn on the drums, with accompanist-arranger Al Pellegrini getting a workout on the clarinet. The drumming is loud, appears to be skillful, and customers gobble it up.

Comic Jay Lawrence, fresh from Hollywood and a role in Paramount's "Stalag 17," clicks with his gentle humor and attractive footlight personality. His act is on the formless side and needs tightening up, but casual delivery and some good material help. Lampoons of

(Continued on page 71)

# VARIETY BILLS

## WEEK ENDING OCTOBER 8

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

### New York City

**Music Hall (I) 9**
Nanci Crompton
Eric Hutson
George Sawtelle
Will Mahoney
T & F Vallett
Patricia Rayney
Rockettes
Corps de Ballet
Symph Orc

**Palace (R) 10**
Moreland & Harris
June Gardner
Ladd Lyon
Bobby Joyce & Ginger
Joe Novelle
Plutocrats
Skeets Minton
Jimmy Norton
Acorn & Shirley

**Paramount (P( 8**
Louis Prima Orc
Keeley Smith
Los Gatos
5 De Marco Sis

**Roxy (I) 8**
Mary Small
Al Bernie
Arnold Shoda
Romayne & Brent

### CHICAGO

**Chicago (P) 10**
Hal Sands Rockets
Bill Snyder
Peter Lind Hayes
Mary Healy
Chuck Brown & Rita

### PHILADELPHIA

**Earle (W) 10**
Brown & Beige
Thelma Carpenter
5 Blazes
Apus & Estrellita
Larry Darnell
Ivory Joe Hunter O

### WASHINGTON

**Capitol (L) 9**
3 Arnauts
Buddy Coster
Herbert Saxon
Bernice Parks

## BRITAIN

### ASTON

**Hippodrome (I) 6**
Ivy Benson Girl Bd
Rajupyana
Revel & Fields
Joe King
Pauline & Eddie
Merle & Marie

### BIRMINGHAM

**Hippodrome (M) 6**
Arthur English
Eddie Gray
Peggy Powell
Viking 3 & Charmaine
2 Playboys
Cycling Astons
Maureen Rose
Donovan & Hayes
Brian Kent
Eileen Rogan Girls

### BLACKPOOL

**Opera House (I) 6**
Lester Ferguson
Terry-Thomas
Semprini
Dandy Bros
Harry Bailey
Pamela Kay
Corps de Ballet
Regency 8
Albert Marland
Magyar Dancers
20 Tiller Girls
Roof Top Lovelies

**Tower Circus (I) 6**
C Cairoli & Paul
Knie's Lions & Tigers
Rose Gold 3
Chezzi Bros
Knie's Horses & Zebras
Regge Sis
Tosca de Lao
Knie's Lippizanas
Jackie Lupescu
Oliveras
Knie's Animal Carousel
Duncan's Collies
Crocker's Bears
Knie's Baby Elephants
Little Jimmy
Jimmy Scott
Annette's Circusette

### BRISTOL

**Empire (I) 6**
Gladys Morgan Co
Leon Cortez

### BRIXTON

**Empress (I) 6**
Desmond & Marks
Olwyn Miller
Hal Collins
12 Pin Ups
Chic Fowler
Ray Gordon
Robert Frank

### CARDIFF

**New (S) 6**
David Hughes
Peter Sellers
Billy Shakespeare
Elaine & Randolph
Hackford & Doyle
Paula Coutts
Beryl & Bobo
2 Sterlings

### CHELSEA

**Palace (I) 6**
Jack Taylor
Jimmy Clitheroe
Geo Mitchell Choir

### CHISWICK

**Empire (S) 6**
Charlie Chester
Petula Clark
Rob Murray
Moxham Bros & June
MacKenzie Reid & Dot
4 Nordics
Bill Waddington
Royale & Revere

### DERBY

**Hippordome (S) 6**
Bartlett & Ross
Kenne Lucas
Jones & Foss
Symmetricals
Slim Rhyder

### EAST HAM

**Granada (I) 6**
Ronnie & Leslie
Les Capellinys
2 Yolandas
Douglas Maynard
Angelos
Royal & Revere

**Metropolitan (I) 6**
Elton Hayes
Robin Richmond
Al Burnett
Joan Dowling
Banner Forbutt
J & J Mason
Ken Barnes & Jean
Clayton & Ward

**Palace (I) 6**
Issy Bonn
Nat Gonella Bd
Clifford Stanton
Herbie Marks
Dagmar & Rell
Nat Hope
Rexanos
Jill & Odette

### EDINBURGH

**Empire (M) 6**
Jack Anthony
Pat Kirkwood
Barbara Ford
Colin Dunn
Fraser Hayes 4
Diane Rhodes
Wilson Keppel & Betty

### FINSBURY PARK

**Empire (M) 6**
Betty Driver
Tommy Cooper
Kenny Baker
Billy Banks
George Martin
Petersen Bros
Reg Radcliffe
Bobbie Kimber
Clayton & Ward

### HACKNEY

**Empire (S) 6**
Freddie Frinton
Hilda Heath
William Clothier
Irving & Girdwood
Ronnie Coles
Wallace Delys & Jeanette
De Vere Danc

### LEEDS

**Empire (M) 6**
Deep River Boys
Geraldine & Joy
Nixon & Dixon
Najarros 3
Bob Andrews
Hall Norman & Ladd
Laurie Watson
Beryl Orde

### LEICESTER

**Palace (S) 6**
Vic Oliver
Victor Seaforth
Sylvia Campbell
Maureen Power
Les Rayner & Betty
Eileen Rae
Andy McFalane
Barrie Cousey
Llewelyn John
Seaton & O'Dell
Ernie Brooks

### LINCOLN

**Royal (I) 6**
Eddie Reindeer
Pop White & Stagger
Al Podester 5
Gretyna & Kotchinsky
Gardner & Baxter
Paulla D'Orsay
F Whitely Girls

### LIVERPOOL

**Empire (M) 6**
Norman Evans
A & L Ward
Betty Jumel
Maple Leaf 4
V & J Crastonian
Bil & Bil

### LONDON

**Palladium (M) 6**
Betty Hutton
Skylarks
Rastellis
Clifford Guest
Warren Latona & Sparks
3 Monarchs
Tornedo
Jackie
Palladium Tiller Girls
Skyrockets Orc

### MANCHESTER

**Hippodrome (S) 6**
Max Bygraves
Nitwits
Finlay Bros
Marie Louise & Charles
Harry Worth
3 Curzons
Delly Kin
McAndrews & Mills

### NEWCASTLE

**Empire (M) 6**
Granger Bros
Syd Seymour Bd
Sandow Sis
Gwen Liddle
Gordon & Colville
Leslie Welch
Will Carr Co

### NEW CROSS

**Empire (I) 6**
Don Saunders
George Cameron
Joyce Randall
Leslie Noyes
Vera Cody
Roy & Ray
Harmonica Hotshots
Mary Harkness
Ted Gilbert
Billy Ryan

### NORWICH

**Hippodrome (I) 6**
Harry Rowson
Ian Hynes
Joan Price
Johnnie Critchley
12 Girls

### NOTTINGHAM

**Empire (M) 6**
Harry Roy Bd
Renee Dymott
Richman & Jackson
Mereaux & Liliane
Archie Glen
Billy West Tp

### PORTSMOUTH

**Royal (M) 6**
Donald Peers
Cyclo Bros
H & V Lennon
Clarkson & Leslie
Chevalier Bros
Canfield Smith
Jenny Hayes
Charles Ancaster

### SCUNTHORPE

**Savoy (I) 6**
Sandy Lane
Merry Martins
Valentine Napier
Benedere Bros
Al Brandon
3 Girls
Patricia Joyce
Sonny Lane

### SHEFFIELD

**Empire (M) 6**
Harry Lester
Hayseeds
Carol McCoy
Country Cousins
Goons
Village Slickers
Farmers Daughters

### SHEPHERDS BUSH

**Empire (S) 6**
Derek Roy
Eve Boswell
3 Falcons
Downey & Daye
Charles Stephen
Nanette Dubray
Eddie Myles
Whiteley Girls

### SWANSEA

**Empire (M) 6**
Max Wall
Beryl Reid
Hedley Ward 3
5 Speedmacs
P & P Page
Jean Paul
S Fisher Girls

### WOLVERHAMPTON

**Hippodrome (I) 6**
Barry Lupino
Renee Reel
James Keith
Joan Linder
Suzanna Vallis
Giselle Vaughn

**Wood Green**
**Empire (S) 6**
Winifred Atwell
Jack Jackson
Wayne & Evans
Jimmy Wheeler
Monarchs
T & G Durante
Peter Raynor
R & M Lamar

## AUSTRALIA

### BRISBANE

**His Majesty's (T) 6**
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Markia Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Babs Mackinnon
Betty Sullock
Joy Stewart
Guus Brox & Myrna

### MELBOURNE

**Tivoli (T) 6**
Tommy Trinder
Rotonds
Halama & Konarski
Professor Olgo
Carl Ames
R MacGreggor
Harry Moreny
Toni Lamond
Peter
4 Singing Girls
2 Show Girls
4 Dancing Boys
12 Adorables

### SYDNEY

**Tivoli (T) 6**
Mara & Maurice
Daresco 3
Lowe and Ladd
Guy Nelson
Renita Kramer
Bouna
Rey Overbury & Suzette
Sonya Corbeau
12 Show Girls
10 Nudes
Boy Dancers & Singers
Ballet

# Cabaret Bills

## NEW YORK CITY

**Birdland**
Illinois Jacquet
Don Elliott
Terry Gibbs
Erskine Butterfield

**Cafe Society Dntwn**
Arthur Blake
Lois Andrews

**Blue Angel**
Dwight Fiske
Alice Ghostley
Charlotte Rae
Anita Ellis
Ellis Larkin 3
Bart Howard

**Bon Soir**
Jimmie Daniels
Tony & Eddie
Three Riffs
Norene Tate
Garland Wilson
Mae Barnes

**Celebrity Club**
Alan Gale
Freddie Stewart
Haydocks

**Copacabana**
Joe E Lewis
Tony Bennett
Lauri Layton
M Durso Orc
Ray Steele
Milt Page

**Chateau Madrid**
Alberto Castillo
Jeanie Korin
Freddy Alonso
Sarita Herera

**Embers**
Joe Bushkin

**French Casino**
Ginette Wander
Consuelo & Melba
Jane Laste
Laura Tunisi
Dominique
Rudy Cardenas
Vincent Travers

**Havana-Madrid**
Bill Bailey
Fontaine Bros
Tiny Brown

**Hotel Ambassador**
Jules Lande Orc

**Hotel Astor**
Blue Barron Orc

**Hotel Biltmore**
Michael Kent Orc

**Hotel Edison**
Henry Jerome Orc

**Hotel New Yorker**
Bernie Cummins O
Roymayne & Brent
Elimar
Jack Raffloer
John Walden
Adrian Rollini Trio

**Hotel Pierre**
Doretta Morrow
D'Angelo & Ana
Stanley Melba Orc
Chico Relli Orc

**Hotel Plaza**
Kay Thompson & Williams Bros
Dick La Salle Orc
Continentals

**Hotel Roosevelt**
Guy Lombardo Orc

**Hotel St Regis**
Julie Wilson
Milt Shaw Orc
Horace Diaz Orc

**Hotel Warwick**
3 Suns

**Village Barn**
Harry Savoy
M & J Linder
Wordside Sisters
Zeb Carver
Arthur Warren Orc

**Waldorf-Astoria**
Compagnons de La Chanson
Alex Alstone Orc
Mischa Borr Orc

**Hotel Taft**
Vincent Lopez Orc
Royal Ashtons

**Latin Quarter**
Jack Durant
Sid Krofft
Collette Fleuriot
Darvas & Julia
Art Waner Orc

**La Vie en Rose**
Amalia
Charlie Farrell
Van Smith 3

**Riviera**
Ames Bros
Gene Baylos
Szonys
Art Johnson
W Nye Orc
Campo Orc

**Leon & Eddie's**
Eddie Davis
Jo Ann Morris
Cook Sisters
Oliver Dcrs

**No. 1 Fifth Ave**
Nancy Andrews
Bud McCreery
Bob Downey
Harold Fonville
Hazel Webster

**Old Roumanian**
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc

**Park Sheraton**
Irving Fields

**Town & Country**
Joyce Bryant
Irwin Corey
Rodgers
Johnny Morris Orc
La Plaza 6

**Two Guitars**
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky

**Versailles**
Edith Piaf
Emile Petti Orc
Panchito Orc

**Village Vanguard**
Robert Clary
Sylvia Syms
Orson Bean
Clarence William

**Wivel**
Sal Noble
Bob Lee

## MIAMI-MIAMI BEACH

**Allison Hotel**
Beachcombers (4)
Julio & Mae

**Casablanca Hotel**
Milt Ross
Louise Brown
Milt Roberts Orc

**Clover Club**
Nov-Elites (3)
Peggy Greer
The Zarras (2)
S Marlowe Line
Tony Lopez Orc

**Cork Club**
Jo Thompson

**Delmonico**
Jack Almeda
Crayton & Lopez
Carlos & Melisa Orc

**Frolic Club**
Kathie McCoy
Don Charles Orc

**Harem Club**
Lenny Ross
Dusty Rochelle
Patty Malone
Raby Crider
Ginger Marsh

**Lombardy**
Don Baker Orc
Henry Taylor
Julio & Mae

**Martinique Hotel**
Manolo & Ethel
Danny Yates Orc
Rose & Paul
Vincente

**Monte Carlo**
Day & Alva
Arne Barnett 3

**Nautilus Hotel**
Al Stevens
Janie Stevens
The Bradys (2)

**Rendezvous**
Richard Cannon 3
Freddy [illegible] Orc
Paquito's Orc

**San Marino Hotel**
Mac Pepper
The Jesters

**Gaiety Club**
Amy Fong
Marie Stowe
Dolly Miller
Blue Drake
Gaiety Girls
Bob Morris Orc

**Johnina Hotel**
Teddy McKay
Ben Reynolds
Eva Martin
Tony Matas
Randum

**Leon & Eddie's**
Babe Baker Revue
Patti Lane
Bill Gray
Kitty O'Kelly
Jackie King

**Sans Souci Hotel**
Jimmy Burnell
Eddie Snyder
Sacasas Orc
Ann Herman Dcrs

**Saxony Hotel**
Bobby Escoto
Lee Sherwin
Val Olman Orc
Tano & Dee
Saxonettes

**Shore Club**
Rosalia & Carlas
Danny Kline Orc

**Shoremede**
Preacher Rollo 5

**Harbor Club**
Joe Mooney
Charlie Page

**Tony Pastor's**
Stone's Continental Revue (10)

## CHICAGO

**Chez Paree**
Chico Marx
Betty Reilly
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc

**Conrad Hilton Hot'l**
Adele Inge
Eric Waite
Diana Grafton
Charles & Lucille Cavanaugh
Dennis & Darlene
Lillian Byers
Yvonne Broder
Philip Fraser
Perry Taylor
Donald Tobin
George Zak
Boulevar-dears (6)
Frankie Masters O

**Edgewater Beach**
Continentals (5)
Ralph & Lorraine
D Hild Dcrs (10)
Griff Williams Orc

**Palmer House**
Joe E. Howard
Leo de Lyon
Lulu Bates
Bambi Linn & Rod Alexander
Susanne & McCaffrey
Bob de Voye & Betty Lorraine
Earl Barton
Tom Horgan & Patricia Manning
Abbott Dcrs (6)
Trio Bassi
N Brandwyne Orc

## LOS ANGELES

**Ambassador Hotel**
Freddy Martin Orc
Stuart Wade
Murray Arnold
The Martin Men
Rita & Alan Farrell

**Bar of Music**
Tito Guizar
Helen Boice
Felix Decola
Benno Rubinyi
Eddie Bradford Orc

**B Gray's Bandbox**
Buddy Hackett
Karen Chandler
Sportsmen (4)
Charlie Bagby
Bill Howe

**Biltmore Hotel**
Noonan & Marshall
Bill Finch
Rudells
Hal Derwin Orc

**Cafe Gala**
Jack & Pete Garwood
Jean Arnold
Phil Gordon
Don Sheffey

**Ciro's**
Johnnie Ray
Dick Stabile Orc
Bobby Ramos Orc

**Mocambo**
Jackie Miles
Eddie Oliver Orc
Felix Martinique O

## LAS VEGAS, NEVADA

**Flamingo**
Rose Marie
Vagabonds
Flamingo Starlets
Herb Flemington
Ike Carpenter Orc
Boby Page Orc

**Last Frontier**
Willie Shore
Carmen Cavallaro
Eddie Gallagher
Dolores Frazzini
Devlyn Dancers
Garwood Van Orc
Don Baker

**Desert Inn**
"Minsky University"
Maxie Rosenbloom
Sherry Britton
Bobby Sargent
Freddie Lane
Erv Foster
T. Parris Trio
Raul & Eva Reyes
Minsky Girls
C Hayes Orc

**Thunderbird**
Henny Youngman
Harry Belafonte
Les Dassie
Johnny O'Brien
Christina Carson
K Duffy Dansations
Al Jahns Orc

**El Rancho Vegas**
Parks & Garrett
Joel Grey
Joy Walker
El Rancho Girls
Ted Fio Rito Orc

**Sahara**
Ray Bolger
Lisa Kirk
Schyrettos
Reviewers
Sa-Harem Girls
Cee Davidson Orc

**El Cortez**
Peter James
Ruth Foster
Mack Pearson
Cully Richards
Tommy Mills
Virginia Dew
Anne Morre
D Rodgers Orc

**Silver Slipper**
Lilly
Hank Henry
Woo Woo Stevens
El Cleve & Marilyn
Genii Young
Jimmy Cavanaugh
Beau Jesters
Cover Girls
G Redman Orc

## RENO

**New Golden**
Minsky University & M Rosenbloom
Sherry Britton
Freddie Lane
Visionaires
Erv Foster, T Parris Trio
Raul & Eva Reyes
Minsky Girls
S Young Orc

**Riverside**
Billy Gray
Patti Moore & Ben Lesse
Cheerleaders
Bill Clifford Orc

**Mapes Skyroom**
Mary Kay Trio
Dave Barry
Ramanos Bros
E Fitzpatrick Orc

## PORTLAND, OREGON

**Amato's**
Daryl Harpa Show
Daryl Harpa Orc (9)
Shanna Crockett
Jeff James Dcrs (3)
Lois Reys

**Clover Club**
Jacqueline Fontaine
Toy & Wing
H Jobelman Orc (5)

# Co. Prexies

Continued from page 4

changes important enough to become roadblocks to completion," he told the convention of the Motion Picture Theatre Owners of St. Louis.

Levy asserted that much credit must go to distribution for the great effort it expended in the formulation of the plan. "The system could have been evolved only through sacrifice and compromise," he said. "These were brought to the conference table by all segments. It is these same elements that will solve all future problems that may develop as the system functions."

TOA, he added, is looking forward with great anticipation to the acceptance of the arbitration plan. He said its officers will tour the country to explain the system to its membership and to encourage exhibs to use it.

Levy also asserted that it seems certain that the proposed plan of conciliation will be accepted by the industry. "In conciliation and arbitration," he said, "the industry will have the tools to cut the stranglehold which debilitating legislation now has upon it, and, further, can look forward to the beginning of a much-needed era of better exhibitor-distributor relationships."

# House Reviews

Continued from page 70

## Capitol, Wash.

Cary Grant, Clark Gable and Gary Cooper are convincing and garner laughs in the right places. His zany whodunit analysis is good, but doesn't quite come across. Best bet is a fight report from the contradictory points of view of referee, commentator, and reporter Clem McCarthy. Builds from slow start to fine walkoff.

Sleeper of show is diminutive Beverly Dennis. Gal has a fast, offbeat kind of singing act, with imitations thrown in. Bouncy personality and fast pace of routine socks her across to show-stopping effect. From her opening song, a hodgepodge of introduction, personal history and takes on Lanza, Ethel Merman and Ray, she's in with the galleries. A narrative tune which might be called "We Went Up," or "The Saga of an Elevator Operator," is rib-tickling and top fare. Winds up with an imitation of a Sophie Tucker gab-song routine. The mob could have taken lots more of the same.

Lewis & Van make good openers with their routine of fast tapping. As usual, precision work on twin pair of miniature steps is best bet.

*Lowe.*

## Casino, Toronto

Toronto, Oct. 3.

*Al Martino, Radio Rogues (2), Edwards Bros. (3), The Holidays (3), Cleopatra & Co. (3), Jimmie Cameron, Archie Stone House Orch; "Paula" (Col) and "Marciano vs. Walcott" (RKO).*

Backing up his disk successes, Al Martino gets across without difficulty on personality and dramatic delivery that shows plenty of vocal power. Youngster has a rousing voice and knows how to sell a song straight. Opens with "I'm Yours," then into "I Hear a Rhapsody," a tempo comedy switch to "Walkin' My Baby," a moody "Somewhere Along the Way" and a terrific begoff to his all-out "Here In My Heart." On top-note reaches, he was flatting on occasion when caught, but youngster was over big.

Stage bill is notable for its diversity in the vaude tradition, with every act over to top response. The three Holidays, in toppers, tails and walking sticks, commence the brisk proceedings with their "Puttin' on the Ritz" opener, complete with vocals, neat taps and challenges, plus concerted terping, an expert soft-shoe routine, novelty train effects, and a pony girls' burlesque for a finish that has the customers pounding for more.

The Edwards Bros. contribute further diversity with their triple acrobatics, plus four-high chair mounts on the table and daring hand-to-hand and foot catches. The Radio Rogues ditto in expert imitations, with slim Herbie Sells scoring on the vocal impressions of top pop singers and corpulent Jimmie Hollywood on his radio personalities, plus wham impressions of John L. Lewis and President Truman. The team is over to high returns.

Cleopatra & Co., girl magician in full stage with disappearing ducks and geese, hanky and cage tricks, trunk escapes and transformations, is clever on illusion. She should dress up an act that lacks showmanship on visual effect and delivery. Would be improved if the gal wore a simple gown instead of a gleaming and garish silver sheath and headdress intended to suggest a notion of the ancient Nile's top costuming.

Jimmie Cameron, as m.c., expertly knits the proceedings, with fine support to all acts from Archie Stone's house orch.

*McStay.*

## Empire, Glasgow

Glasgow, Oct. 1.

*Anne Shelton, Nat Jackley (assisted by Bill Thomson, Sammy Curtis, Dennis Murray, Tom Boden), Tommy Jover (with Raf, Pat & Julian), 5 Skyliners, Trio Olympiad, Sandow Sisters (2), Granger Bros. (2), Bobby Dowds Orch.*

Vaude stanza here is up to good standard. Pleasing feature is that no passengers are carried on the entertaining bill, each act having some appeal that sends the customers out happy.

Headliner is Anne Shelton, British thrush now playing home dates prior to a return to the U.S. Chirper has melodious set of pipes that drone out the pop numbers to socko effect. In addition, she has much confidence at the mike. Stubholders who remember Miss Shelton in her younger days (and she's still a young performer) will have fond memories of a slim blonde gal who would contrast strongly with the matronly-looking femme of today.

Singer gives out with "Somewhere Along the Way" (which she recently waxed), "Kiss of Fire," "High Noon" and "Santa Maria" (another new Shelton etching). She registers well with comedy impersonation of a Scots lassie, a Lancashire (north of England) gal and a Cockney, respectively, singing "Come On-A My House." This is one of her best items.

Star winds up a 22-minute stanza with selections from pops of the past 20-30 years, being backed here by another act on the bill, the Five Skyliners. It's an effective finale to her act.

Nat Jackley, rubber-necked comic, scores solidly in crazy knockabout sketches. He is comedian of undoubted natural talent, having the ability to raise many yocks by the inflection of an eyelash or a series of mutterings. His agility with neck (a long one) and legs is tops, and he shuffles across the stage giraffe-style to clicko effect. Team of stooges assist in two entertaining sketches.

More comedy comes from Tommy Jover and family in another knockabout act that employs much comedy business and many novelty props. Two members of this act, Raf & Julian Jover, provide second-half act on their own. This features aerial antics at which both boys are adept, but their in-between patter is n.s.g.

Dignity of balancing is offered by Hungarian-born Trio Olympiad, who do statuesque posing and balancing in natural skins gilded with paint. Lighting effects are tricky here and add to general effectiveness of a good act.

Exciting work on the trapeze by two gals, the Sandow Sisters, and neat dancing by the two Granger Bros. in an away-from-the-rut opener round off satisfying vaude.

*Gord.*

# RKO's New Mgt.

Continued from page 3

released by the Stolkin associates last week, follows: "Problems that have plagued the industry as a whole for a long time, such as the use of television as a film outlet will be approached, analyzed, and determined with unprejudiced minds which will seek solutions looking to the future unbound by any dedication to the past, and such solutions which seem the best answer for the benefit of the corporation will be adopted. Speculation as to ultimate results of such approach is futile."

### Exhib Uneasiness

Hollywood, Oct. 7.

Announced plan of the new owners of RKO to study TV as a possible outlet for films has intensified the feeling of uneasiness prevalent in both the picture and telepix industries, as it awaits more word on this from the new syndicate headed by prexy Ralph Stolkin. Both industries are uncomfortably aware that if the new board should decide to release the pix to teevee, the move may create chaos in pix and vidpix, as well as among exhibitors.

When Howard Hughes owned RKO it was reported he was offered as high as $8,000,000 for ~~the backlog from interests which~~ planned to funnel the pix to television, but that Hughes nixed the offer because of exhibitor opposition. Stolkin has said he does not plan to sell the pix to teevee, but this statement was made before the syndicate actually took over control of the plant.

Fear of exhibitor opposition plus free competition in the pix on TV has thus far provided the main barriers preventing release of major pix to video, but it's considered highly possible that if one of the majors paves the way, others may follow.

Another migraine for the filmmakers is the obvious fact that a preponderance of backlogs on the video mart means an automatic lowering in price per pic. Where a good feature film available to TV today is a rarity, and subsequently commands a respectable fee, an onrush of pix, no matter how good, inevitably means far less per pic from TV, which is already offering less than ever for "B" pix, since the video market is swamped with such product.

# U. S. 'Pacific' Goes Over $3,250,000 Mark in Latest Pie-Cutting Tally

Operating profits on "South Pacific" for the five-week period ended Aug. 30 were $28,427 on a gross of $201,570 for the Broadway company and $78,210 on a gross of $269,546 for the touring edition. That brought the total earned profit to $1,521,474 for the original production and $1,748,170 for the road troupe.

After deducting $55,000 for contractual payments to Roger Rico, who was dropped last winter as co-star of the N. Y. cast, adding $236,146 income from licensing the title for commerical enterprises and subtracting $34,508 payments to Coast producer Edwin Lester as his stipulated 1% share, that left a total net of $3,416,283 on the overall operation.

As of last July 31, the total distributed profit was $3,195,021. The balance of $221,262 included $10,000 reserve advertising fund, $50,000 sinking fund and $160,554 available for distribution. No assets are tied up in bonds, as that obligation is assumed by co-producers Richard Rodgers and Oscar Hammerstein, 2d.

The original "South Pacific" is currently in its 182d week at the Majestic, N. Y., and the touring version, currently playing the northwest, is in its 124th week. A London edition will be a year old next Nov. 1, and a fourth production opened Sept. 13 in Melbourne.

## Anna Russell Longhair Takeoffs Wow Audience; Barn Package Prepped

Anna Russell, British concert comedienne, who last season in N. Y. smashed over in two appearances with her takeoffs on song styles, mostly longhair, apparently has now carved a definite niche for herself in Manhattan. Giving the first of two Gotham programs this season at Town Hall Sunday (5), she had the audience with her from the start, with every number in a long, varied program scoring heavily and keeping the laughs and howls rolling constantly.

Song satirist has another N. Y. concert booked for Dec. 12, and a tour of 35 cities set for this season. In addition, she's been signed as permanent member of the Fred Waring show on CBS-TV, starting Oct. 19, with the Waring spots set in between tour dates.

Miss Russell's management, Columbia Lecture Bureau, wants to switch the artist from longhair into legit, and is mapping a package for barns for next summer, hoping then to bring the show into a

(Continued on page 78)

## 'SUSPECTS' THRILLER IN PRE-TRYOUT REWRITE

"The Suspects," Agatha Christie thriller being produced by the Shuberts in association with Sherman S. Krellberg, is reportedly being rewritten by Russell Medcraft. The latter, a former Dramatists Guild member, is using the Shubert office to do the work.

The play, recently a hit in London under the title "The Hollow," is being staged by David Kentish. After tuneup engagements Friday-Saturday (10-11) in Princeton; Locust, Philly, Oct. 13-25, and the Plymouth, Boston, Oct. 27-Nov.8, it is due at the Booth, N.Y., week of Nov. 10.

Cast includes Henry Daniell, Nana Bryant, Joan Wetmore, Jeff Morrow and Joan Newell.

## B'way's 'Consul' Shifts To Regular Opera Repertory

Gian-Carlo Menotti's "The Consul," a Broadway hit two seasons ago, will join an American opera company's regular repertory for the first time, when the N. Y. City Opera Co. presents the opus at City Center tonight (Wed.).

Production will still have several Broadway ties. Menotti, who staged it himself originally, is again directing; Patricia Neway, who played the original lead, and Gloria Lane, who sang the Secretary, are repeating here; John Butler, choreographer for the Broadway show, is duplicating, and Thomas Schippers, who conducted "Consul" on Broadway, will baton tonight.

## MITROPOULOS GETS BID FOR 'ELECTRA' PIT STINT

Dimitri Mitropoulos, known in this country as a conductor and pianist, may reveal himself in a third guise shortly, as composer. The Greek-born director of the N. Y. Philharmonic, who composed some incidental music for Sophocles' drama, "Electra," when a young man in Athens, may baton his music when the Greek National Theatre presents the Sophocles work in N. Y., at the Mark Hellinger Theatre, Nov. 19-23.

Katina Paxinou and Alexis Minotis, stars of the Greek legit troupe, are old friends of Mitropoulos, and extended him the batoning invite for their Gotham visit.

## Motor 'Show Boat' Preems in Texas

Dallas, Oct. 7.

Premiere of St. John Terrell's Motor Music Circus production of "Show Boat" was staged here Saturday (4) on the State Fair of Texas midway, with 500 payees, at $1.20 top, on hand for the first show. Five shows will be staged on Saturdays and Sundays, with three performances nightly during the week. Show is set for the Texas expo's run, Oct. 4-19.

Special hour-long version of the Kern-Hammerstein classic has been specially adapted for the Motor Music Circus by director Robert C. Jarvis and Terrell, in collaboration with Oscar Hammerstein, 2d. Only one song, "Life Upon the Wicked Stage," has been deleted from the original production. Terrell's production has seven scenes, 15 musical numbers and features John Tyers, Evelyn Wyckoff, George Lipton, Helen Raymond, Eleanor Lutton, William C. Smith, Jack Blair and Robert Glenn.

Motor Music Circus is a canvas tent theatre, arena style, and consists of eight trailer trucks. Designed and patented by Terrell, tent seats 1,781. Majority of seats are folding metal chairs, anchored on sloping steel plates which are bedded by the trucks, parked in a square. This allows four sides for viewers under the umbrella tent, supported by two center poles. Round, raised area stage is bordered by folding canvas chairs at ground level. Overhead baby spots provide lighting, while suspended microphones pick up stage voices.

Ninth trailer truck houses the lighting system and also serves as general office and ticket wagon.

During the Texas expo run, Terrell is barking his show out front and adding his fire-eating act. "Show Boat" is scaled at 60c-$1.20.

## Actress Continues to Be The Thing in Surprising Long-Run Village 'Summer'

For the past six months in Greenwich Village's arena theatre, Circle-in-the-Square, in N.Y., the actress instead of the play has been the thing. So much hullabaloo has been centered on Geraldine Page's performance in Tennessee Williams' "Summer and Smoke" that the Village roundhouse has been pulling in a clientele which previously had regarded an off-Broadway theatre as a precinct for semi-pros.

The long run of "Summer and Smoke," which incidentally folded on Broadway during the 1948-49 season despite the pro performance of Margaret Phillips, attests to Miss Page's powerful pull. Word-of-mouth, recent spread in Life mag, several TV dramatic assignments and unusual coverage by the New York dailies' first-stringers have all helped to bring 'em down to the 209-seater. And at a $3 top, too. Show resumed recently after a three-week summer vacation.

In the role of Williams' frustrated heroine, Miss Page makes a trip to the Circle-in-the-Square a

(Continued on page 78)

## Pitt Playhouse Preps 'Lesson' Musical Preem

Pittsburgh, Oct. 7.

Pittsburgh Playhouse has picked an original musical called "The Dancing Lesson," by G. Wood, for its third production of the season. Show will open a four-week run Nov. 13. Author is currently doing a nitery act in New York with Alice Ghostley, of "New Faces," but will come here for rehearsals and the run.

Wood, a graduate of the drama school at Carnegie Tech, where he authored several of the student-produced Scotch & Soda Club tuners, staged the choral arrangements and also played one of the two pianos for the last musical the Playhouse did, "Wonderful Good," in the spring.

## Shuberts Drop Snipes in Hub

Boston, Oct. 14.

The Shubert theatres in Boston are abandoning bill-posting after a quarter of a century of maintaining a truck and crew of two men here.

Mike Kavanaugh, general manager for the Shuberts in Boston, says the theatres had an operating deficit of $2,500 for the snipe-truck last year. "None of the shows has any paper any more."

According to Kavanaugh, shows which would have ordered 50 24-sheets, and several hundred

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## Current Road Shows

(Oct. 6-18)

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Geary, S. F. (6-18).

**"Bernardine"**—National, Wash. (6-11).

**"Call Me Madam"**—Wisconsin, Milwaukee (6-11); American; St. L. (13-18).

**"Climate of Eden"**—Playhouse, Wilmington (9-11); National, Wash. (13-18).

**"Constant Wife"** (Katherine Cornell, Robert Flemyng, John Emery)—Ford's, Balto (13-18).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—Biltmore, L. A. (6-11).

**"Deep Blue Sea"** (Margaret Sullavan, Alan Webb)—Shubert, New Haven (9-11); Plymouth, Boston (13-18).

**"Dial 'M' for Murder"** (Maurice Evans)—New Parsons, Hartford (9-11); Shubert-Gayety, Wash. (13-18).

**"Don Juan in Hell"** (Charles Boyer, Cedric Hardwicke, Agnes Moorehead, Vincent Price)—Philharmonic Aud., L. A. (13-18).

**"Fig Leaf"** (Ernest Truex, Sylvia Field)—Selwyn, Chi (6-18).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi (6-18).

**"Gentlemen Prefer Blondes"**—Aud, Rochester (6-8); Bushnell Aud., Hartford (9-11); Elm St., Worcester (13-14); Court Square, Springfield (15-16); Metropolitan, Prov. (17-18).

**"Gigi"** (Audrey Hepburn)—Nixon, Pitt (13-18).

**Gilbert & Sullivan** (Chartok)—Shubert, Boston (6-18).

**"Good Night Ladies"**—Mosque, Harrisburg (13); Playhouse, Wilmington (15-18).

**"Guys and Dolls"**—Shubert Chi (6-18).

**"I Am a Camera"** (Julie Harris)—Harris, Chi (6-18).

**"Jane"** (Edna Best, John Loder, Howard St. John)—Colonial, Boston. (6-18).

**"Mister Roberts"** (Tod Andrews)—Nixon, Pitt (6-11); Shea's, Bradford, Pa. (13); Aud, Rochester (14-15); Erlanger, Buff. (16-18).

**"Oklahoma"**—Shubert, Detroit (6-11); State College, E. Lansing (13); Michigan, Saginaw (14); Palace, S. Bend (15); Rialto, Joliet, (16); Aud, Freeport, Ill. (17-18).

**"Paint Your Wagon"** (Burl Ives—Cass, Detroit (6-18).

**"Paris '90"** (Cornelia Otis Skinner)—Majestic, Boston (6-18).

**"Shrike"** (Van Heflin)—Shubert, New Haven (15-18).

**"South Pacific"** (Martha Wright, Webb Tilton)—Aud, Richmond, Cal. (6-8); Community, Berkeley (9-11); Aud, Portland (14-18).

**"Stalag 17"**—Erlanger, Chi (6-18).

**"Suspects"**—McCarter, Princeton (10-11); Locust, Philly (13-18).

**"Time of the Cuckoo"** (Shirley Booth)—Walnut, Philly (6-11).

**"Top Banana"** (Phil Silvers)—Shubert, Philly (6-18).

**"Tree Grows in Brooklyn"** (Joan Blondell, Johnny Johnston)—Klein Aud, Bridgeport (10-11); Opera House, Boston (13-18).

# Inside Stuff—Legit

Unannounced substitution of Vincent Price for Charles Laughton in "Don Juan in Hell" apparently burned drama editors in San Francisco, where the Paul Gregory presentation played last week. Price went into the Shaw reading cast for Monday night's (29) local opening, joining Charles Boyer, Cedric Hardwicke and Agnes Moorehead, all of whom continue from the original lineup. There had been no advance publicity and even the ads Sunday (28) listed Laughton, even though the latter had reportedly been set for months to play the role of Henry VIII in Metro's "Young Queen Bess," due to start shooting Oct. 2. The management has announced that Price will sub for Laughton only during the Frisco run, but it's understood he may continue indefinitely, at least for part of the forthcoming tour, during which Laughton has been billed as doing his solo readings from the classics.

Letter to backers of "Moon Is Blue," enclosing the latest accountant's statement on the show, contains the following paragraph: "These financial statements and the information herein contained are confidential and for the use only of the general partners and limited partners of The Moon Is Blue Co. You are, therefore, advised not to reveal the same to unauthorized persons. May we thank you in advance for your cooperation." Letter was signed by Richard Myers, co-producer of the show with Richard Aldrich.

Backers of John Huntington's production of "The Fig Leaf," comedy by John Gerstad and Norman Brooks, include the producer himself, $5,500; actor-director Elliott Nugent, Gerstad's father-in-law, $1,000; ad executive Emerson Foote, $1,000, and theatrical attorney Walter Liebman, representing an undisclosed client, $16,000. The production, capitalized at $25,000 with no provison for overcall, tried out last week at the Empress, St. Louis, then went to Chicago for a run. Huntington tested the play initially last summer at his Spa Theatre, Saratoga, N. Y.

With signing of Marian Burke to be Isabel Bigley's understudy in "Guys and Dolls," a pair of Pittsburghers are now holding down stand-in spots in the long-running Broadway hit. The other one is Sammy Schwartz, who fills for Sam Levene and has already played the Nathan Detroit role 28 times. Miss Burke got a chance to go on for a few performances last week, only a short time after joining the company, when Miss Bigley was ill. Schwartz, a former Pittsburgh Playhouse actor, is now in his second year as Levene's understudy.

Joe Shea, p.a. for touring "Mister Roberts," grabbed a lot of free space for that show in Pittsburgh, where it is now current at the Nixon Theatre, by advertising for a white goat to do a bit in the Joshua Logan-Thomas Heggen comedy. The ad got special coverage on the town's amusement pages and Nixon management was besieged by goat owners who wanted to get their animals up on the stage.

# Legit Bits

"The Temptation of Maggie Haggarty," **James V. McGee** play under option to **Herman Levin**, will be tried out Nov. 11-23 at the Brattle Theatre, Cambridge, Mass., with **Martin Ritt** staging . . . **Peggy Cass** has joined the cast of "Bernardine," currently trying out in Washington. **Irene Hervey** withdrew from the troupe last week . . . **Harry Towne** is being considered for the title role in "To Charlie, with Love," comedy by pressagent **Peggy Phillips**, to be produced Dec. 10 at Brander Matthews Theatre, Columbia U. Incidentally, **John Golden** is in line to option the script.

The annual meeting and election of The Lambs will be held Oct. 16 at the clubhouse in New York . . . **Maude Franchot**, who operates the Niagara Falls Summer Theatre, in New York this week . . . **Bob Hector** will be advance man. **Irving Becker** company manager, **Dick Bender** production stage manager and **Ronald Telfer** assistant stage manager for the touring "Gigi," starring **Audrey Hepburn** . . . **Mrs. Robert Whitehead**, wife of the producer of "Time of the Cuckoo," returned home Monday (6) after minor surgery last week at Doctor's Hospital, N. Y. . . . **Bert Wheeler** will star in **John Kenley's** touring production of "Maid in the Ozarks."

**Alexander Greendale's** "The Scholar" will be tested Oct. 15-18 at the Ithaca (N. Y.) College Theatre . . . **Anthony Buttitta**, San Francisco Civic Light Opera pressagent who's on loanout as advance man for **Danny Kaye**, is in St. Luke's Hospital, San Francisco, for a week's rest, after doing a passout from exhaustion . . . **Leo Freedman**, pressagent for "Wish You Were Here" and "Point of No Return," sailed last week for a two-month vacation in Italy . . . "Take It Easy" is the new title of the proposed musical production formerly called "Off Limits" . . . The Antrim Players of Suffern, N. Y., will open their season Friday-Sunday (10-12) with a new play, "The Oblong Circle," by **H. P. Rednour**.

**Irvin Dorfman** returned from Europe last Wednesday (1), after a six-month combined honeymoon and tennis tour, and rejoined his father, **Nat Dorfman**, as associate pressagent . . . **Garry Davis**, who recently toured as co-lead in "Stalag 17," has quit legit to go into partnership in a machinery shop setup in Jersey . . . **Joan Blondell** will appear in "A Tree Grows In Brooklyn" from start of the tour Oct. 10 in Bridgeport, and not later, as misinterpreted by some.

**Si Oakland**, last seen on Broadway in the Aldrich & Myers revival of "Caesar and Cleopatra," will tour in **Kermit Bloomgarden's** production of "The Shrike," playing Dr. Kramer and understudying **Van Heflin**, the star . . . **Hugo Schaaf** has joined the touring "Oklahoma" as company manager, succeeding **Harry Shapiro**, who switched to "Jane," also a Theatre Guild tourer . . . "Scars of Thunder" is the new title of the **William McDowell Stucky** play formerly called "Preacher Boy," which **Elaine Perry** is readying for December production on Broadway.

## Kirstein Post Will Settle Some City Center Snarls; New Ballet Director Set

Election last week of Lincoln Kirstein, dance authority to the newly created post of managing director of the N. Y. City Center of Music & Drama, is seen solving several problems, as well as being a 10-strike for the Center. Kirstein, who will serve without pay, has been a prime mover in encouraging the development of ballet in America, and has been sparkplug in formation of the N. Y. City Ballet, now regarded generally as No. 1 ballet company in America.

There has been criticism of some Center policies, and some friction due to lack of a single head for the three departments of opera, ballet and legit. Some important directors have pulled out of the setup on this account. Kirstein has the faculty for winning support of other arts-and-civic-minded people, which should help City Center.

Financing remains as the main problem, and Kirstein will work together with Morton Baum, chairman of the executive committee, in this regard. The two have been close associates in the past. Center, though it has a nominal rent from the city, isn't a municipal venture, and has to raise its deficit financing privately. With admissions at a low, popular scale, this fund-raising is a constant endeavor, in which Baum has been the key figure. Kirstein's new position won't affect Baum's responsibilities, with the two likely to work closer on financing matters.

Two other interesting City Center appointments were also made last week. Julius Fleischmann, art patron and legit producer (he's associated in presentation of the current Broadway hit, "Moon Is Blue"), was elected a member of the City Center board. Lew Christensen, director of the San Francisco Ballet, was appointed administrative director of the N. Y. City Ballet, under George Balanchine, troupe's artistic director. Christensen will not only be in direct charge of the troupe but also stage works of his own.

# Mgrs. Riled at Stagehands' Rule On Markings; Ups Rehearsal Cost

How steadily increasing union restrictions are progressively raising theatrical production costs was demonstrated last week in the case of an incoming Broadway show, "The Climate of Eden." The Moss Hart play was hit by a stagehand union rule adopted about two years ago, and in this case it boosted one item in the budget from about $30 to over $300.

The regulation requires that a stagehand must be used for marking the stage for rehearsals, a duty formerly handled by the stage manager. The procedure is to mark on the stage floor with chalk the locations of scenery, furniture, etc., so the actors will be accustomed to playing in the proper stage area. Stagehand rules already make it so expensive to rehearse in the full setting with furniture and props, that it's now practically never done.

Under the old setup, with the stage manager marking the stage, the job normally cost about $20-$30. But under the present system of having stagehands do the marking, plus the fact the Joseph M. Hyman-Bernard Hart production is a complicated one, the expense ran to about $315.

### Sort of Inflation

This sort of inflation, multiplied time after time in all phases of a production, is regarded as one of the factors that has pushed production and operating costs to an almost prohibitive level. Moreover, managerial circles note, the stage-marking rule is merely a restrictive one that took a job away from one craftsman to make extra work and create employment for stagehands union members.

While the stage-marking rule was added to the last contract with the League of N.Y. Theatres and was thus officially accepted by management, other innovations are frequently a matter of interpretation, and are thus imposed without negotiation or even prior notice to producers. In such cases, it becomes a matter of precedent merely because one producer who cannot risk having his show closed and has no effective course of appeal, is forced to accept the new restriction and pay the added cost involved.

# New 'Pay as You Go Plan' On Legit Subscriptions Now Being Tried in New Haven

By NED ARMSTRONG

New Haven, Oct. 7.

The big gimmick in show business these days is the plan to sell tickets by advance subscription. Now the Shubert Theatre in New Haven is trying a new angle—the "Pay As You Go Plan."

An initial mailing of 5,000 launched the effort last week here. The New Haven plan varies widely from all other subscription efforts now current.

No cash is required in advance from the theatre patron. The subscriber to the Shubert season merely indicates choice of seating location—orchestra, first or second balcony—and, according to manager Ben Witkin, agrees to pay for the tickets ordered to each attraction one week in advance of the play date.

"Pay As You Go" subscribers have the privilege of ordering extra tickets by priority rating for all shows before general window sale.

The plan, as outlined by Witkin, is actually one which has taken some years to perfect for the special problems faced by the Shubert Theatre. House is largely a tryout one. The changing schedule each

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# Carnegie Hall Ex-B.O. Man To Be Sentenced in Fraud

Walter C. Heck, who formerly operated the Carnegie Hall, N. Y., boxoffice as a concession, pleaded guilty in N. Y. Federal Court last week to defrauding the Government of $147,503 in admissions taxes. He'll be sentenced Oct. 16.

Heck was named in a 34-count indictment alleging he filed fraudulent tax returns monthly from February, 1947, to February, 1951, and paid $409,261 in excises instead of $556,764.

# Wayne to Do Double-Duty In London Into January

London, Sept. 30.

Fredd Wayne, currently doubling between "South Pacific" and the Berkeley cabaret in London, is set to remain in England at least through next Jan. 12. His stay beyond that is dependent on Ministry of Labor renewal of his visitor permit.

U. S. actor, who succeeded Ray Walston as Luther Billis in the Rodgers-Hammerstein smash, has just been renewed at the Berkeley and will probably move soon to a larger cafe.

# 'Moon' Pays Off 325G in Profits

With the recent payment of a new $40,000 dividend, the total distributed profit on the original "Moon Is Blue" investment has reached $170,000 so far. That excludes $155,000 profit on the second edition and a break-even on the third.

The original venture was capitalized at $75,000, and it includes the touring version headed by David Niven, Diana Lynn and Murray Hamilton, which folded Saturday (4) in San Francisco. The second company was separately financed for $60,000 and the third for $50,000.

For the six weeks ended Sept. 6, the original company, currently in its 84th week at the Henry Miller, N. Y., had a net operating loss of $882 on a total gross of $48,343. For the same period, the Coast version earned $25,138 profit on a total gross of $124,303. That brought the total profit on the two-company operation to $188,447 as of Sept. 6. After deduction of $2,000 for bonds and $10,000 reserve, and payment of the $40,000 divvy, that left $6,447 available for distribution.

With the return of profitable boxoffice conditions on Broadway after the summer slump, the original "Moon" production will be continued indefinitely at the Henry Miller. However, new leads will presumably have to be brought in this fall, possibly David Niven and others of the Coast edition. That will probably be necessary because Barbara Bel Geddes, due to return soon after an extended vacation, is tentatively set to play the same part in the London edition, accompanied by Broadway co-stars Donald Cook and Barry Nelson.

Otto Preminger, who staged the F. Hugh Herbert comedy, planed to Europe recently with intention of arranging the London production, to be presented by Richard Aldrich and Richard Myers, who did the show in New York in association with Julius Fleischmann. They will be partnered with Gilbert Miller in the West End venture.

# Piccadilly 'Show Plane' Prepped for U. S. Tourists

A sort of Piccadilly "show plane" is being offered by British Overseas Airways Corp. to U. S. travelers. The setup, announced in a recent ad in the N. Y. Times and due for repeat in dailies as far as the Coast, provides for a seven-day tour, including hotel rooms, nightly theatre tickets and an auto trip to Stratford-on-Avon, costs $73.

Times ad referred inquiries to the BOAC office in New York, received a number of calls the same day. Announcements in other cities will instruct that queries be mailed to the same spot. Entire project, which frankly seeks to capitalize on the bullish show business activity in London, is aimed to attract visitors to Britain in the off season, tie in with Coronation Year, and improve the dollar exchange situation.

## Breen No Longhair

Berlin, Sept. 30.

Robert Breen, director and co-producer of the touring American, "Porgy and Bess" troupe, stunned local opera managers recently. With the Gershwin-Heyward folk opera a critical and popular smash here, Breen was approached about staging a classical opera.

"But I don't even like opera," he replied. "At least," he added, "not in its usual form."

# Unusual 'Climate' Letter Lets Backers In On Why 75G Show Costs So Much

"Climate of Eden," new Moss Hart play being produced by Joseph M. Hyman and Bernard Hart, will probably have an operating nut of about $17,000-$18,000 and at a potential $31,500 capacity at the Martin Beck, N.Y., could possibly net around $8,000 a week and pay off in approximately 12 weeks. The venture is capitalized at $75,000 and the 20% overcall proviso will probably be exercised.

In an unusual letter to the backers last week, management outlined setup of the project. "We have made every effort to hold down costs of the show," statement said, "but the physical production is large and today's costs exceedingly high. We also had the unusual expense of a casting trip to England, fares and expenses from London and John Cromwell's transportation from California. In our judgment these steps were necessary in an effort to secure the best possible people for the play.

"Our preliminary estimates would indicate that the show will cost in the neighborhood of $60,000 to open out of town, exclusive of bonds, which will amount to about $15,000. The remainder of the cost will depend on how large a loss we have to take on the preliminary tour. In any event, it seems certain that the 20% overcall will have to be made. You will, of course, be so advised when we find it necessary."

The letter listed the cast, including Cromwell, Isobel, Elsom and three British players, Penelope Munday, Rosemary Harris and Lee Montague, plus Frederick Fox as designer, Jean Rosenthal as lighting director, Kenn Barr as costume designer, Trudi Rittman as composer of the incidental music, Moss Hart as stager, Al Goldin general manager, Bill Doll pressagent and Don Hershey stage manager.

The production tries out Oct. 9-11 at the Playhouse, Wilmington; Oct. 13-25 at the National, Washington; Oct. 27-Nov. 8 at the Forrest, Philly, and opens Nov. 13 on Broadway.

# BEN STEIN VICE SMALL AS LEE SHUBERT ASST.

Ben Stein, formerly company manager and general manager for various Broadway shows, has joined the Shubert office as special assistant to Lee Shubert. The assignment, involving general duties, was formerly held by Jack Small. The latter has moved over to share with John Shubert the booking of Shubert theatres on Broadway and the road, both of which chores were until recently held by the late Elias Weinstock.

With Sam Gerson in ill health and reportedly on a part-time advisory basis in Chicago, the Shuberts have been seeking a replacement to head their operations there. No one has been hired as yet, however.

## Sarah Lawrence Preps Drama Dept. Expansion

Bronxville, N.Y., Oct. 7.

Sarah Lawrence College is expanding its drama department this year with the opening of the new Sarah Lawrence Theatre, designed by Marcel Breuer. New faculty members on staff will include British actor-director Basil Langton, who will teach acting and directing, and Mrs. Helen Lauterer, teaching acting and costume design. Madalyn O'Shea, a faculty member since 1943, will have a year's leave of absence to do outside production work.

As part of the reorganization of the department, six men have been engaged to work with the students in play production and acting.

# Authors League Makes 30G Profit On Two Legit Investment Pools

Authors League of America, beneficiary of two theatrical investment pools, has made nearly $30,000 profit on the arrangement. The two funds have been unusually fortunate in the choice of shows for investment.

Original venture, titled the Authors Investment Pool, had earned $10,440 for the League as of last Feb. 29, with shares in "South Pacific," "Detective Story," "Happy Time" and "Miss Liberty." Second venture, called the League Investment Pool, had netted the organization about $15,000 as of the same date, with shares in "King and I," "Guys and Dolls," "One Bright Day," "Point of No Return" and "Remains to Be Seen." The second pool has new investments in "Wish You Were Here" and "Climate of Eden."

Authors Investment Pool was formed by Arthur Schwartz, who conceived the plan, with Russel Crouse, Howard Lindsay, George S. Kaufman, Irving Berlin, Richard Rodgers, Oscar Hammerstein 2d, Robert E. Sherwood, Moss Hart, Lillian Hellman, Edna Ferber, Howard Dietz, Elmer Rice and Laura Hobson. League Investment Pool included the same group plus Irving Brecher and Sidney Sheldon.

Under the setup, members of the pools buy $1,000 shares of selected shows with which they are associated. Although the participants, all ALA members, would gladly have let the organization keep the entire proceeds, they were advised that for tax purposes the split should be 60% to the League and 40% to the member contributing the share. Dividends totalling nearly $20,000 are being distributed in the next week or so. That will bring the profits to individuals to about 155% on their investments.

# Strong Y&R Tinge To Spring B'way Prospect

"We Ride a White Donkey," comedy slated for Broadway production next spring, is a project of Young & Rubicam employees and alumni. Play is a dramatization of the novel of the same title by George Panetta, and is being produced by William C. Whitman. Both are commercial writers for the ad agency. Adaptation is by Ethel Gregory, formerly a commercial writer at the same outfit.

Production is budgeted at $60,000, but Whitman expects to capitalize the venture at $75,000. Ralph Alswang will probably design the scenery, but the director isn't set. Play doesn't require stars, but calls for three main leads and three secondary principals. Margo Jones once held the script, but dropped it.

# Van Druten Billing Over 'Sixpence'

John van Druten will have billing above the title on his new comedy-drama, "I've Got Sixpence." The listing, the first such in his career, is at the suggestion and urging of the show's producers, Gertrude Macy and Walter Starcke. Idea, of course, is that the author's name is a boxoffice asset and should be played up.

Edmond O'Brien and Viveca Lindfors will get top billing as co-stars. Then will come the authors name, title of the play, names of Patricia Collinge and Vicki Cummings as featured players, then van Druten as director and Boris Aronson as designer.

Van Druten's record, one of the most successful among active author-stagers, goes back to "Young Woodley" in 1928 and includes such hits as "There's Always Juliet," "Distaff Side," "Old Acquaintance," "Voice of the Turtle," "I Remember Mama," 'Bell, Book and Candle," "King and I" (directed only) and last season's "I Am a Camera."

# BALLET THEATRE SOCK $58,600 IN 2D N.Y. WEEK

Ballet Theatre looks to come out well in the black in its current N. Y. engagement at the Met Opera House. Last week, in eight performances Tuesday through Sunday (30-5), at a $4 top, troupe grossed a sock $58,600. Week before, in six shows, it took in $41,400. Current and final stanza looks even better.

Friday evening (3), troupe broke the Met house record at a $4 scale, with over $8,700, and the next night, without a guest star, passed its own mark with a $9,000-plus take.

Troupe will offer its annual American Composers Night tomorrow (Thurs.), when for the first time four composers will conduct their own scores as guests, Aaron Copland on "Billy the Kid," Leonard Bernstein for "Fancy Free," Virgil Thomson for "Harvest According" and Morton Gould for "Interplay."

Following Sunday's (12) finale, troupe sets out on its longest tour to date, starting Oct. 14 in White Plains, and hitting possibly 100 cities before end of April. William Fields is booking.

## Prep Diaghilev Fest For Venice in 1954

To mark the 25th anni of the death of the noted ballet impresario, Serge Diaghilev, a Diaghilev Festival is being prepped for the summer of 1954 in Venice, where Diaghilev died in 1929.

Constance Hope, N.Y. publicist and manager, was in Venice this summer, and got municipal okay of the idea. Plan calls for various troupes with Diaghilev repertoire or dancers to participate. An international committee will be set up soon to prep details.

# Shakespeare Reading Co., With Top Stars, Mulled As Academy Fund-Raiser

A Shakespeare reading company, somewhat similar to Paul Gregory's "Don Juan in Hell" troupe, is planned as a fund-raiser for the American Shakespeare Festival Theatre & Academy to be established at Fairfield, Conn. Idea, suggested by Brian Aherne, would be to have top stars booked for one-night dates in readings of scenes from "Hamlet," "Taming of the Shrew," "Macbeth," "Merchant of Venice," etc.

Scheme was presented to the executive committee of the American Shakespeare Festival Foundation which is planning the Fairfield project, aimed as a U. S. edition of Stratford-on-Avon, and spearheaded by Lawrence Langner, co-director of the Theatre Guild. It's figured that one-nighter readings by guest stars would hold production costs to a minimum and enable top names to make occasional appearances between regular assignments.

"Don Juan in Hell," co-starring Charles Boyer, Cedric Hardwicke, Agnes Moorehead and Vincent Price (the latter succeeded Charles Laughton last week in San Francisco) has been a boxoffice cleanup for two seasons, mostly in one-night dates.

# STYNE MULLING NEW 'RILEY' MUSICAL TRY

"The Life of Riley," musical comedy which George Abbott scheduled for production several years ago and then dropped, is being mulled by Jule Styne. The latter supplied the songs for the show, with his collaborator at that time, Sammy Cahn, writing the lyrics and William Roos providing the book.

Styne reportedly is figuring on retaining the Roos story, originally titled "The Umpire's Daughter," but writing some new tunes and bringing in a different lyricist. He'd like to have the show staged by Abbott, who's providing a similar job on "In Any Language," the Edmond Beloin-Henry Garson comedy Styne and Abbott are co-producing, which is trying out on the road. Styne is also partnered with Leonard Key and Anthony B. Farrell in the revival of "Pal Joey," at the Broadhurst, N.Y.

# Plays Abroad

## Husbands Don't Count

London, Oct. 2.

Murray & Rossin, Ltd., production of comedy in three acts by Patricia Hollender, adapted from the French of Roger Ferdinand. Stars Dennis Price, Betty Paul. Directed by Andre Van Gyseghem. At the Winter Garden Theatre, London, Oct. 1, '52. $2 top.

| | |
|---|---|
| Ilena de Faucon | Betty Paul |
| Leon Lebrun | Dennis Price |
| Suzanne Lebrun | Winifred Shotter |
| Edouard de Faucon | Cyril Chamberlain |
| Mouton | Charles Hawtrey |
| Charles Lebrun | Peter Tuddenham |
| Madame Dubonnet | Ann Codrington |
| Professor Daudet | Elwyn Brook-Jones |
| Marie | Bette Vivian |

If plays are to be adapted from the French, they should at least have the originality and the Gallic interest created by an Anouilh or Andre Roussin. The old bedroom farce has more than had its day on this side of the Channel, and this newcomer can scarcely lift itself out of this category. It has some bright lines, saucy situations and, competent players, but the sum total depicts just average entertainment, with a moderate chance of success here and even less in the U. S.

Scene is a barrister's apartment in Paris, where he has just been seduced by his wife's best friend. He is not only conscience stricken, but appalled at the duplicity of women, suspecting that his wife's devotion may be an artful facade to screen similar infidelities. When his confession to both injured parties is only received with incredulous laughter, he becomes moody and withdrawn, sowing the seed of suspicion into the minds of all.

A psychiatrist is finally called in and convinces him that the truth is never believed, and that he must readjust his life accordingly. All this is carried off with some bright quips, being earnestly and commendably delivered by the cast. The play is aided by the spirited direction of Andre Van Gyseghem.

Betty Paul has little opportunity to display her provocative personality as the erring wife, with Dennis Price holding most of the stage as her kiss-and-tell partner in sin, a role that he embroiders with dignified relish. His wife is played with a demure, patronizing air by Winifred Shotter while the other husband is breezily handled by Cyril Chamberlain. Elwyn Brook-Jones gives best performance of the supporting characters as an ebullient "doctor" with a leaning to kleptomania. *Clem.*

## Zoe

Paris, Oct. 1.

Mireille Perrey & Maxime-Fabert production of comedy in three acts by Jean Marson. Staged by Christian-Gerard. Features Jean Marsan, Pierre Trabaud, Nicole Courcel, Paule Emanuele, Micheleine Gary, Jacqueline Jehanneuf. Sets, Blanche Van Parys and Robert Luchaire; costumes, Jeanne La Faurie. At Comedie-Wagram, Paris, Sept. 30, '52; $3 top.

| | |
|---|---|
| Zoe | Nichole Courcel |
| Anne-Marie | Paule Emanuele |
| Madeleine | Micheleine Gary |
| Chantal | Jacqueline Jehanneuf |
| Arthur | Pierre Trabaud |
| Louis | Jean Marsan |

"Zoe" is first hit of the new Paris season. A bright, saucy comedy, it is in for a long run here. French pix prospects are good and play might land on Broadway and London stages. Hollywood version is less likely, as moral censorship would intervene, but "Zoe" could be rearranged for an American pic. Author Jean Marsan, whose "In Four Corners" won the 1951 Tristan Bernard prize, plays a leading role in "Zoe" and registers as a good farce actor.

Play concerns two unmarried couples living together in a three-roomed flat. They are milliners and have a hat-making business in common. One day Louis brings Zoe home to stay while his girl, Madeleine, is away for a few days. Zoe is a farm-bred girl who has no inhibitions about love, but who has a passion for telling the truth, especially at the wrong moment.

When Madeleine, the domineering member of the group, returns, no one dares tell her why Zoe is there, and she concludes that Zoe is the mistress of the other male partner, Arthur, and complications set in. Both men are now in love with Zoe, but her frankness makes life impossible for the foursome and almost wrecks their business enterprise. In the end, she learns that while four may be company, five is a crowd, and goes away to leave the amorous quartet much as she found it.

Nicole Courcel makes the fantastic, illusion-smashing Zoe delightful, giving her adolescent innocence and charm. Acting of others also works to the play's advantage, as "Zoe" is a field day for the young company. Pierre Trabaud as Arthur; Jean Marsan as the embarrassed philanderer Louis; Paule Emanuele as the easy-going Anne-Marie, Arthur's girl friend, and Micheleine Gary, auburn-haired looker, as the dominating Madeleine, give crisp performances.

There is a good bit, too, by Jacqueline Jehanneuf, as the wild daughter of a millionaire, a spoilt darling who wants to see low-life and thinks she is seeing it when she turns up during one of the many non-martial rows caused by Zoe.

Christian-Gerard, expert comedy director, has staged the play with care, giving it proper pace and making most of both lines and situations. Set and costumes are only so-so, but suffice for comedy that needs no elaborate production.

Interesting experiment is the theatre's use of ear-phones for members of audience who speak only English. Of the 200 Comedie-Wagram seats, 18 are wired for the sound device, similar to that employed by the UN for international conferences. Service costs 200 francs (50c) and is proving popular. English version is spoken over the ear-phone system by Mrs. R. Dalton Hess and Desmond Finnerty, while play is in action. Translation is a running commentary on what is happening on the stage, plus dialog of big scenes. As the novel device has caught public attention, other Paris theatres will probably soon follow suit. *Curt.*

# Play on B'way

## An Evening with Beatrice Lillie

Edward Duryea Dowling production of revue in two acts (nine scenes). Stars Beatrice Lillie, Reginald Gardiner, features Eadie and Rack. Directed by Dowling; settings, Rolf Gerard. At Booth, N. Y., Oct. 2, '52; $6 top ($7.20 opening).

Having been put together as a strawhat touring package, "An Evening with Beatrice Lillie" turns out to be a natural for Broadway. With the comedienne as potent boxoffice draw, it's apparently set to continue indefinitely and certainly far beyond the originally announced six weeks. And on the basis of its obviously low operating nut it should prove a financial mopup.

The point of the show was evidently to give Miss Lillie a chance to do her repertoire of comic songs, mostly original material in satirical mood. That portion of the offering, comprising the entire second half, is what puts over the evening. The first half, including Reginald Gardiner, in his familiar imitations of inanimate objects and Miss Lillie in several sketches, is strong enough to provide a satisfactory leadup to the star's solo act.

For her song routine, Miss Lillie offers inimitable performance of "Rhythm," "Lesson with a Fan," "Not Wanted on the Voyage," "He Was a Gentleman," an infectiously demure treatment of a risque ballad called "The Zither," "Please Be Kind," "Maude," "Three Little Fishies," "Paree," "There Are Fairies at the Bottom of My Garden" and, as a begoff, "The Party's Over."

In the first half, the comedienne plays the gauche visitor backstage after a show, a deadpan boy hearing a pompous father's talk on the facts of life, and a sort of Dead End Kid maid driving her employer daffy, besides lampooning dramatic-blues singers in a number titled "Wind." Gardiner is m.c. and does his imitations of trains, ocean liners, lighthouses, buoys, etc., a bit about anesthesia, plus his familiar pantomimes of a symph conductor and a harmony vocal group.

Eadie and Rack (Eadie Howard and Howard "Rack" Godwin) supply listenable two-piano accompaniments, Xenia Bank and Florence Bray are competent supporting players in the sketches and John Philip sings "Come Into the Garden" as a comedy bit with Miss Lillie.

The show is in essence a kind of vaude or nitery presentation that happens to fit legit audience tastes and the peculiar economic of the contemporary Broadway stage. Its great asset is that in the second half it offers a great talent and personality in undiluted style, without chorus and production numbers, lesser performers or the usual stagewaits of the conventional revue form. It is, in a modified way, in the current pattern of solo shows and it has their merits of concentrating attention on the star and trimming production costs to a minimum. There are chances that the click of "An Evening with Beatrice Lillie" will cue somewhat similar efforts by other musical comedy or revue names. *Hobe.*

STEPHEN DOUGLASS
As Billy Bigelow in "Carousel"
Paper Mill Playhouse, Millburn, N. J.
Personal Representative
Jane Deacy

# Yiddish Play

## Detective Story (YIDDISH)

Jacob Jacobs presentation of drama in three acts by Sidney Kingsley; translated by Jacob Mestel. Stars Jacob Ben-Ami. Features Jacobs, Betty Jacobs, Leon Liebgold, Lily Liliana, Muni Serebroff and Charlotte Goldstein. Staged by William McFadden. At Parkway Theatre, Brooklyn, Oct. 5, '52; $2.40 top.

| | |
|---|---|
| Detective Dakis | Morris Krohner |
| Shoplifter | Robin Oliver |
| Detective Gallagher | David Dank |
| Detective Gallahan | Muni Serebroff |
| Mrs. Farragut | Betty Jacobs |
| Joe Feinson | Jacob Jacobs |
| Detective O'Brien | Mayer Shair |
| Detective Brody | Benny Adler |
| Endicot Sims | Samuel Gertler |
| Detective McLeod | Jacob Ben-Ami |
| Arthur Kindred | Jacob Frankel |
| Patrolman Barnes | Leo Shechtman |
| 1st Cat-Burglar | Leon Liebgold |
| 2nd Cat-Burglar | Sam Josephson |
| Dr. Schneider | Isaac Arco |
| Lt. Monoghan | David Popper |
| Susan Carmichael | Lily Liliana |
| Miss Hatch | Thelma Jacobs |
| Mr. Pritchet | Jacob Mestel |
| Mary McLeod | Charlotte Goldstein |
| Tami Giacopetti | Morris Tarlowski |
| Lady | Rose Greenfield |

The Parkway Theatre, Brooklyn's Yiddish legit house, opened its fall season of repertory with a socko version of Sidney Kingsley's legit-film hit, "Detective Story." Production, sparked by Jacob Ben-Ami's standout performance in the lead role, should help win back some of the Yiddish theatre's waning audience.

The Kingsley drama loses little in the lingo switch. It remains a sharp, terse and exciting theatre piece, that grips from opening to the tense, emotional windup. Jacob Mestel, who translated, stuck close to the Kingsley pattern and the lines come across with the same impact as in the original. Mestel didn't over-extend himself in the translating chore so when words and/or lines defy a Yiddishism, he keeps it in the English dialog. It helps sustain pace.

In the role of Detective McLeod, created on Broadway by Ralph Bellamy and essayed on the screen by Kirk Douglas, Ben-Ami displays top thesping technique. His insight into the McLeod characterization reveals a strong sense of theatrics which projects for payoff effect. Scenes in which he is torn between his first compromise of principle or shutting his wife out of his life, are packed with emotion. In these sequences, the wife, played by Charlotte Goldstein, complements him excellently.

Robin Oliver lifts the show out of its sombre mood with a standout portrayal of the shoplifter. Part is a showpiece and Miss Oliver gets the most from it. The young lovers, Jacob Frankel and Lily Liliana, add a tender quality to the two-fisted drama, and Leon Liebgold stands out in his flashy portrayal of the 1st Cat-burglar. The squadroom detectives are all okay, as are other players in bit parts.

Director William McFadden keeps the show moving at a high-powered pace. The one-set squadroom relays the mood of the drama effectively. *Gros.*

## G&S $9,700, New Haven

New Haven, Oct. 7.

Breakin of the Martyn Green Gilbert & Sullivan troupe at the Shubert last week (1-4) pulled only fair biz on top scale ($4.20) ducats, but sold substantially on the lesser tariff seats. Five performances grossed approximately $9,700.

Heavy advance this week on the Margaret Sullavan preem of "Deep Blue Sea" (8-11). Next week gets opening of Van Heflin in "The Shrike" (15-18) and a full week of "Gentlemen Prefer Blondes" is set for Oct. 20-25. "Jane" (Edna Best) is due Oct. 30-Nov. 1.

# Play Out of Town

## Gilbert & Sullivan

New Haven, Oct. 2.

S. M. Chartock production of Gilbert & Sullivan repertory. Features Martyn Green, Robert Rounseville, Ella Halman, Joseph Macaulay, Lillian Murphy, Frank Rogier, Robert Eckles, Dorothy MacNeil, Earl William, Mary Roche, Radley Flynn, Glynn Hill. Staged by Chartock; musical director, Lehman Engel; settings, Ralph Alswang; costuming, Peggy Morrison; assistant conductor, Eugene Kusmiak; production consultant, Martyn Green. At Shubert, New Haven, Oct. 1, '52; $4.20 top.

Added cast members: Mary Louise Beatie, Dolores DePuglia, Helen Dodge, Grace Lang, Sheila Matthews, Eileen Moran, Shirley Pringle, Rita Schoen, Catherine Currie, Bonnie Grevatt, Jan Newby, Athena Rappas, Gloria Sacks, Jeanne Schlegel, Helen Whitfield, Dan Kaplan, Don La Mon, Ray Morrisey, Feodore Tedick, Vincent Henry, Anthony Cerami, Michael Rich, Ken Smith, John Dorrin, Herbert Estrow, Roger Franklin, Irl Mowry, Bill Nuss, Ralph Patterson, Stanley Propper.

### THE MIKADO

One of these days they'll probably change the billing to read Gilbert & Sullivan & Martyn Green. This eminent Savoyard has been prominently identified with G & S repertory so long, that it comes as no surprise that he is adding another feather to his cap as he strikes out more or less on his own as head of this newest troupe of exponents of the celebrated operettas.

Offering only "Mikado" and "Pirates of Penzance" on its stand here, company will add "Trial By Jury" and "Iolanthe" in Boston prior to the Broadway opening Oct. 20. Assertedly an attempt to establish a competent American company of G & S artists, this venture hits a high mark of quality. On basis of its opening here, troupe gives every indication of meeting whatever exacting requirements may be demanded by fans of these classics. Productions as a whole merit the enthusiastic response they drew.

As the perennial Ko-Ko, probably the most popular role in his repertory, Green brings to the part the polish acquired from developing the characterization over a quarter of a century. His remarkable rendition of rapid-fire tongue-twisters continues to be a highlight in his performance.

Robert Rounseville is in good voice as Nanki-Poo and he teams well with Lillian Murphy, who offers charm and excellent singing as Yum-Yum. Ella Halman's contralto adds authority to the role of Katisha, and Robert Eckles does well in the comic Poo-Bah assignment. Joseph Macaulay offers a stirring impression of the Mikado histrionically, but has a tendency to thicken up on enunciation of lyrics. Frank Rogier, Mary Roche, Dorothy MacNeil, Radley Flynn are other principals who add competent support.

### PIRATES OF PENZANCE

Usually preceded by the curtain-raiser "Trial By Jury," "Pirates" makes an entertaining, if not a full, evening of diversion.

As in "Mikado," performances again carry a stamp of high skill with emphasis, however, being reallocated among the troupers. Green approaches the relatively minor role of General Stanley with customary finesse, while others of the cast, notably Dorothy MacNeil, as Mabel, and Macaulay, as the Pirate King, take on sturdier assignments competently. Miss MacNeil is particularly good in coloratura. Rounseville again displays a fine tenor as Frederic; Ella Halman scores as the Pirate Maid, and Robert Eckles registers chuckles as the Police Sergeant. Frank Rogier again comes through with good support, and similar comment applies to Mary Roche, Lillian Murphy and Shirley Pringle.

In both presentations, ensemble singing is effective and the conducting of Lehman Engel adds considerable impetus to the proceedings. Productions are staged efficiently and, while not elaborate on sets and costumes, are nevertheless pleasing to the eye. *Bone.*

# Legit Follow-Ups

## Paint Your Wagon (HARTMAN, COLUMBUS)

Columbus, O., Oct. 7.

"Paint Your Wagon," the Alan Jay Lerner-Frederick Loewe musical play, auspiciously began its national trek here last Thursday (2), with Burl Ives, the folk-singer, carrying the role created by James Barton in the Broadway production last season. The musical, originally produced in New York by Cheryl Crawford, is being presented on tour by Wolfe Kaufman and John Yorke, respective press-agent and company manager for the original edition.

Limited rehearsal time here made for a rocky first night, but by the second performance (the

(Continued on page 78)

## SHIPLEY SUCCEEDS LATE G. GABRIEL'S PREZ POST

Joseph T. Shipley, of New Leader and radio station WEVD, New York, was elected president of the N. Y. Drama Critics' Circle at a special meeting yesterday (Tues.). He succeeds Gilbert Gabriel, of Cue mag, who died recently. Shipley was formerly vice-president of the group.

Walter F. Kerr was elected vice-president, while Thomas H. Wenning, of Newsweek, and George Freedley, curator of the theatre collection of the N. Y. Public Library, were reelected treasurer and secretary, respectively. Rosamund Gilder, U. S. representative on the International Theatre Organization of UNESCO and former editor of Theatre Arts mag, was voted an honorary member of the Circle.

## Albany Playhouse Sold; Slows Atterbury Stock

Albany, Oct. 7.

The Playhouse Bldg., local landmark since 1815, and a theatre since 1920, and housing a stock operation by Malcolm Atterbury the last five years, was sold last week to Harry Bernstein for parking lot use. Bernstein, who operates a successful adjoining lot, almost closed for the Playhouse in July.

Atterbury is now dickering for a lease on the uptown Colonial, closed a year now. A 900-seater, it has been used for stock, vaude and films. If Atterbury gets it, he'll open his first production there about Nov. 12.

He and wife (Ellen Hardies) purchased the old Capitol Theatre from the late W. W. Farley in 1946 for $70,000. They remodeled the structure, originally designed as a Presbyterian church by Phillips Hooker, at a cost of $150,000.

Appeal last spring for $55,000 met with many small public donations, but only a fraction of the total was received.

The Shuberts operated the Capitol for a decade on lease. Variety and other policies, including burlesque, boxing, wrestling and roller skating, were tried before Atterbury relighted.

## Slavenska-Franklin Co. Starts Tour in Quebec

The recently-formed Slavenska-Frederic Franklin Ballet Co., which had a successful season touring the strawhats last summer, opened its first regular fall season with a date at Quebec Monday (6). Because of heavy advance sale, the local management skedded an extra matinee to precede the original evening date.

Troupe, with Alexandra Danilova as guest ballerina in addition to Miss Slavenska and Franklin as stars, will play a fall season of nine or 10 weeks. In January, it will start a winter tour of 20 weeks.

Charles E. Green, prez of Consolidated Concerts Corp., is booking manager, and Dr. Kurt Neumann, Miss Slavenska's husband, is company director. Fred Schader is handling press.

Troupe comprises 21 dancers and carries an orch of 11. Repertoire includes "A Streetcar Named Desire," with choreography by Valerie Bettis to a score by Alex North.

## Collin's Terp Tour

Janet Collins & Co. dance attraction is doing a month of concerts in October before the dancer rejoins the Met Opera for its season. About 20 dates have been set up by Humphrey Doulens, booking for the Coppicus, Schang & Brown division of Columbia Artists Mgt.

Miss Collins, chief ballerina at the Met, and first Negro ever to get a lead spot at the opera emporium, is assisted by three performers, drummer Ted Benedict, pianist Kenneth McGuire and vocalist Fred Thomas. They present Creole, Negro, Hebraic and ballet dance forms, with choreography staged by Miss Collins.

Tour opened last week in Westfield, N. J. Miss Collins plans another tour, on the Coast, in May, after the Met's spring tour.

**Theodor Uppman,** who created the title role of "Billy Budd" in the opera in London last season, will sing the same part in the first of the opera series presented on NBC-TV Oct. 19.

# Chicago B.O. Still on Healthy Side; 'Fourposter' $25,600, 'Dolls' $37,300

Chicago, Oct. 7.

Business slumped a bit the past week, but all entries are still on the healthy side. "Stalag 17," although down slightly from the previous week, is getting a heavy advance mail order. "Guys and Dolls" is hammering the "last five weeks" theme in ads, and biz is holding well.

"The Fig Leaf" opens at the Selwyn tomorrow (Wed.). "Gigi" is set for a Nov. 3 session at the Harris. Great Northern gets "A Tree Grows in Brooklyn," starting Nov. 10.

**Estimates for Last Week**

**"Fourposter,"** Blackstone (2d wk) ($4.20; 1,534). Continues to shine with $25,600.

**"Guys and Dolls,"** Shubert (33d wk) ($6; 2,100). Still strong with $37,300.

**"I Am a Camera,"** Harris (3d wk) ($4.40; 1,000). Lush $18,200.

**"Stalag 17,"** Erlanger (5th wk) ($4.40; 1,334). A very healthy $17,500.

# 'Language' $10,700, 'Berny' 13½G, Hub

Boston, Oct. 7.

Hub legit season is moving along nicely, with three newcomers bowing in last night Monday (6). They are "Jane" at the Colonial, "Paris '90" at the Majestic and a Gilbert & Sullivan troupe at the Shubert. Two newcomers are slated for next week (13), "A Tree Grows in Brooklyn" at the Opera House and "Deep Blue Sea" at Plymouth, each skedded for two weeks.

**Estimates For Last Week**

**"Bernardine,"** Wilbur (2nd wk) ($3.60-1,200). Wound two-weeker with okay $13,500. House currently dark.

**"In Any Language,"** (Plymouth) (2d wk) ($3.60; 1,200). Not too good at $10,700 for final week. House currently dark.

# 'MOON' HEFTY $21,500, 'BELL' $15,500, FRISCO

San Francisco, Oct. 7.

"Nina," with Edward Everett Horton, Martha Linden and Christopher Plummer, under the aegis of producer Randolph Hale, opens tonight (7) at the Alcazar. Show is scaled to $3.60.

**Estimates for Last Week**

**"Moon Is Blue,"** Alcazar (2d wk) (C-$4.20; 1,157) (David Niven, Diana Lynn, Murray Hamilton). Hefty $21,500 (previous week, a fine $19,500).

**"Bell, Book and Candle,"** Geary (1st wk) (D-$4.20; 1,550) (Joan Bennett, Zachary Scott). Fair $15,500.

**"Don Juan in Hell,"** Curran (2d wk) (D-$4.20; 1,758) (Charles Boyer, Vincent Price, Cedric Hardwicke, Agnes Moorehead). Sock $39,000 (previous week, husky $33,500).

# 'Okla.' Slim $18,800 In Eighth Visit to Pitt

Pittsburgh, Oct. 7.

Legit season got off to a somewhat wavering start last week at the Nixon, when "Oklahoma" came back for the eighth time and did only $18,800, the slimmest gross in all the years it's been stopping off here. General feeling was that Theatre Guild made a mistake in charging the old price again, $4.55 ($3.50 base and 30% taxes) and could have done much better at a scale reduced over that of past engagements.

Another returnee current in "Mister Roberts," then "Gigi," "Constant Wife" and "Top Banana" in a row, which should really put the steam under the new season.

## 'BAGELS' 18G, TORONTO

Montreal, Oct. 7.

"Bagels & Yox" did a near $18,000 at Her Majesty's Theatre last week, with the 1,704-seater scaled to $3.94.

Biz was given an extra boost during the week by four theatre nights sponsored by local charities.

MAN FRIDAY
AVAILABLE
Legit — Radio — Film
Box V-5687, Variety
154 West 46th St., New York 36

## French, Schang Again Head Col Artists Bureau

Ward French was reelected chairman of the board and Frederick C. Schang, Jr., was reelected president of Columbia Artists Mgt. at last week's (2) annual meeting.

Vice presidents re-pacted were Walter Brown, Kurt Weinhold, Andre Mertens, Robert Ferguson, Horace Parmalee, Bruno Zirato and William Judd. Ruth O'Neill was elected vice-president and treasurer, and Ralph F. Colin, secretary.

# 'PACIFIC' $56,000 IN SACRAMENTO STANZA

Sacramento, Cal., Oct. 7.

Road company of "South Pacific," starring Janet Blair and Webb Tilton, grossed just over $56,000 last week at the 4,444-seat Memorial Auditorium here last week.

Musical is splitting the current week between Richmond and Berkeley, Cal., and plays all next week in Portland.

# 'Madam' Modest $31,900 For St. Paul Stanza

St. Paul, Oct. 7.

"Call Me Madam," with Elaine Stritch and Kent Smith top-featured leads, grossed a modest $31,900 last week at the 3,000-seat Auditorium here. That represented somewhere around an even break for the Leland Hayward production.

Musical, with songs by Irving Berlin and book by Howard Lindsay and Russel Crouse, plays the Wisconsin Theatre, Milwaukee, this week and the American, St. Louis, next week.

# Skinner 13G, Toronto

Toronto, Oct. 7.

With top notices, plus an opening night sellout, Cornelia Otis Skinner in "Paris '90" grossed a good $13,000 last week, with Royal Alexandra, 1,525-seater scaled at $3.50 top with tax.

Piece is current at the Plymouth, Boston, for two weeks, then embarks on 24-week coast-to-coast tour.

## 'Leaf' 12G, St. Louis

St. Louis, Oct. 7.

"The Fig Leaf," starring Ernest Truex and Sylvia Field, wound up Sunday (5) with a fair b.o. score at the Empress Theatre after a mild teeoff. The scale has been upped 50c. to a $2.50 top and an estimated gross of $12,000 was hung up. "The First Lady," with Ilka Chase, is current.

The American Theatre tees off its 1952-53 season Monday (13) with a two-week stand of "Call Me Madam," with the house scaled to $5.50.

## 'NINA' 5,000, SEATTLE

Seattle, Oct. 7.

Showgoers like to mull it over and decide slowly, it would seem, for "Nina," a quickie-booked show, didn't jell at the Metropolitan (Becket Enterprises). House seats 1,500 and was scaled to $3.75.

Though Edward Everett Horton was in the lead, b.o. wasn't there, show doing around $5,000.

# 'ROBERTS' SO-SO 19G IN ONE-NIGHT STRING

Harrisburg, Oct. 7.

The touring "Mister Roberts" just about got by last week, with a total take of slightly over $19,000 for an eight-performance string of one-nighters. Thomas Heggen-Joshua Logan play opened the string Monday night (29) with $3,300 at the Broadway, Kingston, N. Y.; played Tuesday night (30) to $3,500 at the Majestic, Perth Amboy; had two performances Wednesday (1) for $6,300 at the Lincoln, Trenton; played Thursday night (2) to $2,900 at the St. James, Asbury Park, N. J.; had a lean Friday night (3) for $1,400 at the Rajah, Reading, Pa., and finaled with two sad showings Saturday (4) for $1,167 at the Shrine Mosque, Harrisburg.

Leland Hayward production, with Tod Andrews as star, is at the Nixon, Pittsburgh, all this week and plays a three-stand string next week between Bradford, Pa., Rochester and Buffalo.

# 'Cuckoo' OK 21½G For Philly Preem

Philadelphia, Oct. 7.

Theatre-starved Philly gave a hefty response to the season's initial straight play, "Time of the Cuckoo," which preemed at the Walnut under joint Theatre Guild and American Theatre Society auspices.

Discounting "Good Night, Ladies," which clocked up four profitable weeks at the Erlanger, season has had the slowest start here in over a decade, with only four productions listed for the month of October: "Top Banana," which returned last night (6), to the Shubert; "The Suspects," due at the Locust, Oct. 13; "Climate of Eden," Locust, Oct. 27, and return of "Gentlemen Prefer Blondes," Shubert, Oct. 27.

**Estimates for Last Week**

**"Time of the Cuckoo,"** Walnut (1st wk) ($4.55; 1,340). Nice notices plus Shirley Booth strength brought in a tasty $21,500.

**"Good Night, Ladies,"** Erlanger (4th wk) ($3; 1,880) Town flooded with two-for-ones, plus steady ad campaign, kept this one alive. Plenty profit at $10,300.

# IVES-'WAGON' 10G FOR 4 IN COLUMBUS GETAWAY

Columbus, O., Oct. 7.

Touring production of "Paint Your Wagon," with Burl Ives as star, opened here, doing nearly $10,000 in four performances at the Hartman last Thursday-Saturday (2-4) against terrific competition. Musical opened against Hildegarde at the Deshler-Wallick Hotel, plus a GOP rally. Friday night (3) Adlai Stevenson spoke at an evening rally and Saturday (4) there were 70,000 at Ohio State U. Stadium for a grid game. Top was $5, including tax.

Next backing at the Hartman is "Call Me Madam," due in week of Oct. 27.

# 'Jane' Fair $7,500 for 4 In Hartford Teeoff

Hartford, Oct. 7.

New Parsons garnered a fair $7,500 with "Jane" in four performances Thursday through Saturday (2-4). It was the first of a nine-week subscription series for the house, which was scaled at a $4.20 top.

"Dial 'M' For Murder," starring Maurice Evans, gets its first American showcasing at the house Thursday-Saturday (9-11) as second play of the subscription series.

# Show Finances

"THE FOURPOSTER"
*(As of Aug. 30, '52)*

| | |
|---|---|
| Original investment | $40,000 |
| Production cost of original edition | 39,602 |
| Production cost of touring company | 19,218 |
| Total gross for last seven weeks in N. Y. | 77,374 |
| Total gross for six weeks on tour | 142,189 |
| Profit for last seven weeks in N. Y. | 1,931 |
| Profit (over production cost) for six weeks on tour | 7,668 |
| Total profit to date | 127,107 |
| Bonds and deposits | 9,750 |
| Sinking funds | 15,000 |
| Dividend paid Aug. 30 | 20,000 |
| Total distributed profit to date | 100,000 |
| Balance available for future distribution | 2,357 |

# B'way Off a Bit, Hurt by Holiday; Lillie Gets Raves, Sellout 11G (4), 'Wish' Sock $51,800, 'Pickwick' $12,800

Attendance generally eased a trifle on Broadway last week, although the average against potential capacity was slightly higher. Jewish holiday Sunday and Monday (28-29), coupled with the early curtain at most shows the latter night, apparently hurt business a bit, but trade picked up rapidly thereafter and reached bonanza proportions Friday night and Saturday (3-4).

**The total gross for all 14 shows last week was $413,200, or 84% of capacity. Week before last the total for all 13 entries was $396,900, or 81%, compared with the previous week's $382,300, or 82%, for 13 shows.**

**A year ago last week the total for all 15 offerings was $438,800, or 85% of capacity, a rise of 5% over the week before.**

Last week's sole opening, "An Evening with Beatrice Lillie," drew solidly enthusiastic notices and went clean at its first four performances. The engagement has already been extended indefinitely beyond the originally scheduled six weeks. "Mr. Pickwick" leveled off in its second full week and is a questionable run prospect unless it registers a sharp pickup.

This week brings two openings. "Sacred Flame," due last night (Tues.), and "In Any Language," slated for tonight (Wed.). At the moment, next week's scheduled openings include "Bernardine," "Buttrio Square," "Gambler," "Millionairess" and "Time of the Cuckoo."

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).*

*Other parenthetic designations refer, respectively, to top prices; (*indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

**"Evening With Beatrice Lillie,"** Booth (1st wk) (R-$6; 900; $24,500) (Beatrice Lillie, Reginald Gardiner). Opened Thursday night (2) to unanimous raves; first four performances went clean, grossing about $11,000, and show is virtually sold out for the entire scheduled six weeks, but will continue indefinitely.

**"Fourposter,"** Barrymore (50th wk) (C-$4.80; 1,060; $24.996) (Betty Field, Burgess Meredith). Nearly $16,000 (previous week, $18,400).

**"Guys and Dolls,"** 46th St. (98th wk) (MC-$6.60; 1,319; $43,904). As usual, $44,000.

**"King and I,"** St. James (80th wk) (MD-$7.20; 1,571; $51,717). Over $51,200 (previous week, $51,700).

**"Male Animal,"** Music Box (23d wk) (C-$4.80; 1,012; $25.903) (Elliott Nugent, Martha Scott, Robert Preston). Nearly $18,800 (previous week, $19,300).

**"Moon Is Blue,"** Miller (83d wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Over $12,000 (previous week, $12,300).

**"Mr. Pickwick,"** Plymouth (3d wk) (CD-$4.80; 1,063; $29,019). Over $12,800 (previous week, $12,200).

**"Mrs. McThing,"** Morosco (26th wk) (C-$4.80; 912; $23,400) (Helen Hayes). Over $20,100 (previous week, $19,600 for seven performances).

**"New Faces,"** Royale (21st wk) (R-$6; 1,035; $30,600). Almost $28,900 (previous week, $29,800).

**"Pal Joey,"** Broadhurst (40th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Over $37,500 (previous week, $39,900).

**"Point of No Return,"** Alvin (38th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $24,700 (previous week, $26,400).

**"South Pacific,"** Majestic (181st wk) (MC- $6; 1,659; $50.186) (Martha Wright, George Britton). Almost $45,300 previous week, $49,800).

**"Top Banana,"** Winter Garden (45th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). Approached $39,100 (previous week, $39,800); closed Saturday night after 356 performances, and is touring; production has just about broken even on the run so far.

**"Wish You Were Here,"** Imperial (15th wk) (MC-$7.20; 1,400; $52,080). Nearly $51,800 (previous week, $52.200).

**OPENING THIS WEEK**

**"In Any Language,"** Cort (C-$4.80; 1,056; $27,700) (Uta Hagen). Jule Styne-George Abbott production of Edmund Beloin-Henry Garson comedy, opens tonight (Wed.).

**"Sacred Flame,"** President (D-$3.60; 300; $7,000). Anthony Parella revival of Somerset Maugham play; opened last night (Tues.).

# 'Jollyanna' $46,200, 'Affairs' 12G, L.A.

Los Angeles, Oct. 7.

Civic Light Opera Assn. wound its best year Saturday, grabbing $46,200 on the fourth and final week of "Jollyanna" to give the CLO a gross of $2,115.000 for its 23-week season. Boosting the total was the $224.200 racked up by Judy Garland in a four-week vaudate that preceded the regular season of musicals.

As expected, "South Pacific" led the parade with $324.694 in six weeks, followed by "Call Me Madam" with $267,500 in five frames. "Song of Norway" registered $207.520 in four and "Jollyanna" brought up the rear with $191,000 in four frames.

Town's other offerings last week failed to generate the expected boxoffice enthusiasm.

**Estimates for Last Week**

**"Affairs of State,"** Carthay Circle (1st wk) (1,518; $2.40). Despite rave notices, Henry Duffy's new pop price legit policy got off to a slow start after its Tuesday (30) opening. The $12,000 on the first six performances is around break-even point.

**"Country Girl,"** Biltmore (1st wk) (1,636; $4.20). Theatre Guild subscriptions provide the bulk of the gross and solid reviews failed to spur much interest for the initial frame; $15,750, which is below the break level.

**"Jollyanna,"** Philharmonic Aud (4th wk) (2,670; $4.80). Finaled with $46.200 for $191,000 on four weeks, poorest of the Civic Light Opera offerings. No decision on the show's future, but it probably will be shelved rather than taken to N. Y. as originally anticipated.

# 'Blondes' Mild $24,100 For 7 in 2-City Stand

Buffalo, Oct. 7.

"Gentlemen Prefer Blondes," with Iva Withers in the Carol Channing part, drew a mild $24,100 total last week in a seven-performance split between Hamilton, Ont., and here. The musical started with $9,000 for two performances Monday-Tuesday (29-30) at the Grand, Hamilton, and added $15,100 in five shows Wednesday-Saturday at the Erlanger here.

Show splits this week between Rochester and Hartford, and does a three-way split next week between Worcester and Springfield, Mass., and Providence.

CAB CALLOWAY
Sportin' Life in "PORGY and BESS"

"To see the transformation in Cab from a man who spent all of his theatrical life in front of a microphone to the acting job he does as Sportin' Life is really remarkable. Calloway plays the role with all the incredible body motion and energy that made him famous, but with a sly, malicious undertone of evil that is one of the best pieces of acting in the whole production."—Don Cook, N. Y. Herald Tribune.

Opening Oct. 9—Stoll Theatre, London, Eng.

# Literati

### De Graff Retiring

Robert F. de Graff, who founded Pocket Books, is retiring as chairman of the board, but will continue as a director of the company.

With Simon & Schuster, de Graff founded Pocket Books in 1939, after heading Garden City Publishing Co. and Blue Ribbon Books.

### Financial-World Anni

Financial-World, marking its 50th year of publishing, had its biggest issue ever (148 pages) on Oct. 1. Weekly has been under continuous direction of Louis Guenther, publisher of the mag since its bow in October, 1902.

Golden anni issue includes features by stock exchange prexles, reviews of the financial record of the half-century, forecasts of investment trends, surveys of leading industries, charts, graphs, etc., as well as greetings from Gen. Eisenhower, Gov. Stevenson, President Truman, et al.

### Give-&-Take On Tax

Politico give-and-take anent the Presidential candidates' incomes has focused attention on Gen. Eisenhower's take in 1948 from sale of rights to his memoirs, "Crusade in Europe," for a figure estimated at between $500,000 and $1,000,000. Ike had sought advice from the Treasury Dept., which said he was only liable for a 25% capital gains tax, since he was an amateur writer. A professional writer would have to pay roughtly 80% on a transaction of that size.

In 1950 Congress revised the revenue code to limit "capital assets" to exclude "a copyright; a literary, musical or artistic composition" created by a taxpayer. Kathleen Winsor, involved in a literary tax case, was not tripped up by the '50 amendment, because the latter had been made non-retroactive.

Professional writers are permitted to spread income over a period of time equal to the time they spent working on the opus, privided it took at least 18 months to do. Theory is that if it takes five years to do a book, it shouldn't be taxed like the income from a single year's work.

### 'Theatre Tonight'

"Theatre Tonight," by Luke Cosgrave (House-Warren; $5) is a story of Cosgrave's (you've seen him in many pictures) adventures with a midwest rep show. Hardly ever playing a big town, let alone a city, he played to the Mormons and farmer immigrants of Utah, Arizona, Kansas, Ohio, California, traveling by horseback, wagon and later with T-model Fords, one for scenery and the other for the troupe. Traveling over mountains, going through floods and deserts, always in the red, but he stuck to it because he was a real trouper.

In one small rep show, James Cruze was a member. He didn't stay long and when he became a big director in Hollywood, he didn't forget his old friend Cosgrave and sent for him to come to Hollywood. He never did become a star, or even a feature player, but just was a good actor playing anything he was asked to play. He typifies the "little guy" who has helped show biz more than it helped them; for without the Luke Cosgraves we wouldn't have any show biz. They kept the road open and even with the crude performances given by the rural rep shows, it planted a love for entertainment in the hearts of the people. Their offspring are now the theatre ticket buyers.

Oldtimers reading this book will recall their own pioneering days, while the youngsters will realize how much tougher it was in the old days. (And show biz is plenty tough today, brother.) "Theatre Tonight" belongs in your theatre library! *Joe Laurie, Jr.*

### TV Scripters' Guide

"TV Writer's Guide," by Margaret R. Weiss (Pellegrini & Cudahy, $3.95), should be helpful for neophytes trying to break into the tele medium. It's an anthology of 19 telecast scripts in the various formats, which serve as models of successful TV scribbling. Tome includes: the one-hour adaptation (Joseph Cochran's version of Henry James' "The American" for "Philco TV Playhouse"); half-hour suspense original (Joseph Ruscoll's "The Creeper" for "The Web"); half-hour situation comedy (Barbara Booth's original for "The Laytons"); a Margaret Paige dramatic sketch for the Earl Wilson show; Jack Raymond's musical continuity for the Sammy Kaye series; Steve Carlin's script for "Rootie Kazootie"; Reuven Frank's news roundup for "Camel News Caravan"; Jack Weinstock - Willie Gilbert collaboration for the "Tom Corbett" Space show; commentary fora public service film by Arthur M. Schlesinger, Jr., and 10 sample commercials (live, animated and film).

There are brief chapters on breaking into vidscripting, marketing, copyright laws, the kind of material producers want, tools of the craft, etc. Intros to sample scripts cover the special requirements of each type of program. *Bril.*

### Religioso Hypo

Religious book publishers are taking a page from the pocket editions and adding color and inexpensive paperbacks to their lists. W. F. Moore, head of the Christian Booksellers Assn., said the publishers are putting out 35c sellers that convey a message set in modern times. Most of the new editions are being sold in religious bookstores.

In addition to the new trend in this field, editions of the Bible are being shown in bright red, navy and brown, as well as the traditional black.

### CHATTER

Joseph I. Richman launched a public relations-publicity course for Long Island U.

Harriet Pilpel, femme lawyer in the office of Morris Ernst, is coauthor of "Marriage and the Law."

Grossinger's gets the book treatment under the title, "Waldorf in the Catskills," published by Sterling.

Fred Vanderschmidt resigned as chief European correspondent of Newsweek, to become exec editor of Quick.

"Fireside Book of Favorite American Songs," edited by Margaret B. Bondi, to be published by Simon & Schuster Dec. 5.

J. C. and Helen Furnas are spending at least five months in South Africa to line up a series of magazine pieces and at least one book.

Tess Williams, press editor of Seventeen mag, returned Monday (6) on the Caronia after a three-month vacation and honeymoon in Europe.

Herman G. Weinberg, foreign film subtitle writer, sold his translation from the French of an essay on painter Berthe Morisot to Gentry mag.

Exhibition of 16 woodcuts by Norman Kent, art editor of True magazine, is currently being shown at the Casa Americana in Barcelona, Spain.

Ned Pines, publisher of Popular Library (reprints), See and Real mags, has bought Screenland and Silver Screen. No changes in policy or personnel contemplated.

Trader Vic Bergeron, w.k. for his Trading Posts in 'Frisco and Oakland and for two food drink books, has his "Kitchen Kibitzer," cookbook for men, off the Doubleday presses.

John T. Winterich, who is editing the new American Writer, official organ of the Authors League of America, will have his first issue out under date of Oct. 1. It's free to all members. Print runs around 8,000.

Norman Reader, French Government Tourism ad-pub chief, to Miami Beach to set up "Cafe de la Paix," to be operated at Sea Island Hotel by French travel groups during annual convention of American Society of Travel Agents, Oct. 20-24. The '51 convention in Paris was a record-breaker.

Cornelius Vanderbilt, Jr., now in New York at his mother's house, took time out from editing and cutting his two lecture films, "Europe Today" and "Germany Bounces Back," to put out another issue of his cuffo newsletter, Vagabonding With Vanderbilt. He received 300 letters asking him why he doesn't put it out on a paying basis.

## Hartford Fete

Continued from page 55

top names in classical field. Hartford Symphony orchestra, under George Heck and Moshe Paranov, had a featured spot here. Andre Kostelanetz guest-conducted the symphony in a brace of four tunes with which he is associated. His programming here was excellent. Composer-conductor Leroy Anderson was also on hand to guest conduct and the piano team of Whittemore & Lowe and Jane Froman helped round out a firstrate program.

Heaviest draw and sloppiest arranged was the popular music night Friday (3). Two-and-a-half-hour show contained excellent talent but was laid out badly. As a gesture of cooperation with disk jockeys, Warren S. Freeman, RIAA liaison man for this show, arranged for individual turntable mikemen to intro each talent. An offstage voice introed each platter spinner. This combined with the self-commercial, each gave before bringing on the talent, added to the stage wait.

On the bill were Toni Arden, Eileen Barton, Tony Bavaar, Stan Freeman, Benny Goodman Quintet, Bill Hayes, Bill Kenny & the Ink Spots, and Cindy Lord. Mitch Miller gave a spiel on behalf of the record industry. Saturday was windup day for the festival. It was kiddies day and featured Bozo the Capitol Clown, Tom Glazer and Frank Luther.

Promotional work included the use of 40 spot transcriptions by that number of talent personnel bringing to the public attention the festival. These were aired over the local stations.

One incident that resulted because of the festival was the withdrawal of Patti Page from the bill of the State Theatre Saturday and Sunday (4-5) because of the fear that the week-long showing would milk the house of any audience. Bill Kenny and the Ink Spots were booked as replacements.

In lining up the program for the week, no one was booked who was skedded to appear in this area during or immediately after the festival. Patti Page wasn't asked for that reason to participate in the festival. She's been rebooked for the State for next week.

## N.Y. Philharmonic

Continued from page 55

tain the 20% involved. So orchestra's tax gain for last season ran to about $65,000. This season, gain from the tax lifting will run to about $80,000.

Second windfall came last week when the symph got a commercial sponsor (Willys-Overland Motors) for its Sunday afternoon CBS broadcasts, for the first time since the '48-'49 season, when Esso was the sponsor. For the last three seasons, orch's Sunday airings have been sustaining.

Gain to the Philharmonic from the new sponsorship won't be nearly as large as supposed. Where the organization received about $90,000 annually from its sustaining setup, this season it will get about $125,000, or only $35,000 additional. The $125,000 from the current sponsor doesn't match the 200G the orch received in '49-'50 as its share from Esso.

The orchestra players, in addition to management, will gain, of course, with an extra $26.45 to each man for every broadcast, or about $750 extra for the 28-week season.

Orch hasn't raised its ticket prices, unlike some other N.Y. musical organizations, like the Met Opera, its top still being $4.25 for Thursday-Friday concerts and $3 for Sundays.

## Italo Filmites

Continued from page 5

on widespread U. S. distributor hesitancy to give full support to the idea of dubbed films. IFE has been approached by several companies to make a joint distribution deal, but nothing has jelled, Gualino said. If and when IFE gets going in distribution, Lux Films will probably be closed down since "it wouldn't be commercially wise to have several Italian outlets." Separate outfit will be organized to handle IFE distribution.

De Pirro said the Italo government had been reluctant to re-invoke Article X of the Itailan film law which sets rental ceilings. Action had been taken only when it was found the U. S. distribs and Italian exhibs had found it impossible to get together on a voluntary agreement. He added that the moment an understanding is reached, the government would let the law lapse.

Gemini explained that talks with the U. S. distribs would be renewed on his return to Rome and that, when there is a voluntary pact, it will be much more liberal than the law as presently enforced.

Italo group will be here for another two weeks when details of the new distrib org will be worked out, including the question of exchanges to be used.

# SCULLY'S SCRAPBOOK

### By Frank Scully

Hollywood.

Anybody in Hollywood ever hear of J. F. Powers? The head of St. Mary's Hopital, Minneapolis, on a visit to Scully's Bedside Manor told me all about him. He had been an orderly there for a while and was one of their pets. Seems he didn't like war in any form, and so had been heaved among the bedpans as a conscientious objector.

Later she sent me a copy of his short stories. It belonged to the nurses library at St. Mary's Hospital and indicated it must be returned in 14 days. Apparently the good nun had borrowed it for me, which was okay, I guess, since she's head of the hospital.

It was full of fine stories, and while everybody is trying to read great things into Hemingway's "Fisherman," I'd like to say a word about a story by Powers called "Jamesie." It's a baseball story. It needs Norman Taurog and a new Jackie Cooper to make the great baseball picture of all time.

While everybody who is anybody (and who isn't?) has been attending the World Series, or catching the games on TV, I urge serious-minded Hollywood characters who are fighting for the survival of pictures to read "Jamesie." It involved no big-leaguer, though it does involve hero-worship, the devotion of a kid in a hick town for a hick pitcher who might have been with the Yankees today if he had resisted tying his fast ball to a fast buck.

In its essentials this is the Joe Jackson story, and Jamesie is like the kid who said to Shoeless Joe after word got out that he threw the World Series, "Say it ain't true, Joe?", and Joe had to say it was. But it's a greater story because there is no name-dropping in here, no glamor-by-association, just a small-town wonderful boy and a pitcher who let him down.

But he didn't let the pitcher down. When they threw Lefty in the clink for losing that game, the kid went to see him with the only gifts he had. Among them was his breakfast orange. And he passed it across the bars to Lefty. He asked Lefty how he threw those curves and through the bars Lefty tossed that orange, telling him, "You throw them all the same—your fast one, your floater, your curve. Then they don't know where they're at."

### The B.O. of Vice

He forgot all about why Lefty was in the can, except there was a funny sweet smell that came off Lefty's breath, like perfume, only sour, and there were burnt matches and cigaret butts on the floor in his cell.

Jamesie remembered that there was a character like this in "Baseball Bill in the World Series," one of his juvenile library books. He, too, had these unmistakable odors. They were the odors of Blackie Humphrey, and some dirty crooks who tried to make Bill throw a World Series game. And it was those odors that convinced Jamesie of Lefty's guilt.

It may be argued that all this is fine, fine, but how are you going to get distinguishing odors in pictures, which the hatchetmen of Hollywood insist smell up the joint right now?

I admit that's a toughie, but they do a lot of things with dialog, and they certainly could do tricks with it here. After all, Powers had nothing but the printed word and he conveyed these odors of corruption perfectly.

What I see in this picture is the raging conflict going on between good and evil on all levels, all over the world. And the hypocrisy of politicians screaming about how they will clean up corruption while they themselves are on swindle sheets that would stagger Nero. Some generation has to take it up and fight it as little Jamesie did, as J. F. Powers, in fact, himself, did.

The sad part of it is that this fight for integrity seems to be carried on mostly among little known authors who appear, in the main, in less known magazines.

That he should breathe some of these pure odors on whatever Jamesies he might meet along the way is being more romantic about the sustaining power of virtue than the record indicates. Nevertheless, his story upholds the tradition that, in the sticks at least, baseball is played for keeps and corruption is rooted out awfully fast.

Lefty got 15 bucks a game. His catcher was borrowed from the State Hospital, where he was either an inmate or an attendant, I couldn't quite make out which. Anyway, they called him Bugs Bidwell, and he obviously was constructed too simply to understand the nuances of "cheating a little here and there," as the cameramen say when trying to get an impressive effect without extra cost.

He knew when a pitcher took a windup with a runner on first, that wasn't amnesia. Then when he walked one without showing the slightest sign of wildness, that wasn't in the book either. It might have been too smart for the psychiatrists, but it wasn't too smart for Bugs. The manager wanted Bugs' honest opinion. Bugs didn't know what to say.

"Think I better jerk him?"

"You're the boss, I don't know nothing for sure," said Bugs.

### Lefty Crosses His Catcher

Then Jamesie saw Bugs' two fingers appear below the mitt. Up came a medium-fast ball right down the middle. The batter poled a long ball, which was foul by a few feet. Jamesie saw Bugs shake his head in his mask. Then he gave Lefty the same signal. The ball hit the leftfield fence. There were weeds out there. It was that kind of baseball. And by the time the ball was recovered the score was 5-2 against Lefty.

The manager asked Bugs what he called for on that last pitch. He said he called for a curve.

"And the one before that?"

"Same," said Bugs.

"And what did Lefty give you?"

"It was no curve, it wasn't much of anything."

"No," said the manager, "it sure was no curve ball. It was right in there, not too fast, not too slow, just right—for batting practice."

Lefty explained that it slipped. It seemed on further explanation that the one before slipped, too.

"That ain't never happened before," explained Lefty.

"Well, it ain't never going to happen again, not to me," said the manager. "I just found out your old man was making bets under the grandstand, and it wasn't on us. I can put you in jail for this."

"Try it," Lefty said, starting to walk away.

The next thing Jamesie knew, all the players were in a fight.

Jamesie was in tears. He walked home. He had a stomachache and a headache. He went to his room. His Aunt Kate brought him a glass of lemonade. She was the person closest to him. Even if books had come between them—the books she liked like "King Arthur," "Oliver Twist," "Sir Lancelot" and "Gulliver" as opposed to the books Jamesie now liked, like "Baseball Bill," "Don Sturdy," "Horatio Alger, Jr.," and The Sporting News.

He wanted to know if his uncle was talking about Lefty. "I don't know," she said. "Is that the one who lost the game on purpose?"

He got up and walked the streets and he dreamed of Lefty being with the Yankees and saying to the owner, "Either you hire my friend Jamesie as bat boy or I quit." Then he found himself in front of the jail and the next morning he was bringing Lefty his breakfast orange and a copy of a magazine that he had bought to sell to his uncle. He gave that to Lefty, for free, and in return, through those prison bars, Lefty showed him how to pitch straight.

It was those odors, those strong odors, of liquor, tobacco and vice, that finally drove Jamesie out into the street.

So all Hollywood has to do is to find that kid, buy this story, hire Taurog and they will have the "Skippy" of 1953. And never again can they say I never gave them anything. I gave them J. F. Powers.

## Broadway

Eleanor and Reeves Lewenthal remarried in Venice this summer. He heads the Associated American Artists gallery in N. Y.

The Ernie (Loew's) Emerlings' daughter, Gloria Anne, got married over the weekend in Great Neck to Alexander James Brown, Jr.

Columbia Pictures feteing Rex Harrison and Lilli Palmer, stars of its "Four Poster," at a cocktail reception at the Hotel Pierre Tuesday (14).

Tennessee Williams, playwright, and Harold Boxall, joint managing director of London Films, in from Britain yesterday (Tues.) on the Queen Mary.

Ballet Associates of America will hold its fourth annual dinner dance in the Waldorf's grand ballroom Nov. 28. Net proceeds will go to the N. Y. City Ballet.

Metro producer Albert Lewin due back from Israel Oct. 16 following two months of preliminary work on "Saadia," which M-G plans to film in the Hebrew state.

Morris Lowenstein, prexy of the Theatre Owners of Oklahoma, had his camera, briefcase and wife's mink coat lifted from his hotel room during a Gotham visit last week.

Radio City Music Hall execs giving party Oct. 15 to Florence Rogge, who recently retired as director of the corps de ballet. Ballet corps gave her a similar party last Friday (3).

Winthrop W. Aldrich, in behalf of the sponsoring committee of "Salute to Italian Films Week," hosting a press luncheon for the Italian film delegation at Hotel Pierre tomorrow (Thurs.).

On their combined N. Y. holiday and business trip, while Dore Schary has been doing the World Series, his artist-wife, Miriam Svet. has been supervising her one-woman art exhibition at the Associated American Artists.

William Murray, son of the late Bill Murray, William Morris Agency veepee over radio-TV, has left Rome for residence in London, resigning his p.a. post as local publicity chief for IFE (Italian Films Export). While Murray's mother was Italian, his bride doesn't understand the local customs and language, hence the decision to move.

Jules Levey cut short his trip to Canada to return to New York to honor members of the Salute to Italian Films Week delegation here from Italy. He hosted a party of prominents from the film colony of Rome in the Parisian Room of the Plaza last night (Tuesday) after the screening of Italian feature No. 2 on the week's program.

## Washington

### By Florence S. Lowe

Pearl Bailey current click at Club Kavakos.

Victor McLaglen in town for two days of tub-thumping for "Quiet Man," current at the Warner.

Xavier Cugat and his new revue, fresh from a sock run at the Statler in Buffalo, opened at local Statler Monday night (6).

The Danish ambassador joined an invited audience in giving rave notices to preview of "Hans Christian Andersen" at MPAA's Academia.

Infant son of Shirley Temple Black, former film star turned Washington hausfrau, makes his picture debut in current Collier's.

## Rome

### By Helen McGill Tubbs

Gladys Swarthout engaged, to sing on Italy's radio RAI.

Tony Centa, Italian actor, to France, for a role in the Georges Clouzot picture.

Bernie Luber in London, but will return to Rome to produce a picture with George Raft.

## Cleveland

### By Glenn C. Pullen

Frank Monaco back at his cafe after two months in his native Asti, Italy.

"Velvet Glove" ran up record run at Play House, pulling 20,000 attendance in 19 weeks.

Singer Eileen Barton and Frankie Yankovic's polkateers topping Sky-Way Club's bill.

Robert M. Bobincheck, assistant manager of Warner's Allen, and bride back from honeymoon.

Songstress Mary Mayo and dancers Bud & Cece Robinson in Statler Terrace Room for fortnight.

Alan Konrad, although tapped by draft board, is back in "Ice Capades" at Arena. Didn't pass physical test.

Peggy Hyland, ballet captain in "Ice Capades," quit to settle down with husband, Frank Barnhart, and daughter in Baltimore.

Dick Wright, chief of Warner Theatres here, enrolled 17-year-old son in Northwestern U. during vacation in Chicago.

Sam Levenson and Edward Arnold slated to guest-star at Israel bond dinner-show tonight (Tues.), pinch-hitting for ailing Eddie Cantor.

George Bishop commuting from Youngstown (O.) Playhouse for male lead in Drury's current production of "Antigone," opposite Gerry Jedd.

## Paris

Stephan Golmann to Brussels for two concerts.

Jerome Thor to Stockholm for a vidpix stint.

"High Noon" (UA) opening here to good crix appraisal.

Juliette Greco into her first legit role in "The Perfumed Princess."

"Othello" opening here to mixed reviews, with most of them on the unfavorable side.

Buster Keaton and wife at the Medrano in their TV drunk skit, and getting big coverage from the French press.

Rossano Brazzi into new Christian-Jaque film, "Lucrecia Borgia," to start here Oct. 10 with Martine Carol and Paul Bernard.

Dick Edwards and George Gainford, manager of Sugar Ray Robinson, opening new nitery, the Ringside, off the Champs Elysees here.

Jacques Deval is completing a new comedy, "Caroline" for Elvire Popesco. "Caroline" will follow "Nina" revival at Bouffes-Parisiens.

Raymond Rouleau and Francoise Christophe will play the lovers in legit revival of Jean Girardoux play, "Siegfried," at the Comedie Des Champs Elysees.

Edwige Feuillere to play "Camille" for limited 50 performance engagement at Sarah Bernhardt beginning Sept. 30. Actress turned down offer to do pic version.

Maurice Lehmann, already director of Chatelet, Paris Opera and Opera-Comique, will take over management of Comedie-Francaise from P. A. Touchard next April.

H. G. Clouzot finally winding up his film, "The Wages of Fear," after a two-year shooting schedule beset by accidents and financial difficulties. Pic will run three hours.

Odette Joyeux, thespian turned playwright, preems her new legiter, "Marie's Child," in Brussels Oct. 24. She also stars in the legiter with Jeannette Batti and Marc Cassot.

Jean-Pierre Aumont legiter, "A Lovely Sunday," reopening here. Play also will be done in England and America with an adaptation by Emlyn Williams and Alec Guiness in the starring role.

## Ireland

### By Maxwell Sweeney

Teresa and Luisillo in with Spanish Ballet for stint at Olympia, Dublin.

Sir Henry French, director-general British Film Producers Assn., here on vacation.

Terry Bishop in Dublin to set locations for untitled pic he will direct for Ealing Studios.

Abbeyite Ronald Walsh inked for role in Hans Andersen story, "The Travelers," to be done in Denmark next November.

Disma de Cecco, Anna Canali, Giuseppe Modesti and Isidoro Antonioli in from La Scala, Milan, on tour.

Joseph Martin bowed out as United Artists Irish manager. Harry S. Band comes from England to take over in Dublin.

## Scotland

### By Gordon Irving

"Call Me Madam" opening seven-weeks Glasgow stint at King's Theatre Dec. 15.

Anthony Havelock-Allen, film producer, made personal at midnight show in Glasgow to boost new British pic, "Meet Me Tonight."

June Ellis took over from principal Aileen Cochrane in "King's Rhapsody" at Alhambra. Glasgow. The latter and Zena Dare, are down with flu.

## Bogota, Colombia

Conchita Piquer back from the provinces.

Berta Singerman, Argentine recitalist, booked into the Colon.

"African Queen" (UA) held over at the Colombia and Maria Luisa.

Luis Enrique Osorio's Compania Colombiana de Comedias into Faneza with Osorio's "La Familia Politica," following departure of Compania Nacional de Zarzuelas y Operetas for the provinces.

## London

Morris Helprin in town for huddles with Sir Alexander Korda on projected major telepix deal.

Jack Mills, head of Mills Music, on a fortnight visit to London, inspecting activities of his own company.

Sol Shapiro, of the William Morris office, hopped to London to catch the Betty Hutton preem at the Palladium.

Before leaving for Paris and Brussels, Lou Walters signed Rob Murray, the Australian comedy juggler, to play his Latin-Quarter.

Publicist Jack Oliphant flying to the U. S. Oct. 16; will visit New York, Miami and Hollywood to negotiate Anglo-American tie-ups.

C. J. Latta, the Warner Bros. nominee on the board of Associated British Picture Corp., sailed on the Elizabeth yesterday (Tues.) on his annual visit to the U. S.

Marian Anderson returned to London from Scandinavia last Friday (3) to star at an Albert Hall concert, sponsored by Sol Hurok in association with Harold Holt.

Princess Margaret is to be the principal guest at the charity preem of "Limelight" next week at the Odeon, Leicester Square, in aid of the Royal Society for the Blind.

Archie Robbins planed to Germany last week for a two-month tour of Army camps where he will entertain American troops. He had just completed a Palladium date and several TV appearances.

Ron Randell, who just finished his first British pic, is going into rehearsal in "Sweet Peril," with Michael Denison and Dulcie Gray. This will have a short provincial tour before coming to the West End in December.

## Minneapolis

### By Les Rees

Augie's has Jimarlen Trio.

Boys Town Choir here for concert Oct. 9.

Jimmy Rae and Jane Margo into Club Capitol.

Bob Davies Trio with Betty Trent into White House.

Harry Essex back with "Call Me Madam" at Lyceum.

St. Paul Heinie's has exoticist Carmen del Carmen.

Ella Mae Morse into Prom Ballroom for one-nighter.

Alvin holding over the "original" Dagmar, exotic dancer.

Tommy Dorsey orch played two-nighter at Prom Ballroom.

The "original" Dagmar, exotic dancer, into Alvin Theatre.

Pappy Lee's Hawaiians with Elana at St. Paul Colony Club.

Marjorie Garretson underlined for Hotel Radisson Flame Room.

"The Old Maid" in its second week at Edyth Bush Little Theatre.

Soprano Nadine Conner opens University Artists Course Oct. 23.

St. Paul Institute's opening show included ventriloquist Hank Sieman.

Jazz at Philharmonic playing one-nighter at Auditorium this week.

Don McGrane's orch holding over at Hotel Radisson Flame Room.

Harmonicats into Colony Club for three-nighter en route to Duluth.

Dorothy Lewis' ice show in fifth month at Hotel Nicollet Minnesota Terrace.

Elsa Lanchester and "Her Private Music Hall" set for Lyceum Oct. 15-18.

## Portland, Ore.

### By Ray Feves

Daryl Harpa's "Latin American Revue" held for a second week at Amato's.

Jaqueline Fontaine and Toy & Wing into Clover Club for two innings with Merry Macs inked to follow.

Woody Herman, Dinah Washington and revue inked for a one-niter latter part of month at Auditorium.

"South Pacific" with Martha Wright opens at the 3,500-seat Auditorium next Tuesday for a weeks showing. Play has been sold out for over two weeks and now Bill Duggan has added seats in the wings which are being snapped up.

## Memphis

### By Matty Brescia

Wayne King plays Auditorium Oct. 12.

"Gentlemen Prefer Blondes" skedded Jan. 1-3.

Cornelia Otis Skinner's "Paris '90" booked here Nov. 7-8.

"Holiday on Ice" skedded week of March 26 at Memphis Auditorium.

Gene Autry and his show booked here for two Sunday performances Nov. 23 at Auditorium.

Shepard Traube's production of "Bell, Book and Candle" booked at City Auditorium, Nov. 21-22.

Sportspieler George Mooney inked to air the U. of Tenn. grid sked over the Vol southern web.

Bill Rudner, WMPS veepee, heading local radio group in local fire prevention via radio and TV hypo.

Olivia Browne, WMC women's commentator, returned from a two-week biz tour of NBC's Chicago and N.Y. headquarters.

George Mooney planed to Durham, N. C., to give play-by-play account of U. of Tenn.-Duke grid contest over Vol network.

Sam McCullough, local playwright, readying opening of his Memphis Arena Theatre here Dec. 6 with "You Got a Glory."

Jack Nobles, KWEM station manager of West Memphis, to Dallas to tape several interviews with bigwigs at Texas State Fair.

New York producer Victor Morley dickering with city fathers for 12 Broadway musicals and operettas in the Open Air Shell here next summer.

## Philadelphia

### By Jerry Gaghan

Embassy Club reopened fall season (1) with Jackie Burtell and Rudya Rudyas heading bill.

Murray Schaff Aristocrats, current at Ciro's, are slated for a trip to England early next year.

Due to illness Bibi Johns failed to open at the Rendezvous (1) and Al Jelane substituted for singer.

Rudolf Bing was guest of honor at luncheon meeting of local Metropolitan Opera committee in Hotel Barclay.

Charles McDonald, former York, Pa., exhibitor, is now acting as producer for Blackstone the Magician.

Philadelphia Civic Grand Opera Co. has signed Giuseppe Bamboschek to head conducting staff for coming season.

Abbott & Costello guest-starred at dinner honoring newsboys staged by Evening Bulletin (3) at Bellevue-Stratford.

RCA-Victor installed half-dozen TV sets at Schuylkill Arsenal Induction Center so draftees could watch World Series as they went through processing.

Lee Guber, owner of Rendezvous, and Buddy Ottenberg, of Knotty Bar, have been named by Cafe Owners Assn. as committee to investigate problem of minors in cafes.

## India

All-India Radio dropping film reviews from its programs.

Sound recordists of Bombay have organized an association of their own.

Film Journalists of Bombay and Calcutta forming an association to fight for better pictures.

Producer Amiya Chakravarthy taking out a Hindi version of "Hunchback of Notre Dame."

Calcutta Danseuse Sadhona Bose, after leading a secluded existence for years, staged comeback in Bombay with a dance drama based on one of Tagore's works. She plans to tour principal Indian cities with her own company late this year or early in 1953.

## Tokyo

Newly named general manager for Universal in Japan, Arthur G. Doyle, has arrived here. Doyle was chief of 20th-Fox Japan office in 1936-39.

Serge Lifar and members of his ballet troupe are due here late this month for a tour to be sponsored by Yomiuri Newspaper, beginning with recital here Oct. 6.

After seven years of service with the entertainment division of the Army's Special Services Section, Edward "Ted" Stephenson is leaving as chief of the section.

## San Francisco

### By Ted Friend

Ed Sullivan due for United Crusade pitch.

Len Gross into Fairmont as promotion manager.

Artie Dann heads new show at 365 titled "C'est Si Bon."

Eddie King in from L.A. doing the seven hills with the NBC Tol Averys.

Doodles & Spider in Cable Car Village and Nick Lucas at Italian Village.

Tony Buttita, press rep for Civic Light Opera, hospitalized following collapse.

Penny "Blondie" Singleton and Sis & Sonny Arthur into Venetian Room of Fairmont.

Hotels jumping with Truman, Stevenson and Eisenhower all moving into local scene with 10 days.

Emilia Hodel, drama and pix critic, returns to News after six-month layoff following serious auto smashup.

## Hollywood

Brian Aherne in from Quebec.

Delmar Daves in from London.

Celeste Holm skied in from N. Y.

Robert Taylor on vacation in Utah.

Milton Berle planed in from N. Y.

Gary Cooper returned from Samoa.

Norma Hughes recovered from pneumonia.

Ruth Conte's new pro name is Ruth Storey.

Mrs. Horace Heidt finalized her divorce decree.

Vittorio Gassman leaves for Italy on Friday (10).

Joan Blair filed suit to divorce David A. Coplin.

James Mitchell in from Manhattan for Metro huddles.

Sam Engel going into the hospital for minor surgery.

Marvin Miller emceed a show at Corona Naval Hospital.

John Ford left for Africa to direct Metro's "Magambo."

George A. Smith to Chicago for Paramount sales confabs.

Peggy King returned from a tour of Arizona service camps.

Murray Korda laid aside his fiddle to enlist in the Army.

Jules Stein selling his Beverly Hills home, to live in N. Y.

Hugo Fregonese returned from Spain with a case of ulcers.

Charles Dingle in from N. Y. to make two pix at 20th-Fox.

Jacques Bergerac in from Paris to start a Hollywood career.

Norman Gluck in town on business for United World Films.

Jack Buchanan planed for a tour of one-nighters through Texas.

John Brahm made a tape recording in German for "Voice of America."

Eddie Cantor reported "much improved" but needing plenty of rest.

George Hickey back at his Metro sales desk after homeoffice huddles.

Russell Downing in town to ogle product for Radio City Music Hall, N. Y.

## Omaha

### By Glenn Trump

Tommy Dorsey orch, with Frances Irwin featured, a draw at Peony Park (3).

Page Cavanaugh Trio opened at Angelo's. Coming attractions include Weaners Wild Bill Davis Trio, Eddie Haywood Trio, Earl Gardener Trio, and Ella Fitzgerald.

Walt Harrold's quintet at the Cave, Hill Hotel basement spot.

Gordon Dooley orch played Chadron's Policemen's Ball.

Julius Ludlam, Lincoln bandleader of the late '20s and early '30s, now selling insurance.

Grand Island, No. 3 Nebraska city, making strong pitch for a TV station. Omaha still only spot in state with outlets.

Bertie & Bob Hellman, duo-pianists, at Cottonwood Room of Blackstone Hotel.

Cilly Feindt and her horse Pasha getting top billing at Ak-Sar-Ben Rodeo (3-12).

Mishel Piastro & Longines Symphonette played U. of Nebraska Coliseum in Lincoln (2).

Robert Shaw Chorale and orch due at Omaha Tech High Auditorium (25).

## Pittsburgh

### By Hal Cohen

Rush Holden Dancers into Carousel.

Hildegarde opens for two weeks in Horizon Room, Nov. 10.

Olive Moorfield, local singer, signed for "My Darlin' Aida."

Ben Blue follows Four Aces into Twin Coaches next Monday (13).

Catholic Theatre Guild opens its season this weekend with "Glass Menagerie."

Mitzie Steiner and Jack Tolen taking a belated honeymoon in N. Y. this week.

Jackie Heller's lad, Bobby, inducted into the Army and reported to Camp Kilmer, N. J.

Sam (Biff) Liff, Tech drama alumnas, named staged manager for "My Darlin' Aida."

Joy Yates, daughter of bandleader Billy Yates, has opened a dancing school for juves.

Medicos gave John Walsh, Fulton manager, clean bill of health after his hospital checkup.

Victor Reilly and his wife, Margery Beddow, dancing the leads in "Oklahoma!" this season.

Irma Thomas, of "Ice Capades," tossed a baby shower for Donna Atwood (Mrs. Johnny) Harris.

Mary Liz Kane, Playhouse actress, added to faculty of the school and will teach kiddies.

Mark Lewis, Tech drama grad, named business manager of Black Friars Theatre in Alexandria, Va.

Jules Green flew home from N. Y. to see his mother plus his client, Eileen Wilson, at the Copa.

## Tin Pan 'Valley'

Continued from page 1

the Coast, and extends up to the northwest into the Canadian provinces. This territory blankets the same farm belt which supported a paying country music business before the 1929 crash. A new prosperity, starting in the early 1940s, has once again lifted the country cleffers into the big coin.

### Some Changes

Time has wrought some changes, however. That stereotyped figure of the bare-footed, gee-tar strumming mountaineers working over a simple hoedown is as anachronistic as a Stutz Bearcat. The modern hillbilly artist and writer are well-heeled, figuratively and literally, and they've learned every chord and beat in the book. That's one explanation why the transition from country to pop has become so easy and frequent in recent years.

And while folk music has moved closer to pop, the pop publishers have been trying to move closer to Nashville. Acuff-Rose and Hill & Range have been the unchallenged titans in the country field, but in recent months, Frank Kelton, vet New York music man, and Howie Richmond have opened their own offices in this city. Several major publishers, meantime, have been sending down reconnoitering forces to Nashville with similar ideas in mind.

Cracking into this field is not proving an easy job for the "city slickers." The country cleffers (most of whom, like Hank Williams, Carl Smith and Autry Inman, are also performers) are shrewd traders and have been demanding heavy advances before delivering their product. At the present time, in fact, the advance payoff to the backwoods tunesmiths are larger than that to most top New York writers. Acuff-Rose is unique in its no-guarantee policy in its writer deals but Hill & Range has set the general pattern with its offers of substantial advances, ranging up to $15,000 and $20,000, for exclusive longterm deals with promising hillbilly cleffing talents.

### Link to Radio

Unlike the pop field where air plugs are subordinated to disks as the hit-making factor, the country music biz is still closely wedded to live performances on radio and personal appearance tours. Fountainhead of the whole operation is WSM's "Grand Ole Opry" four-hour Saturday night country clambake featuring the high-ranking folk names such as Red Foley, Carl Smith, the Carter Family, Lonzo & Oscar, Chet Atkins, Minnie Pearl, Martha Carson and Grandpa Jones, among others. Although these artists are paid only $6 per quarter-hour slot, they regularly sacrifice top-coin personals for the national showcasing this airer provides. As soon as the "Grand Ole Opry" can get video network commitments, it will be telecast over WSM-TV for even stronger impact on the hillbilly field.

Beyond "Grand Ole Opry," however, virtually every small indie station in the south features live hillbilly talent even if it's only a trio. Since the performers are also writers, these shows have become an important plugging medium for their songs. In addition, many of the hillbilly jockeys are also writers and are thus able to lay on their tunes to the limit.

Backing up the radio plugs are the hillbilly troupes which "concertize" around the country. WSM's artists bureau packages some 20 such troupes from the "Grand Ole Opry" personnel and has booked its folk artists into virtually every large auditorium and theatre in the U. S. The take for a top name, such as a Foley or an Eddy Arnold, can hit anywhere from $1,000 to $3,000 for a one-day stand. These troupes usually give three shows a day with one matinee and two p.m. performances.

These concentrated radio and live plugs have built the solid sheet music and disk-selling base for the hillbillies. Although the major disk companies have corralled most of the top vocalists, some 70 indie labels are making their releases pay off in this field with lesser-known artists. Copy sales are equally strong with the customers, few of whom can read music, buying the sheet music for the lyrics only. "Half as Much," a Hank Williams number, has already hit over 600,000, with the country market accounting for a substantial portion of the turnover.

All indications point to the hillbilly market growing even more powerful. The big payoff is attracting more cleffer-performers, while the inexorable urbanization of the hinterlands is bridging the gap betwen the folk and the pop tune stylings.

## Actress

Continued from page 72

theatrically rewarding experience. She's an exciting, unusual performer with a bigtime legit and film potential. (Director Gregory Ratoff, who'd been filming the 20th-Fox pic, "Taxi," in Gotham, gave her a spot in the pic—her initial screen try).

Miss Page has a vivid dynamic style that overpowers the audience as well as the thesps on stage. Many of the players have picked up her tempo and mannerisms, dissipating overall impact. They seem to be playing follow-the-leader with Miss Page and should be brought back into line by director Jose Quintero. Miss Page, too, is in need of a strong director's hand. She unleashes her bag of theatrical tricks in the first few scenes without selectivity or restraint. She's probably loosened up in her half-year in the role and should be toned down.

The play, like most of Williams' works, is a mood piece about neurotics. In this case it's a sensitive, inhibited minister's daughter hopelessly fighting her desire for a lusty, irresponsible doctor's son. Story line is plotted sketchily and the many individual scenes fail to build dramatic intensity. It drags throughout and is often tedious. Lee Richard, as the doctor's son, heads the supporting cast. *Gros.*

## Anna Russell

Continued from page 72

Broadway legit house next season. Probably a dance team, and another act, would be used for support. Management is inviting the Stock Mgrs. Assn. to the Dec. 12 Town Hall concert with this in mind.

Idea is feasible, because Miss Russell is a natural-born mimic with a world of talent. Present program is a longhair elaboration of a music hall or nitery song-satire act, and program would have to be slanted more to pop subjects for the new venture. But that would be easy; the femme definitely has it.

Sunday's program included imitations of opera and art-song singers, takeoffs on Gilbert & Sullivan and Wagner, a music appreciation monolog, paraphrases of folk and pop tunes, imitations of flamenco and bierstube songs, in a bewildering variety of styles, all top-grade and hilarious. Accompanying dialog and varied stage business were as surefire as the songs.

Femme is a first-class comedienne, with a good voice, fine wit and excellent stage presence. All special material is her own. What she did to "Night and Day," as a British choral society might sing it, was a libelous treat—and may Cole Porter forgive her, which he's probably done already between guffaws. "Whither the popular song;" her talk on Wagner's "Ring" cycle, and her death scene from the opera "Anaemia" were just a few other highspots in a program geared high for laughs. *Bron.*

## Shuberts

Continued from page 72

three-sheets a few years ago, today come in with two or three three-sheets for lobby display.

The Shubert bill-posting truck, with ladders and glue-pots, has long been a familiar sight around this town. Servicing the Plymouth, Majestic, Wilbur, Shubert and Boston Opera House, the truck was kept fairly busy about 40 weeks a year, with new shows coming into town almost every week all season long.

The two bill-posters drew a basic $66 a week, and the upkeep on the truck, and its garaging, finally became too big an item for the theatres to share, according to Kavanaugh.

"Times have changed," the general manager said. "The whole snipe operation is doubtful today. Locations are poor, and the permanent stands require a lot of free tickets to keep. We couldn't make ends meet, and since the snipe-truck was a service to the shows, we had to cut it out."

Other reasons advanced by local managers for the declining use of paper in Boston concern the great change of public-buying habit today, the fact that during a political campaign, such as the present national and local election, all the good snipes are buried in a blizzard of grinning candidates pictures.

One other reason advanced here for bill-posting having lost favor in recent years was the tendency of many shows these days to over-bill the paper, and to clutter the three-sheets and cards with unnecessary copy and "art work."

The old-style type of show paper—largely just big block letters on bright colored stock—was so striking, it always seemed to earn its way.

A report in VARIETY last year indicated the trend to abandon expensive show paper, which is now crystallized in the Shubert action in Boston. At the recent convention of the bill-posters, this issue of declining use of paper was the main topic, and various plans for correcting the situation were advanced.

## 'Pay As You Go'

Continued from page 73

winter makes selling a package of shows difficult because of likely cancellations.

Moreover, Witkin feels, the reputation of the Shubert is such that they can now reasonably expect patrons to buy the season on past performance.

Witkin sees a comparison with the Leland Hayward priority list now effective in Boston and in New York. Hayward sells his own reputation to draw advance orders on each new production. The Shubert management here feels the house name will do the same thing.

And, like the Hayward plan, the "Pay As You Go" subscribers in New Haven all have their locations prior to the first advertisement appearing in the newspapers and before general public sale. Also, there is no cash discount—just location.

The Shubert has tried a modified form of this plan in the past, but this is the first year a thorough circularization is being attempted, and the first year the entire house is being offered to "Pay As You Go" customers.

Witkin estimates the cost of putting the "Pay As You Go" plan on trial for the first 5,000 mailing at $150.

## 'Merry Widow'

Continued from page 4

was finally lopped off to give exhibitors better turnover.

"Big Jim McLain" (WB), second John Wayne starring picture to reach the Golden Dozen in one month, finished sixth. "What Price Glory" (20th) landed seventh position by dint of winding up high in two weeks of September. "Affair in Trinidad" (Col), third in August, took eighth place.

"Just For You" (Par) could not get past ninth although a third-place winner one week. The new Bing Crosby opus did not prove the expected boxoffice smash in some localities. "One Minute To Zero" (RKO) wound up 10th by a narrow margin, nosing out "High Noon" (UA), August boxoffice champ. However, the Gary Cooper western continued to display sustained strength as shown by its ability to finish fifth one week.

"World in His Arms" (U), fourth in August, rounded out the Golden Dozen for the past month. "Dreamboat" (20th), seventh the previous month; "Jumping Jacks" (Par), second in August, and "Where's Charley" (WB), sixth in the month ahead, were runnerup pictures for September in that sequence.

"Ivanhoe" (M-G), not rated in the Top 12 list last month because it was in release virtually one week, when it copped first, shapes up as one of the big grossers for the current month. Pic finished eight amazingly big weeks at the N. Y. Music Hall as the month ended to amass the greatest first eight weeks in the history of the Hall. Just getting around, "Miracle of Fatima (WB) looms as a highly profitable film. The two weeks it was in release to any extent saw this production landing fourth place one week and eighth another.

"Crimson Pirate," another WB release, also looks likely to be heard from. It took fifth one week, the only one in distribution to any extent. "Full House" (20th), obviously best suited for small-seaters, was fourth one week and a runner-up another one.

### 'Snows' Looks Strong

"Snows of Kilimanjaro" (20th), another new pic, shapes up as a potentially high grosser, predicated on the two smash weeks recorded in September at the N. Y. Rivoli. Opening round gave that house one of its biggest weeks in about a year.

"Assignment Paris" (Col), also new, started out well in several spots. "Somebody Loves Me" (Par), only released in a few locations, has done nicely largely through Betty Hutton's personality and performance. "Monkey Business" (20th), just getting around, did enough one week to cop seventh position for that week.

"Because You're Mine" (M-G) was launched with a big week at the N. Y. Music Hall, but did not fare as strongly as anticipated. "Carrie" (Par), which never quite measured up to its promise displayed in N. Y., managed to cop 12th place two weeks last month.

"Don't Bother to Knock" (20th), which was fifth in August, finished 10th one session and was a runnerup another. "Untamed Frontier" (U) managed to collect sizable money and was top runnerup one stanza.

"Greatest Show" (Par), out on popscale runs, showed up 10th one week. "Les Miserables" (20th) was 10th another session. "Caribbean (Par), took 12th spot another week. "Devil Makes Three' (M-G), okay in some spots, was, on the whole, a disappointing new entry.

"The Ring" (UA), also a newcomer, hung up a record week on its preem in a small Denver house. "Fearless Fagan" (M-G), which proved a toughie to sell, did fairly well in some locations.

"Yankee Buccaneer" (U) came up with some lively trade on some of its initial playdates. "Island of Desire" (UA), also fairly new, hit a fast together stride in scattered dates. "My Wife's Best Friend" (20th) shaped up nice to okay on its first playdates.

## MPEA Protests

Continued from page 3

being turned over in lira to the Italian industry which must apply to its own government for dollar conversion. Portion of the coin is to be repaid out of Italian film earnings in the U. S.

Italo customs has suddenly taken the position that companies should not bring in more pix than were allotted to them under their voluntary split. U. S. protest points out that the American distribs are perfectly free to bring in all the product they want and that, in fact, they must exceed their quota under self-limitation in order to get pix dubbed and ready for release.

Feeling is that this problem, as well as the rental ceiling question, will be ironed out as a result of the personal contact between McCarthy and the Italian execs.

Extension of Article X, while only for nine months instead of the customary 12-months period, came as a shock to the Americans, who are continuing to pitch for a voluntary agreement on rental terms with the exhibs in Italy. Current section of the law, as re-invoked on Sept. 1 by Dr. Guilo Andreotti, Undersecretary of the President's Council, represents an even tighter squeeze on the American distribs.

The new law reduces rental ceilings from 42% to 40% for 75% of all Hollywood films. The rest can go as high as 50%. In preceding years, the law contained a clause under which certain productions, classed as "exceptional," were permited to go beyond the 50% limit. This provision has been eliminated for the nine-months period to June, 1953.

If the gross of a picture exceeds the house average by a certain margin, rental terms can still be adjusted as high as 57%. Feeling here is that Andreotti bowed to exhibitors in the current decree and that, should political pressures ease, the Italian government may amend the law in line with American proposals for a voluntary substitute.

## Bob Sherwood

Continued from page 1

nothing new today to write about. Tabbing it "an incredible statement, when you consider that we are living, willingly or not, in the most fateful period in world's history," Sherwood went on to familiarize the guests with the attempts being made via the New Dramatists Committee, of which he's a member, to encourage youthful playwrights.

At the morning session, Lawrence Langner, co-director of the Theatre Guild and sponsor of the projected American Shakespeare Festival & Theatre Academy, placed the blame for shortage of new plays and limitation of experimental work in professional theatres on spiraling costs. As result, much of the important experimental work is carried on by community theatre groups, Langner disclosed.

Day-long confabs were held at Boston U. and the Hotel Statler, with Elliot Norton, Post drama critic, teeing off the morning session with the subject, "The Total Picture of the New England Theatre," winding the p.m. session with "Where Do We Go From Here?" Eldon Winkler, formerly of Wellesley College, now at Lake Erie College, was general chairman; Robert Porterfield, Boston U., was secretary-treasurer. J. Donald Batcheller, U. of New Hampshire, summarized the work of the various panel groups at close of the session.

## Legit Follow-Ups

Continued from page 74

one caught) things had smoothed out and it looks like a good road bet. There has been a complete reorientation of the Ben Rumson role. The drunk scene has been excised and Ives' whole approach is one of good humor. Much of the profanity and coarseness have disappeared, replaced with a sunny, gentle interpretation. Only complaint about Ives is that his voice is rather thin, and he has trouble reaching the balconies and rear of the theatre.

The show is fresh and cast, chorus and dancers are eager and experienced. Ellen McCown, as Rumson's daughter, has charm and grace; her voice is true and clear. Edward Chappel is a handsome Julio and he knows how to deliver a song, being also handsomely equipped in the vocal department.

Secondary roles are excellently cast and include Josh Wheeler, Janet Brooke and Grace Olsen as the Mormon and his wives. Their trio is a sock performance.

The male chorus of miners is outstanding, offering a rich collection of voices which can boom its songs into every corner of the house. Agnes de Mille has re-created some of the lustiest, sexy dances seen in a long time. They are executed with vigor and great style, with outstanding jobs turned in by Peter Deign, Elizabeth Logue, Ilona Murai and Guy Stambaugh.

The fast-moving, many-scened production has been given pointed, meaningful direction by Daniel Mann. *Dean.*

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### Don Juan in Hell

**(CURRAN, FRISCO)**

San Francisco, Sept. 30.

There is more of the playwright and less of the actor in this Bernard Shaw epic since replacement of Charles Laughton by Vincent Price, and it's an even shake insofar as audience reaction is concerned. Laughton's interpretation of "The Devil" had a measure more entertainment value, with his special brand of verbal seasoning and mugging giving the performance a unique zest, but Price's handling of the chore permits Shaw's material to come through less impaired and embellished, with result that it carries a sharper impact.

Smoothly holding up his end of the quartet, consisting of Charles Boyer, Cedric Hardwicke, Agnes Moorehead and himself, Price dovetails with the others in pacing, voice and appearance.

Boyer, in spite of his Gallic inflections, is superb in handling of his lines. Miss Moorehead and Hardwicke are almost equally effective in their slightly lesser roles. *Ted.*

# OBITUARIES

### ALFRED NEUMANN

Alfred Neumann, 56, novelist-playwright, died Oct. 3 in Lugano, Switzerland.

Neumann, who was born in Germany, had been working in Italy when Hitler came to power and seized all of his property in Germany because he was of Jewish origin. He remained in Italy until 1938 when the Mussolini government published its version of the race laws, whereupon Neumann moved to France. He later arrived in the U. S. and stayed to become an American citizen.

Among Neumann's works are "King Haber" and "The Devil" (novels) and a play, "The Patriot." "The Patriot" was produced in some 500 theatres in Europe and the U. S. It was adapted for the screen in 1928 under the title of "The Mad Czar" and starred Emil Jannings. It received another screen treatment in 1941, starring Harry Bauer as "The Mad Emperor." Neumann dramatized Leo Tolstoi's "War and Peace."

Neumann was married twice, first to a Swiss dancer whom he divorced and then to the adopted daughter of George Muller, head of the German publishing house which brought out his first book of verse.

### BILLY (SCRATCH) WALLACE

William E. Wallace, 72, known professionally as Billy "Scratch" Wallace, died Sept. 30 in Philadelphia.

Throughout his 55-year career in show biz, Wallace played the role of a tramp comic, one of the generation of burlesque performers that produced Bobby Clark, Bert Lahr, Abbott & Costello, Rags Ragland, et al.

He acquired the nickname "Scratch" playing with George Carroll at Philly's old Gaiety Theatre, before the start of World War I, when the team went in as a substitute for Clark & McCullough.

A veteran of the Spanish-American War, Wallace played virtually every burley house in the country. His wife and a stepson survive.

### GRACE GOLDBERG

Grace Goldberg (Mrs. Frank C. Barber), longtime assistant to Jacob Wilk, former Warner Bros. story editor, died Sept. 26 in New York. She had been associated with Wilk for 20 years.

Miss Goldberg began her career as a script girl at the Paramount Studios, Astoria, L. I. She subsequently became assistant to story editor Julian Johnson and went to Hollywood for Par in the same capacity. She later returned to New York and worked for Pathe until a fire destroyed the studios in December, 1929. She joined Wilk soon after.

Her husband, who survives, is in the copyright department of Music Publishers Holding Corp., Warners' music firms.

### HARRY H. (HAM) BEALL

Harry Hammond (Ham) Beall, 63, publicist, died of a heart attack Oct. 2 at his Los Angeles home. A former newspaperman, he entered public relations 25 years ago and for a long time was associated with the late Sid Grauman's theatrical enterprises. He was credited with originating the practice of imprinting thespian footsteps in the forecourt of the Chinese Theatre.

Beall at one time handled publicity for Mickey Mouse cartoons and was one of the founders of the Wampas, defunct publicity men's organization.

### LILY MORRIS

Lily Morris, 68, British vaude comedienne, died Oct. 3 in London. She was third British music-hall star to die in the last two months (Ella Shields, Aug. 5, and Vesta Tilley, Sept. 16).

Miss Morris toured the circuits in Britain and the U. S. She played the Palace Theatre, N. Y., in 1928. Retiring in 1940, she returned eight years later to join a company of oldtimers in a production tagged "Thanks For The Memories."

### JESS WOLF

Jess Wolf, 50, technician for 20th-Fox, died in Tuscumbia, Mo., Sept. 26 from injuries suffered the day before when dynamite used in a scene in the filming of the Victor Mature starrer, "Baptism of Fire," exploded.

The accident occurred in the Osage River in the Ozarks while Wolf was laying mines from a rowboat. A soldier and a carpenter suffered slight injuries.

### JACKIE TEETERS

Jacqueline (Jackie) Teeters, 40, high pole artist, fell 137 feet to her death Sept. 29 while preparing for her act at the Scioto Breeze Outdoor Theatre, Lucasville, O. She had been scheduled for a week of nightly shows at the drive-in and was making a final test of her apparatus when the accident occurred. Roy Lewis, manager of the ozoner, was the only witness.

Burial was in Martinsville, Ind.

### MATT GRAU

Matt (Madison) Grau, 90, former theatrical agent, died Oct. 5 in New York. Eva Tanguay had been among his clients and he is said to have given Mary Pickford her first theatre job.

With his brother, Jules, he had operated the Jules Grau Opera Co. on the road. He was the son of opera impresario Herman Grau.

### WILLIAM FURMAN

William (Ike) Furman, 61, longtime president of the Baltimore Billposters Union, died Oct. 3 at his home there after an extended illness. Known to numerous legit and circus managers, and advance men, Furman was also active in most of the race tracks on the eastern seaboard.

Wife and daughter survive.

### MRS. KATHRYN BLONDELL

Mrs. Kathryn Blondell, 68, legit actress and mother of actresses Joan and Gloria Blondell, died Oct. 5 in Burbank, Cal., after a brief illness. One of Mrs. Blondell's most recent appearances was in "I Give You My Husband" in 1946.

In addition to her two daughters, a son and a brother survive.

### RICHARD G. CHRISTMAN

Richard G. (Dick) Christman, 35, "Mr. Doubletalk" of the "Candid Mike" TV and radio programs, died Oct. 6 in St. Vincent's Hospital, N. Y., after a heart attack.

He is survived by his wife and a daughter. Services will be held Friday (10) at Moore's Funeral Chapel, Valley Stream, L. I.

### MORGAN HAYES

Morgan Hayes, 45, bass-baritone specializing in Negro songs, died Sept. 17 in Dublin. His theatrical career, started as scene-shifter in Queen's, Dublin, and later he became a vocalist in vaude, revues and "Show Boat."

Survived by his wife.

### HI JOHNS

Hi Johns, 75, vaude performer, died Sept. 25 in Providence. Johns, who had been in show biz 60 years, was teamed with his wife, Eve Mabley, who survives, in Johns & Mabley.

Johns also was known as Chief Mohawk in Rainbow & Mohawk.

### PAUL HASTINGS ALLEN

Paul Hastings Allen, 68, symphony and opera composer, died Sept. 28 in Brookline, Mass.

He was prez of the Boston Civic Symphony and a co-founder of the American Society of Composers and Conductors.

### ALFRED WRIGHT

Alfred Wright, 63, for many years attorney for 20th-Fox studios, died of a heart attack Sept. 30 at his home in Pasadena.

He was board chairman of the Los Angeles Civic Light Opera Assn.

### EDWARD BIBY

Edward Biby, 67, former casting director for Mack Sennett, died Oct. 3 in Los Angeles after a long illness.

In recent years he had played character roles on the screen.

### EDITH THOMSON

Edith Thomson, 47, Scot performer (Thomson Sisters) and wife of Scot comedian Pete Martin, died in Glasgow Sept. 22.

She was the daughter of the late Sam Thomson, comedian.

### E. REGINALD HINCHEY

E. Reginald Hinchey, 66, bandmaster, composer and arranger of band music, died Oct. 5 in Belleville, Ont.

Wife, two sons and a brother survive.

**Hamilton St. John Harvey**, 74, veepee of the ad firm, Albert Frank-Guenther Law, died Oct. 6 in New York after a long illness. He joined the firm 37 years ago. Surviving are his wife, a son, a daughter and a sister.

**Harry J. Brunton**, 71, pioneer film studio technician, died Sept. 28 in Hollywood.

**B. Sidney Brokaw**, 45, musician, died of a heart attack Sept. 28 in Hollywood. He was a brother of Norman Brokaw of the William Morris Agency.

**Mother**, 72, of Fredrica Eidelsberg, secretary at the Council of Motion Picture Organizations' New York headquarters, died Oct. 2 in N. Y. Three other daughters survive.

**John Henry Quinn**, 43, motion picture projectionist for 21 years, died Sept. 27 at his home in Sun Valley, Cal. He was a veteran of World War II.

**Hans Feist**, German translator of Christopher Fry's "The First Born," died of a heart attack Sept. 30 during the play's premiere in Berlin.

**Mrs. Nick Cravat**, 40, wife of the screen actor, died Sept. 27 in Hollywood. She was formerly Mae Ruth Cuccia, legit actress.

**John J. Curry**, 71, retired theatre manager, died Oct. 2 in New Platz, N. Y. Wife and two sisters survive.

**Robert K. Panole**, 46, nitery musician, died Sept. 30 in Chicago. Survived by wife.

**Mother** of Charles Cooley, of the Hope Enterprises, died Oct. 1 in North Hollywood.

**Ray Palamountain**, 60, motion picture technician, died Oct. 2 in Hollywood.

**Wife** of Jimmy Reid, Scottish music-hall singer died in Glasgow Sept. 30.

## MARRIAGES

Hope Zee to Sandy Glass, New York, Aug. 30 and just revealed. Bride is a singer and daughter of producer Alan Zee of the Capitol Theatre, Washington; groom is with the William Morris Agency cafe department.

Shirley Whitney to Rusell Llewellyn, Hollywood, Sept. 28. She's a screen actress; he's an assistant director.

Patricia Stewart to James F. Moran, Belfast, Sept. 17. Bride is an actress.

Janet Blair to Nick Mayo, Oct. 5, San Francisco. Bride is legit and screen actress currently touring with "South Pacific;" groom is stage manager.

Terry Fay to Oscar Olsen, Oct. 5, New York. Couple are respective casting director and general manager for legit producer Robert Whitehead.

## Chaplin

Continued from page 2

main far above party politics and far above the ebb and flow of international discord."

## Morals Charges Key To Chaplin Situation

Washington, Oct. 7.

Morals charges against Charles Chaplin are the reason he must prove his right to reenter this country as an alien, Attorney General James P. McGranery told newsmen last week. McGranery described the comic as an "unsavory character," the same category in which he grouped about 100 men, mostly mobsters, whom he said the Justice Department intends to deport.

"This country's newspapers," he said, "have said enough about Chaplin on the morals score." He added that if the actor makes out a good case for himself he will be permitted back to the U. S. He said Chaplin was "a menace to womanhood."

## Command Film Show Not Inviting H'wood Stars On Long Trek to London

London, Sept. 30.

For the first time since the Royal Command film performances began in 1946, no special invitations are to be extended this year for stars to make the long journey from Hollywood. Instead, it is intended that the American contingent should be made up of artists currently working in London either in Anglo-American films or on the West End stage.

In previous years, there has always been a substantial contingent from the U.S. film capital, with an array of top names. It is felt on this occasion, however, that there are a sufficient number of prominent players currently available in Britain to represent adequately the American film industry.

In other ways, this year's gala, which is being held at the Empire, Leicester Square Oct. 27, will adhere to the standard formula, with the selected film being followed by a stage presentation featuring British and American stars. Metro's "Because You're Mine" already has copped the royal honor.

## Cantor

Continued from page 2

his medicos. Comedian has taped six shows in advance on his weekly radio show for NBC, however, so the web is not worried about filling in on his radio time.

Cantor collapsed from exhaustion several hours after completing his first show of the season for Colgate Sept. 28, and was forced to cancel a scheduled fund-raising tour for Israeli bonds and to promote Red Cross blood donations. NBC hasn't yet decided who will sub for him if he is not permitted to do his next Colgate TV show.

### Get-Well Dinner For Cantor

Detroit, Oct. 7.

The Bonds for Israel dinner, which Eddie Cantor was to have sparked Monday (6), was held as a get-well party for the comedian, who is convalescing in a Los Angeles hospital after a mild heart attack.

Cantor spoke by telephone to the diners. Admission was an advance purchase of a $500 or larger bond. Pinch-hitting for Cantor were Edward G. Robinson and Sam Levenson. Dinner was held at the Sheraton-Cadillac Hotel.

## Femme Stars

Continued from page 2

British-produced "The Story of Robin Hood," in Burt Lancaster's starrer, "His Majesty O'Keefe." British actress merely passed through Hollywood en route from London to the Fijis, but already studios are observing her closely as a result of her work in "Robin Hood."

Irving Allen, indie producing "The Red Beret" for Columbia in England, will shortly select another British thesp to appear opposite Alan Ladd in this film. Understood that the producer is trying to find an unknown actress for part, with a possible view to bringing her back here under contract.

During the past 18 months, Metro came through with two winners, actresses recruited abroad during filming of pictures there. Leslie Caron, discovered in Paris, made her mark in "An American in Paris." Pier Angeli, the other discovery, stepped from studio's "Teresa," lensed mostly in Italy, into prominence.

## BIRTHS

Mr. and Mrs. Arnold Peyser, son, New York, Sept. 15. Mother was formerly with CBS-TV; father is a tele producer.

Mr. and Mrs. Peter Hansen, daughter, Hollywood, Sept, 28. Father is a screen actor.

Mr. and Mrs. Bill Vallee, son, Sept. 29, New York. Father is a freelance writer on screen subjects and brother of Rudy Vallee.

Mr. and Mrs. Emil Markow, son, Philadelphia, Oct. 3. Father is with the glee club of Fred Waring's Pennsylvanians.

Mr. and Mrs. Michael Hayes, daughter, Stratford-on-Avon, England, Sept. 25. Both (she is Mary Chester) are members of the Shakespeare Memorial Theatre Co.

Mr. and Mrs. Milton Luban, daughter, Hollywood, Oct. 1. Father is a film reviewer.

Mr. and Mrs. Glen Kelly, son, San Francisco, Sept. 28. Father is with KPIX there.

Mr. and Mrs. Bruce Cabot, daughter, Santa Monica, Cal., Oct. 3. Father is an actor.

Mr. and Mrs. Leslie G. Arries, Jr., son, Sept. 29, New York. Father is assistant director of programs and production for DuMont TV web.

Mr. and Mrs. Norman Friedman, son, Oct. 6, Brooklyn. Father is with Metro's homeoffice art department.

Mr. and Mrs. Sid Goldstein, daughter, Oct. 6, Brooklyn. Father is with Metro's homeoffice publicity department.

Mr. and Mrs. Erich von Stroheim, Jr., son, Santa Monica, Oct. 3. Father is an assistant film director.

## Like Old Times

Continued from page 1

ma Talmadge, Mabel Normand, the young Chaplin. What they would have done to a party like this. They'd have given it life. Because this didn't have it. There was no sparkle, no spontaneity. Sure a girl fell into the fish pond—an unknown TV actress, Roweena McNamara—but it was all staged. Joan Diener, another TV performer, took off her shoes and lifted up her skirts to cool off in the pool. But that was a fake, too. There were no fights, no "incidents," just everyone having their pictures taken and screaming above the blare of the bands.

### Crashers A-Plenty

Anyone could have crashed this party—and about 200 did. Some of the guests called their relatives and told them to come on over, when no one asked to see the invitation cards after driving into the huge tent covering the entrance to Miss Davies' 25-room mansion on Beverly Drive. Some of the crashers just walked in from the street. And when Charlie Morrison, Johnnie Ray's father-in-law and the organizer of the soiree, approached a suspicious dame and said, "Looking for anyone?," she snapped, "I sure am, my husband, haven't seen him since five this afternoon." The police hustled out a dozen, but they kept coming till 4 a.m. when the party wilted into a natural demise.

When I arrived at eight—the card said come at 7:30—the cars stretched half a mile, bumper to bumper, fore and aft, on the winding driveway from the street. The newlywed Rays were receiving at the near end of the 60-foot bar (there were two others—smaller). The host and hostess didn't appear for another hour, and instead of the black velvet and lace dress as advertised, Marion wore a white Don Loper gown. "Her weight varies from day to day and today she couldn't get into the black dress," Don, the designer, explained. The famous diamonds and rubies blazed on her neck and arms, and with her new short haircut, she really and truly "never looked lovelier." She stood in the main hall for an hour posing with everyone—the Rays, the Jack Bennys, Danny Kayes, Gary Coopers, Evie and Van Johnson, Joan Crawford with Nick Ray, Barbara Stanwyck with Bundy Solt, Kathryn Grayson with Dick Gully, Esther Williams, with Ben Gage, Lana, Fernando, Ava — Judy and Sid — you name the star—Marion had 'em.

### Marion's Mate

Then she disappeared up the roped off stairs and we didn't see her for a couple of hours. But you couldn't miss her mate, Capt. Horace Brown. He knew maybe 10 people at the beginning of his party. But he circulates all evening introducing himself, "My name's Capt. Brown, what's yours?". The Captain has a sly sense of humor and he substituted glasses with phony bottoms on several of the rose bedecked tables.

The flowers, red roses, gardenia cakes with orchid icing, set Miss Davies back $2,400. The final accounting for the vittles will take a little time because Morrison, who owns the Mocambo, bought the meats and the chickens, the spaghetti, et al, and had cooked it up by an ex-chef from the Bel Air Hotel.

All the valuables in the mansion were locked away before the party and nothing was stolen except four small plaster statues that a guest walked off with under his coat. Some of the marble statues have burns on their derrieres where smokers stubbed out cigarets. And nothing was lost, except one little ermine jacket.

Louella *was* there, although a radio reporter told his audience the next day she couldn't attend "because of a cold."

There was supposed to be a show, but if there was I didn't see or hear it. But it was hard to hear anything in such a racket. Or to see everything in the five big rooms, the main hall, and the two tents where the clambake ran riot.

And at 10 the next morning, or rather the same day, a lone reporter went back to the party, to see what bodies, if any, were still celebrating. And in the debris of balloons, wilted flowers, paper napkins, stale food and cigaret butts, one candle was still alight, spluttering close to the end of its wick.

# "... AND AWA-A-AY HE GOES—

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OCT 1952A

VARIETY

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# ASCAP SONGSMITHS' 'BMI BLUES'

## Sahara, Vegas' $5,500,000 Desert Song, Now Officially No. 6 on Rue de La Pay

By BILL WILLARD

Las Vegas, Oct. 8.

Newest of Las Vegas' plush resort hotels — the Sahara — flung open its glittering portals to pushing, elbowing revelers last Tuesday (7). Intent upon grabbing tables for initial view of the Congo Room, where the elastic-limbed Ray Bolger, and lilting chantoosie Lisa Kirk were toplined and extra-added, respectively, mobs tore down chains and rope to obtain their objective. No. 6 of the growing string of multi-million-dollar spas along the Strip (Sahara's approximate cost, $5,500,000), the spanking new establishment got off to a roaring start with the usual hoopla surrounding such occasions. The 600 seat theatre-restaurant was jampacked and hundreds turned away when both early and late shows were publicized as preems. Reservation board in maitre d' Ralph's office is completely filled for two frames and beyond. On the hotel side, not one room can be grabbed for several weeks—excepting by "special" guests in the upper moola bracket.

In spite of the surge, hullaballoo and intense excitement sparked by such an event; both Bolger and Miss Kirk had their troubles. A faulty sound system combined with peculiar acoustical qualities in the huge rectangular room made listening a chore. Miss Kirk came off second best; making a valiant stand against heart-breaking conditions. Bolger, not having to depend entirely upon projection of vocalistics, went about his terpsi-

(Continued on page 52)

## Ike Tops Adlai In 1st AM-TV Nielsen Check For Early September

First returns in Nielsen ratings for the political candidates give the nod in audience draw to the GOP's Gen. Eisenhower over the Democrats' Gov. Stevenson. Ike's 5.7 rating over NBC radio on Sept. 4 put him in Nielsen's Top 10—in sixth place.

Ike got the bigger ratings during the first 10 days of September, according to Nielsen statisticians. Of course, opposition on competing stations may affect the candidates' pull, but the competition is figured at roughly equal for these specific political stanzas.

Rundown in tele follows: Eisenhower, Sept. 4, 60 NBC stations, 29.4 rating, 5,320,000 homes; Stevenson, Sept. 1, daytime, 53 CBS stations, 8.4, 1,382,000 homes; Stevenson, Sept. 5, 49 ABC stations, 18.2, 2,956,000 homes; and Stevenson, Sept. 9, 37 CBS stations, 19.9, 2,996,000 homes.

Radio returns were: Ike, Sept. 4, NBC, 5.7, 2,440,000 homes; Ike, Sept. 6, daytime, NBC-ABC, 3.0, 1,284,000 homes; Adlai, Sept. 5, ABC, 2.9, 1,241,000 homes; Adlai, Sept. 6, NBC, 3.1, 1,327,000 homes.

## Kaye Tops Frisco Quake; Tremors? That's the B.O.

San Francisco, Oct. 14.

Danny Kaye quieted a capacity Sunday (12) matinee crowd at the Curran Theatre here after a sharp quake shook the house. He brought back a considerable number, who had started to rush out of the theatre, by sitting on the stage apron and gagging, "Don't be disturbed, it was just a cable-car passing." He then recounted his experiences in Japan during an earthquake.

Show went on without loss of a customer in this tremor-conscious town.

The Kaye show opened last week (6) to what amounted to a second first-night, with audience dressed as if they were attending a repeat Frisco Opera preem. The house was loaded with biggies.

## TV's Exhausted Adaptable Stuff, Needs Originals

Although just entering its sixth or seventh year of network programming, television has probably already exhausted the number of properties suitable for adaptation into hour-long dramatic shows. That's the opinion of Thomas W. Phipps, one of the most active of TV's drama writers, who pointed out that he's been concentrating almost exclusively on original stories for the last year or so.

Phipps, who has had produced about 40 originals or adaptations during the last three years, finds the lack of adaptation assignments all to his liking. He said that it's always much easier to script an original story, since it's possible to remove the obstacles which usually crop up to confuse an adaptor. In some adaptations, he said, it's necessary in order to carry the story to have the same actor appear in different costumes in back-to-back scenes, whereas in an original the author can eliminate any such obstacle at the start.

In addition, Phipps said, the fact that every hour-long video show must have three curtains presents difficulties when adapting a property. In too many stories, he noted, the two big dramatic events might come in the middle of the second act and the adaptor is then forced to do almost a complete rewrite job to get his three curtains. But most important, according to Phipps, is the fact that a writer always retains ownership of an original play,

(Continued on page 63)

## CONCERNED OVER DISK-WEB LINKS

By ABEL GREEN

"Songwriters' problems, like the proverbial death and taxes, are always with us," says one ASCAP name songsmith," but they've never been so grave as now. As a matter of fact, it's hurting the music publisher as much, and perhaps more."

This is the crux of a major industry problem facing the American Society of Composers, Authors & Publishers in its inability to achieve the pop song hits as has been its time-honored custom. The startling achievements of Broadcast Music, Inc. affiliates in gaining five of the seven on last week's Lucky Strike "Hit Parade," and the same ratio this past weekend, are discomforting to ASCAP.

Of the country's 10 top pop hits, three of the first five are BMI tunes and five among the 10 are from BMI publishers and writers.

Responsible ASCAP writers admit they are not sure whether any "conspiracy," or any combination of forces, accidental or realistic, exists or can be proved. All they know is that Columbia and RCA Victor are affiliated with the two major networks—CBS and NBC—and that BMI, by the very nature of its corporate name, is a radio and TV stations-controlled enterprise.

It is no secret that BMI was founded 12 years ago by the radio industry for the express purpose of offsetting ASCAP's then so-called "monopoly." on pop song

(Continued on page 40)

## See $14,000,000 In '52 for ASCAP As Alltime High

Hollywood, Oct. 14.

Revenues of the American Society of Composers, Authors & Publishers are seen virtually certain to come near $14,000,000 this year for the Society's alltime high. ASCAP's take has hit about $9,000,000 for the first eight months of 1952 and revenues during the remaining four months of the year are expected to be between $4,000,000 and $5,000,000.

Exact financial status of ASCAP will be given today (Wed.) at its Coast semi-annual meeting, being held at the Beverly Wilshire Hotel, Beverly Hills. ASCAP prexy Otto A. Harbach, comptroller George Hoffman and Irving Caesar, exec board member, will address the meeting.

Meet will precede the regular N. Y. membership parley by one month. Some 600 members of ASCAP, or about one-fifth of the total writers' roster, live in the Hollywood-Beverly Hills area.

## Ask Eden to Intervene With U.S. for Chaplin

London, Oct. 14.

Foreign Secretary Anthony Eden will be asked by W. T. Proctor, Labor M. P., in the House of Commons tomorrow (Wed.) to make representations to the U. S. Government for Charlie Chaplin's readmission to America. Proctor is requesting Eden's intervention because of the actor's British citizenship.

U. S. Department of Justice has indicated that Chaplin may not be granted re-entry because of moral and political reasons. Accompanied by his family, he arrived here several weeks ago on what he described as a European vacation.

## Dallas Fair Boffo; M&L's 250G B.O., 8 'Ice Cycles' SRO

Dallas, Oct. 14.

State Fair of Texas, midway in its 16-day run, Oct. 4-19, through Saturday (11) was headed for a record-breaking attendance. A king-sized crowd of 263,700 roamed the 187-acre fair-grounds Saturday to rack up a halftime attendance total of 1,176,590, topping last year's 1,149,070 for the first eight days.

Big weekend lure was the annual Texas U.-Oklahoma U. football game, with 75,500 jamming the fairgrounds' Cotton Bowl.

Overflow crowd swelled the b.o. at the expo shows, with the auditorium's "Martin & Lewis Revue" getting five sellout houses (4,283 capacity) Friday through Sunday (10-12). M&L attendance was 44,500 for the first 14 shows through Sunday night. No gross had been figured, but the M&L package was running even in attendance with the smash '51 legiter, "Guys and Dolls," which grossed $267,800.

Charles R. Meeker, Jr., auditorium manager, said the M&L show is grossing better than any of the fair's previous variety shows and he anticipates a $250,000 pull for the 24 performances through Sunday (19).

"Ice Cycles of 1953," in the Ice Arena for 23 shows, had drawn 70,000 customers for 14 performances through Sunday night, including eight sellouts in the 5,700-seat arena. Attendance already is ahead of last year's 100,000.

St. John Terrell's Motor Music Circus tent theatre staging of

(Continued on page 54)

## CBS and NBC Electric TV Robots To Spot Election Night Trends

Television is zooming into the realm of science fiction to predict election returns for viewers Nov. 4, via deals set this week for the use of all-electronic "brains" which will do virtually everything but make the acceptance speech for the winning candidate. Both CBS-TV and NBC-TV will have such a computing marvel in operation, and the feats that web execs are predicting for the "brains"—all of which have already been proved possible—rival some of the most imaginative scientifiction stories.

CBS-TV, for example, will utilize Remington-Rand's Univac machine, described as the biggest and fastest computer in the world. Unit, which is in the R-R plant in Philadelphia, can perform up to 2,000 addition or subtraction problems per second and make computations at the rate of 3,000 per second. With Univac capable of retaining 1,500,000 units of information (on specially-processed mercury tape), CBS has been feeding the brain statistics on every Presidential election since 1936, including an hour-by-hour report on returns covering each city, county and state in the country.

On the basis of this information, CBS will feed the brain new statistics hour by hour Nov. 4 on how each area in the country is voting, just as results come in. Then the brain instantaneously will be able to make comparisons and so spot possible trends as the evening progresses. According to CBS-TV news and special events chief Sig Mickelson, Univac will be able to

(Continued on page 63)

## Legit Directors Now 60% Majority as Met Opera Preps Its 68th Season

With Rudolf Bing securely in the saddle in his third season as general manager of the Met Opera, new '52-'53 season roster issued last weekend showed fewer surprises, naturally, than the last two years. But Bing's streamlining motif still stands out as the Met preps bow of its 68th season Nov. 10.

Most interesting shift in emphasis has been the steady increase of stage directors brought in from outside fields, mainly legit. Where two "outsiders" were used in Bing's first season (Margaret Webster and Garson Kanin), and four last year (Alfred Lunt, Tyrone Guthrie, Miss Webster and Kanin), six of the 10 directors this season are from outside opera. In addition to the four "outsiders" from last season, Bing has borrowed Joseph Mankiewicz from films to stage the new Howard Dietz English version of Puccini's "Boheme," and George Balanchine from ballet to direct the U. S. premiere of Igor Stravinsky's "The Rake's Progress."

Nine new singers are joining the Met, in Sigurd Bjoerling, Hilde

(Continued on page 60)

# Josy Baker's 'Racial Discrimination' Pitch in B.A. Where It Doesn't Exist

Buenos Aires, Oct. 7.

Josephine Baker is in Buenos Aires once again, to open at the Gran Opera film theatre (Lococo Circuit) Oct. 8. This is a repeat visit for the dusky chanteuse who is a local favorite.

The Opera performances will follow exhibition of the Universal film "Louisa," and a uniform price of $1 has been fixed for admission. This is well below the scale for this type of attraction over the past few years, such as when Maurice Chevalier was here two years ago, and seats were scaled at $8. However, the Opera management is out to attract a different type of audience, perhaps less select but more numerous. The current financial recession also has affected all show biz.

Miss Baker paid the customary courtesy visit on entertainment "czar" Raul Apold at his Press Ministry headquarters, and notified the Labour Federation (CGT) that she would visit its headquarters to deposit a wreath on the altar erected there to Eva Peron's memory, as well as touring the Eva Peron Foundation hospices and asylums. She has also asked to be allowed to visit President Peron.

*(Since this mailed news dispatch, the U. S. press reacted unfavorably to Miss Baker's criticisms of this country; as detailed below.)*

**No 'Discrimination' Here**

On arrival, Miss Baker announced that, apart from her personal appearances, she would campaign against "racial discrimination," but in this respect there is little she can do here, as this is one problem that is non-existent (as far as a color ban is concerned): in fact,

(Continued on page 19)

## Only Six H'wood Names On 1st List of Stars For Royal Film Show

London, Oct. 14.

Only six Hollywood names appear on the first list of stars who are participating in the stageshow which follows the royal film gala Oct. 27. The American artists, all of whom will be in Britain at the time, are Yvonne de Carlo, Douglas Fairbanks, Jr.; Yolande Donlan, Rock Hudson; Gene Kelly and Evelyn Keyes. Charles Chaplin is to attend the royal screening but it is unlikely that he will participate in the stage production.

The big British contingent includes Laurence Olivier, Vivien Leigh, Richard Todd, John Mills, Celia Johnson, Trevor Howard, Joan Greenwood and Anne Crawford.

For the first time since the inception of the command film performances in 1946 no Hollywood stars are being brought over especially for the occasion. The U. S. pix industry will be represented by stars either working or vacationing in London at the time.

## Ken Murray's Cafe Bow

Hollywood, Oct. 14.

Ken Murray makes his nitery debut Oct. 21 at the new Sahara, Las Vegas, following Ray Bolger who opened the hostelry last week.

Murray, heretofore in vaude, films, legit and television, is set for a fortnight in his cafe bow.

## Martini Dept.

Apparently the agency boys are getting sensitive these days.

New restaurant, called the Huckster, is opening soon smack in the middle of the ad agency sector—47th St. and Madison Ave., N. Y. For weeks signs on the construction work have heralded the "due soon" opening.

Last week observers were surprised, to note black paint smeared across "Huckster," with the name changed to Ad Lib Restaurant.

## Bolton's 'Love Letter To Red-Haired Actress'; Can't Cover Wife's Play

Whitney Bolton, drama critic of the Morning Telegraph and drama columnist for the McNaught Syndicate, devoted his "Looking Sideways" pillar last Wednesday (8) to a tribute to his wife, Nancy Coleman, who was opening that night in a revival of "The Sacred Flame," at the President, N. Y.

Subheaded, "Love letter to a red-haired actress," the piece read in part: "So your play is opening tonight. I know how you feel. If someone were to crack open a peanut shell within 10 yards of your hearing, you would jump right out of your shoes.

"I never realized in all the years of going to First Nights how genuinely wrenching and overwhelming are the last hours before curtain time. Other players used to tell me that it either was a small death all by itself or almost certainly something like what a condemned man must feel in the last hours before dawn.

"We have been together through nine plays now and I have been on the home grounds when you went through the time between noon and that moment when the stage manager called, 'Places, please,' and out of the corner of your eye you could see the glow of the footlights under the curtain's bottom edge. You could not run or cry or scream or tear at your clothes. You could only stand there and, suddenly and inevitably, see that bottom edge rise from the stage floor and reveal you to your task.

"There is nothing for you to worry about. You were ready a week ago. It may be that, again, 'The Sacred Flame' will not be a success. I don't know. No one knows. But I hope it is, because it deserves to be. It will now have had a loving, respecting performance twice. That much I can say for you.

"But I can't cover this play. There are no written rules about such things, but I don't believe a critic should review any play in which his wife is a principal. Someone else will write the review and I will have no word to say to him because that would also be wrong. But if devotion and admiration and a most tremendous confidence in you are of any value to you, you have them. They are given to you freely to keep and use in whatever ways they are of use.

"Good luck."

10/15

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## It Ain't Like Istanbul, But Ankara Still Has Its Share of Cafe Life

By COL. BARNEY OLDFIELD

Ankara, Sept. 25.

In this part of the world the last gasp of the Farouk drama is being played out.

Any femme who has become proficient in the muscular movement of the mid-section is billed in the niteries as the one who pried Farouk loose from his palace and is the biggest shake since the walls of Jericho rumbled and rubbled.

It is also traditional that any femme booked in a show comes on deck after numbers to dance with all comers, and it's a signal for champagne cork-popping wherever seated as shills for the house.

Ankara, Turkey's political capital, has not yet grown from Ataturk's nurturing in the early '20s to a point where it has overtaken the quantity and quality of nightlife available in much older, much more romantic, and much more cosmopolitan Istanbul. Ankara gets along, winter and summer, with two main after-dark spots, Bomonti's and Gar Gazinosunda. The shows are a tossup. It is usual to have a Viennese line, a German

(Continued on page 19)

## U.S. Cites 'Unfriendly' Ship for Deportation

Los Angeles, Oct. 14.

Reuben Ship, radio writer and "unfriendly" witness before the House Un-American Activities Committee, was released in $5,000 bail in deportation proceedings under the McCarran Act. He came here from Canada in 1944 but never took out U. S. citizenship papers.

Ship refused to answer questions about possible connection with the Communist party. He wrote "The Life of Riley" for seven years and was recently nominated as a candidate for the western region council of the Radio Writers Guild.

## Ed G. Robinson, Levenson Help Raise 200G for Israel

Cleveland, Oct. 14.

Edward G. Robinson and Sam Levenson as guest-stars, pinch-hitting for ill Eddie Cantor, helped the local State of Israel bond campaign-dinner raise about $200,000 in sales and pledges here last week.

More than 700 dinner guests and 200 gallery standees packed Hotel Statler's grand ballroom for the event in which Ben D. Zevin, prez of World Publishing Co., was chairman. By the time national chairman Sam Rothberg of Peoria, Ill., finished reading off names of guests and exhorting them to buy, nearly $180,000 had been pledged.

Both Zevin and Thomas A. Burke, mayor of Cleveland, paid tribute to Cantor in speeches. Bill Randle, chairman of Cleveland show biz committee, presented scrolls to Robinson and Levenson for their contributions to the Israel cause.

# This Week's Football

By HARRY WISMER

### College

### EAST

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Villanova-Boston College (Fri. nite) | Villanova | 20 |
| Filipski rides again. | | |
| Lafayette-Princeton | Princeton | 21 |
| Tigers will start new streak. | | |
| Pennsylvania-Columbia | Pennsylvania | 14 |
| Penn boasts great defense. | | |
| Rutgers-Dartmouth | Dartmouth | 7 |
| Over-rated Dartmouth should win. | | |
| Colgate-Harvard | Colgate | 7 |
| Colgate has too much power. | | |
| Cornell-Yale | Yale | 1 |
| Good coaching telling at Yale. | | |
| Brown-Holy Cross | Holy Cross | 10 |
| Still superior. | | |
| Nebraska-Penn State | Penn State | 7 |
| Cornhuskers have lost Reynolds. | | |
| Pittsburgh-Army | Pittsburgh | 3 |
| Even up. | | |
| **SOUTH** | | |
| Auburn-Georgia Tech. | Georgia Tech. | 14 |
| Tech bowl-bound. | | |
| Alabama-Tennessee | Alabama | 6 |
| Crimson tide can score | | |
| Georgia-Louisiana State (nite) | La. State | 7 |
| Georgia still shocked by Maryland. | | |
| Florida-Vanderbilt | Florida | 3 |
| 'Gators getting stronger. | | |
| Kentucky-Mississippi State | Kentucky | 6 |
| Bryant will rally his forces. | | |
| Mississippi-Tulane | Tulane | 6 |
| Green Wave in a thriller. | | |
| Navy-Maryland | Maryland | 7 |
| Neighborhood classic. | | |
| William & Mary-Boston U | William & Mary | 6 |
| Win with a prayer. | | |
| Duke-North Carolina State | Duke | 14 |
| Blue Devils moving. | | |
| Wake Forest-North Carolina | Wake Forest | 6 |
| Close Call. | | |
| So. Methodist-Rice (nite) | Rice | 6 |
| Close—but no cigars. | | |
| TCU-Texas A&M | TCU | 10 |
| Two fair clubs. | | |
| **MIDWEST** | | |
| Illinois-Minnesota | Illinois | 10 |
| Illini can still win Big Ten. | | |
| Notre Dame-Purdue | Purdue | 6 |
| Boilermakers have confidence. | | |
| Michigan-Northwestern | Michigan | 12 |
| Wolverines improving. | | |
| Washington State-Ohio State | Ohio State | 21 |
| Buckeyes hotter than a firecracker. | | |
| Temple-Indiana | Indiana | 12 |
| Here's one Hoosiers can win. | | |
| Wisconsin-Iow | Wisconsin | 21 |
| Badgers no longer have the big head. | | |
| Syracuse-Michigan State | Michigan State | 14 |
| Still leads the nation. | | |
| Arizona-Marquette (nite) | Marquette | 7 |
| Hilltoppers en[illegible]ing good season. | | |
| Oklahoma-Kansas | Oklahoma | 12 |
| Sooners gain strength daily. | | |
| **FAR WEST** | | |
| Stanford-UCLA | UCLA | 6 |
| Sanders over Taylor. | | |
| Santa Clara-California | California | 20 |
| Golden Bears roar on. | | |
| So. California-Oregon State (At Portland) | So. California | 14 |
| Trojans surprising team. | | |
| Oregon-Washington | Oregon | 6 |
| Washington still reeling. | | |
| **Professional** | | |
| Packers-Texans (Sat. nite) | Packers | 14 |
| Packers better balanced. | | |
| Cardinals-Giants | Giants | 14 |
| Giants strong on versatility. | | |
| Browns-Eagles | Browns | 12 |
| Browns bitter over Giant defeat. | | |
| Rams-Lions | Lions | 7 |
| Walker and Harder will be back. | | |
| '49ers-Bears | '49ers | 7 |
| Shaw against Halas. | | |
| Redskins-Steelers | Steelers | 6 |
| Battle of the Tailenders. | | |

**SEASON'S RECORD**
Won, 89; Lost, 27; Ties, 7; Pct., 767.
(Ties Don't Count.)

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*Point margin represents selector's choice.

## $90 Top for Coronation Ducats; Deadline Nov. 10

London, Oct. 14.

The British Travel and Holiday Assn. has set up a special department to handle ticket allocations for the Coronation. It will have dealings, however, only with bona fide travel agents and not with private firms or companies.

Seats which it will have for distribution will be in government stands and will range in price from $30 to $90. Applications for these must be made before Nov. 10. Individual ticket agencies will offer, in addition, seats on the Coronation route.

## Richman's London Impact

London, Oct. 14.

Harry Richman, in his first London engagement in 15 years, made a powerful nostalgic impact at his Cafe de Paris preem last night (Mon.).

Singer was on for 50 minutes, with overlong gab between numbers.

## Flu Floors Hutton 1 Day At Palladium; Pianist Banned by Tooter Union

London, Oct. 14.

Betty Hutton was out of the Palladium show last night (Mon.) with flu. She was replaced by Frankie Laine, who appeared there recently, and will resume tonight (Tues.).

Because of objections by the Musician's Union, Miss Hutton's accompanist, Dudley Brooks, had to bow out of her Palladium act after the first week. He was allowed, however, to sit in the orchestra pit alongside the theatre's regular pianist.

Although it is common practice for American artists at the Palladium to have their own accompanists, objection was taken on this occasion because Brooks was not on the stage with Miss Hutton but in the pit. When the accompanist is on stage, he is regarded as part of the act. Sitting with the orchestra, he becomes just another musician—and the bar goes up.

# RKO REVAMP AHEAD OF SKED

## Slim B'way Legit Crop for Filming But Prospects Better Than Last Year

Still concerned over the pressing shortage of story material, Hollywood is ogling the new Broadway season with great interest but without too much hope.

Legit stage has offered slim pickings for the filmeries over the past few years. Big complaint was that playwrights asked outlandish prices which economy-minded studios—with certain exceptions—were both unable and unwilling to meet. Quality of the legit material also hasn't been considered high.

Although prospects of the current season still are somewhat nebulous, homeoffice play departments in New York are taking a brighter view of it than last year and admit interest in a number of upcoming productions.

Prices also have shown a tendency to come down, with only the big hit musicals fetching the six-figure checks. Active film company participation in new plays is practically non-existent.

Nevertheless, individual film money is backing many of the new plays. It has no bearing on picture rights, however, and merely assures the investor of his normal cut if the production makes the boxoffice grade.

Thus 20th-Fox and Metro executives are known to be interested financially in the upcoming "The Seven-Year Itch," a romantic comedy. It so happens that the play is also considered a likely prospect for screen adaptation.

**Other Plays Eyed**

Other plays being eyed by Hollywood include "In Any Language," a comedy about a U. S. film actress in Rome; "Time of the Cuckoo," a comedy romance; "Bernardine," a comedy of adolescence; "Dial 'M' for Murder," for which Sir Alexander Korda holds the pic rights; Terence Rattigan's "The Deep Blue Sea," which was a hit in London; "The Gypsies Wore High Hats," set in New York at the turn of the century, and "Josephine," an

(Continued on page 54)

## Dr. Goldsmith's RKO Survey on Big-Screen Theatre Television

RKO Theatres is undertaking a detailed study of television's effect on the boxoffice and how all phases of TV, including big-screen theatre video, can best aid exhibition. To that end, the circuit has signed with Dr. Alfred N. Goldsmith, films and TV engineer, to act as a consultant on the various problems involved.

According to circuit prexy Sol A. Schwartz, Dr. Goldsmith will study the overall situation to determine whether it would be wise at this time to install more theatre TV units in its houses, whether one big-screen unit is superior to another, etc. Goldsmith was formerly an RCA veepee and still serves as a consultant to that company.

## PIC DIVIDENDS BEHIND $3,800,000 LAST YEAR

Washington, Oct. 14.

Film industry paid out $19,815,000 in dividends during the first nine months of this year. Figure ran about $3,800,000 behind the $23,619,000 for the same period of 1951.

September registered a big drop. This year, the stockholders received only $2,371,000 as against $4,545,000 for the same month last year. Two companies are responsible for the month's decline. Loew's September dividend totaled $1,029,000, $900,000 shy of last year's figure. 20th-Fox, which disbursed $1,384,000 to its stockholders in September, 1951, made no payment at all last month, holding up the seasonal dividend until October.

Publicly reported dividends in any industry come to about 60 or 65% of all dividends actually issued in the industry.

### Distinction

Hollywood, Oct. 14.

Nat Holt wants the world to know that his forthcoming Paramount picture, "Adobe Walls," is not a "western."

It will be filmed on location in Texas, not far from the Mexican border, he explains, and is therefore a "south-western."

## U.S. Majors Play Waiting Game On French Pact Talks

Although Motion Picture Export Assn. prez Eric Johnston treks to Paris this week, the American film industry is standing pat in its attitude of refusing to seek out French government officials for renegotiation of a film and monetary agreement. U. S. companies, including members of the Society of Independent Motion Picture Producers, are insisting that the French come to them with new proposals for a deal.

It's said that Johnston's trip mainly is for an on-the-spot investigation of the overall French situation as pertaining to the U. S. distribs, including day-to-day business affairs, new ceilings on admission prices, etc. However, it's regarded likely that since he will be in Paris, French government reps will call on him to discuss the possibilities of reopening negotiations. If actual negotiations are resumed Ellis Arnall, SIMPP prexy, will go to Paris to join in the huddles.

Arnall, incidentally, is insistent that the U. S. State Department assume a key role in the talks with the French. SIMPP head believes that since foreign government officers handle negotiations in behalf of their respective film industries, the U. S. side similarly should be represented on the governmental level.

Stalemate developed when the French reneged on an originally accepted proposal whereby the U. S. companies would agree to

(Continued on page 18)

## Corwin Meeting With RKO Producers to Map Production Schedule

Hollywood, Oct. 14.

RKO's new studio chief, Sherrill Corwin, expected to initiate tentative production plans in talks with various RKO producers during the next week. He meets with Edmund Grainger early next week to lay out a program of pix.

Scheduled meeting with Jerry Wald was postponed to tomorrow (Wed.) because Wald's attorney, David Tannenbaum, was recently elected mayor of Beverly Hills and had to attend a conclave of the Ass'n of California Mayors in San Diego.

## Anti-Red Documentary Shown to Govt. by Schary

Dore Schary, Metro production chief, returns to New York today (Wed.) after a two-day Washington visit during which he screened "The Hoaxters," 52-minute documentary exposing Communist activities, for Government and MPAA officials. Made up of newsreels shots and special clips obtained from the Government, it has top Metro stars doing the narration.

Also shown to industry and Government brass by Schary was "Battle Circus," Metro war film starring Humphrey Bogart, June Allyson and Keenan Wynn.

## SOME EXECS WAIVE SALARIES

The job on hand for RKO is to remove the personnel deadwood and otherwise reduce operating costs, plus swinging into a fullscale production program — that's the way board chairman Arnold Grant sizes it up. And, he says, the new group in control "wants the business to pay for itself in two years."

"That we mean business on cutting overhead is attested, perhaps only in part, to the fact that the president, Ralph Stolkin, doesn't draw a salary," Grant adds. "Sherrill Corwin, board rep at the studio; A. L. Koolish and Bill Gorman (members of the Stolkin syndicate) do not either. Edward (Buzz) Burke also is not on salary now but when he works into the homeoffice operation, as he plans to do, he will be paid commensurate with his value. In Sidney Korshak, a very busy and very able Chicago attorney, we have a steal at $15,000 a year. He's not on the board. The other two board members are Tubby (Gordon E.) Youngman and William Clark, our studio attorney and treasurer respectively."

As for the corporate economics, Grant explained: "We have a $1,000,000 monthly nut between

(Continued on page 19)

## COMPO Flirting Depinet As Prexy

Key reps of the Council of Motion Picture Organizations will huddle with Ned E. Depinet at a New York meeting tomorrow (Thurs.) to sound out the former RKO prez on his disposition to taking over the COMPO helm as its chief executive.

Depinet, as COMPO's first president, along with exec v.p. Arthur Mayer and special counsel Robert Coyne, is conceded on all sides to have been instrumental in keeping COMPO together during its tough early stages of development. As a consequence, there's considerable

(Continued on page 18)

## Manner of RKO Reorg Eases Company Fears of Quick-Profit Liquidation

Clean sweep of the RKO management and installation of new execs, several of them from within the ranks, has done much in the way of bolstering the morale of lower echelon RKO-ites and convincing the trade that the new owners are bent only on building up the company. The reorganization had the immediate effect of dispelling fear that some form of quick stock deal or liquidation of assets was in the offing.

Thorough-going realignment of personnel, the fact that Arnold Picker exited an important profit-sharing deal at United Artists to take the exec v.p.'s spot at RKO, and Arnold Grant's departure from his active law practice to take the helm as board chairman, all reflect that the Grant-prexy Ralph Stolkin pards are out to make of RKO a going concern.

Assurances of an intended build-up relate only to the distribution end of the corporation, observers note. Awaited now is a specifically mapped course on production and studio operation, and decisions on possible disposal of residuals in released pix.

Charles Boasberg as the new general sales manager and Walter Branson, assistant general sales manager, both upped from division managerial posts, have been given

(Continued on page 18)

### Depinet and RKO

RKO's new board chairman, Arnold Grant, has assured deposed RKO president Ned E. Depinet, who has an office and secretary on the 14th floor (executive) floor of the RKO homeoffice, that he would consult with him often and freely in the latter's new post as consultant with the company.

Depinet's drawing account brings him $18,000 a year, comparable to his compensation when he reaches the 65 retirement age in about three years.

## Wald-RKO Talks Focusing on His Last Pic—So Far

With reference to Jerry Wald's future with RKO, as production topper or otherwise, Arnold Grant, RKO's new board chairman, states that there is an area for argument as to whether or not Wald is the "free agent" he expects to become Oct. 31 when his RKO contract expires. This was under the old Howard Hughes setup.

Grant thinks "Wald is obligated to complete 'Size 12'," which differs from Wald's proffer to "start" it and assist anybody else to complete it. Comes Nov. 1, Wald says he is supposed to go on a two-month paid vacation.

Wald has been huddling with Greg Bautzer, of the new management's law firm and also a board member. Another meeting is slated for today (Wed.) in Hollywood, when David Tannenbaum, attorney for Wald, returns from a San Diego mayors' convention. When Tannenbaum was in New York last week, he only casually talked with the RKO homeoffice, being concerned more with his wife's pos-

(Continued on page 6)

## National Boxoffice Survey

### Holiday Weekend Tilts Trade; 'Ivanhoe' Champ 3d Wk. in Row; 'Quiet' 2d, 'Fatima,' 'Pirate' Next

Hefty boost from the Columbus Day holiday weekend, particularly along eastern seaboard, is helping biz in numerous key cities this stanza. Persistent strength of recent boxoffice winners also is contributing to upswing. Result is that the top five pix this session will exceed $1,000,000 in gross.

"Ivanhoe" (M-G), which was No. 1 for previous two weeks, again is leader, and by biggest total of any b.o. champ in many months. Pic is grossing $460,000 in key first-runs covered by VARIETY.

"Quiet Man" (Rep) again is second for third week in row after being in No. 1 slot four weeks ago. "Miracle of Fatima" (WB) will wind up third for second stanza in succession.

"Crimson Pirate," another WB release, is finishing fourth as a week ago. "Somebody Loves Me" (Par) is managing to take fifth as compared with seventh last week. "One Minute To Zero" (RKO) is sixth. "Monkey Business" (20th), inclined to be spotty, will take seventh money.

"Just For You" (Par) is slipping to eighth while "Sudden Fear" (RKO), long among the leaders, rounds out the Big Nine list. "Big Sky," also from RKO, and "Merry Widow" (M-G), previously a leader, are the runner-up pix in that sequence.

Lineup of new fare is one of biggest in weeks. Intense interest centers on initial playdate of "The Thief" (UA), socko on first week in Philly. Showing is rated unusually big since it reopened the Aldine there. "Because You're Mine" (M-G) also looms as strong newcomer although fairish in Providence and only okay in Cleveland. However, it is big in N. Y. and fine in L. A.

"Stranger in Between" (U) is doing excellent trade, mainly in small-seaters including Chi, Pittsburgh and N. Y. "Way of Gaucho" (20th), nice in Toronto, looks slow in Boston and mild in Frisco. "Horizons West" (U), also new, is good in Chi, Providence and Denver.

"Wife's Best Friend" (20th) shapes good in St. Louis, strong in Philly and fast in N. Y. "Hurricane Smith" (Par), also a newcomer, is okay in Cincy and lively in Buffalo. "Night Without Sleep" (20th) looms good in Cincy.

"Caribbean" (Par) looks very uneven this session, best showings being an okay Chi week and fair results in L. A. "World in Arms" (U) is sock in N. Y.

"Promoter" (U), due in N. Y. shortly, is fine in Toronto. "The Ring" (UA) is modest in Frisco. "Assignment Paris" (Col) shapes nice in Cincy.

"Hellgate" (Lip) looms trim in Chi. "Woman in North Country" (Rep) is okay in Denver. "Snows of Kilimanjaro" (20th) is huge in Cleveland and continues smash in fourth N. Y. round.

(*Complete Boxoffice Reports on Pages 10-12*)

## Shades of Hughes! Condon Set by RKO At Early A.M. Meet

Howard Hughes' penchant for conducting business at unconventional hours was recalled in the sudden hiring of Richard Condon as RKO's new director of advertising, publicity and exploitation.

Condon last Thursday night (9) had been at the Broadhurst Theatre, N. Y. ("Pal Joey"), when the message got to him that he was invited to a meeting with RKO board chairman Arnold Grant and other members of the controlling syndi-

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DAILY VARIETY
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# Italo Export Co. Would Partner With Burstyn in U.S. Distrib

Italian Films Export is mulling various proposals to make Joseph Burstyn, indie distributor of foreign films in the U. S., a financial partner in its new U. S. distribution setup.

One of the suggestions calls for IFE to turn over to Burstyn the pre-release rights to its pictures. Another would install him as general sales head of the IFE distribution organization.

Move is designed in part to offset the considerable bad feeling caused by the IFE entry into distribution. U. S. indie distributors, already hard up for good product, are doing a slow burn over IFE expansionist policy. They also take an unkind view of the Motion Picture Assn. of America's hand in the act.

IFE is financed indirectly by the MPAA member companies, which have turned over 12½% of their frozen coin in Italy to the Italian industry. Latter is being allocated the $2,500,000 involved by the government to back IFE operations.

Feeling is that IFE is in a position to take the cream of Rome production for its own distribution and leave the rest to the indies. Latter take the frank position that, while the IFE experiment is worthwhile in view of the still unexplored potential of dubbed pix, it can't last very long.

It's understood that Dr. Eitel Monaco, prexy of the National Assn. of the Motion Picture and Allied Industries of Italy, as late as last July still was basically opposed to IFE expansion from the promotional to the distribution field, but that he has since bowed to the majority opinion.

Italo delegation to the "Salute to Italian Films Week" festival held powwow at the Plaza Hotel, N. Y., Saturday morning (11) to discuss Burstyn's status and iron out more details re the proposed distribution outfit. Present intentions are to set up system of four or five ex-

(Continued on page 18)

## AT&T Would Provide Cost Data by Dec. 31 On Theatre TV Channels

Washington, Oct. 14.

Following their recent huddle here, spokesmen for American Telephone & Telegraph has notified attorneys for theatre television channel interests that the phone company will make efforts to provide some cost figures by the end of this year.

Letter from Ernest D. North, general counsel for the telephone company, which opposes the set-aside of channels for a theatre television web, also agreed that a wider band would be desirable for theatre video. North wrote in part:

"We recognize the need, for theatre television use, of transmission facilities having bandwidths greater than those for television broadcasting.

"Work is proceeding as rapidly as possible to develop cost information for broad-band service which we hope will meet or, at least, closely approach the transmission characteristics which you specify. We are making every effort to have information of this kind ready by the end of the year."

Hearings open next Monday (20) on the theatre TV channels. This phase will consist of a presentation by the theatre interests of their technical and cost (data). Then the hearings will be postponed until mid-January, when the remainder of the hearings will get under way and continue until the entire case is in. Full Federal Communications Commission is scheduled to sit en banc on the matter.

The case is stirring up tremendous interest throughout all branches of show biz, broadcasting, and among other industries also interested in special closed-circuit bands for their own use.

### PCC Gets $59,755

Hollywood, Oct. 14.

Higher income earners in the film industry have pledged $59,755 this far in the Permanent Charities Committee's 1953 drive.

These gifts wer donated, in advance of the regular campaign, by 130 high-bracketers, with about 500 more to be heard from.

## Expect Dandi Dubbed Pic in N.Y. From Italy

Print of dubbed version of the Franco-Italian co-production, "The Little World of Don Camillo," is due in New York within the next few days, Roberto Dandi, the pic's producer, revealed. Dandi is part of the Italian film delegation in N. Y. for "Salute to Italian Films Week" at the Little Carnegie last week.

Pic was dubbed in Italy under the direction of Orson Welles, who also served as narrator.

Pic, directed by Julien Duvivier, stars Fernandel and Gino Cervi. It dramatizes the conflict between the priest and the Communist mayor of an Italian village. It has no distributor in the U. S. yet.

Next Dandi project is pic on the life of Puccini, in Technicolor. Marta Toren has already been signed for the film.

## Co. Heads Huddle On Jap Stalemate

Fear of setting a precedent and Allied Artists' reluctance to play ball were responsible last week for yet another failure in the continuing attempt to break the U. S. deadlock on the Japanese permit situation.

Question is up for discussion again today (Wed.) in New York, where the company presidents and foreign managers are due to go into another huddle. Prexies will have before them several new propositions, including one to settle the problem on the basis of average grosses in Japan during the period Jan. 1 to Sept. 27, 1952, the latest date for which earning figures are available.

Crux of the dispute are the four permits the Japanese government cut from the major company total for the second half of the fiscal year. Distribs are permitted 59 permits against the 63 for the previous six months. So far no one has shown a willingness to part with all or some of the quartet of licenses, and the Tokyo government is showing no indication whatever that it might be willing to restore the four permits.

Proposal turned down last week was that the Motion Picture Assn. of America member companies buy up Allied Artists' four Japanese permits on the basis of their potential gross. The four are worth in the neighborhood of around $35,000 to $40,000, while one Metro permit alone is good for around $100,000.

## Oct. 31 Deadline On Release for 'Androcles'

Although a campaign has yet to be set for the film, RKO is called upon to get "Androcles and the Lion," Gabriel Pascal production, before the public by Oct. 31. That's the dealine stipulated in the distrib's film rights deal with the G. B. Shaw estate.

Indication is that the company could meet its obligation by opening the pic in only one house. This probably will be a spot in Los Angeles. After this engagement "Androcles" likely will be withdrawn until full promotion gets rolling. Only a limited number of ads have been placed so far. Jean Simmons, Victor Mature, Robert Newton, Maurice Evans and Alan Young have the leads.

## 'Movietime' Anni

Hollywood, Oct. 14.

COMPO's "Movietime, U.S.A." completed its first year with a record of 38 tours by 360 Hollywood entertainers to a total of 1,300 cities and towns throughout the country.

R. J. O'Donnell, national chairman, announced five more tours scheduled for October and November, starting with a trip to Florida during the week of Oct. 19.

## Mull 'Cleo' Reissue

Success of "Samson and Delilah" and other epics in the recent past has prompted Paramount to consider the reissue of Cecil B. DeMille's "Cleopatra," which Par released in 1934. Tentative plan is to test the film in a few spots and subsequently swing it into national release if the initial b.o. holds up.

"Cleo" has Claudette Colbert, Warren William and Henry Wilcoxon in the top spots.

## 'Salute Week' Costs Italo Pic Industry 100G

"Salute to Italian Films Week," which wound its screening schedule yesterday (Tues.), cost the Italian industry close to $100,000. Cost includes Rome-New York round-trip tickets for 29 people along with their living expenses; importation of all 11 out-of-town critics and renting of the Little Carnegie Theatre, N. Y., for $8,000.

Italian execs expressed themselves as well satisfied with the results of "Salute Week," feeling that it has served to focus attention on the Italian industry and generate interest in Italian pix. Somewhat more skeptical attitude is taken by U. S. observers, who take the view that the festival films were wasted since most of them either don't have a distributor yet or will not be released for many months to come.

The exact position of the Italians in arranging "Salute" was stated by Comm. Nicola de Pirro, director general of the Italian government Entertainment Industries Bureau, last week. De Pirro warned that unless Americans could increase the flow of dollars to Italy, U. S. film exports to that country might have to be cut.

Italian film earnings in the U. S. in 1951-52 reportedly came to $300,000. At the same time, Italy's dollar deficit has risen from $250,000,000 to $400,000,000. Unless IFE can demonstrate its ability to produce revenue, internal pres-

(Continued on page 18)

## COMPO-LIKE BALLY FOR SWEDEN IN U.S. TIEUP

Stockholm, Oct. 14.

An overall film ballyhoo, similar to the activity in the U. S. of the Council of Motion Picture Organizations, will be launched throughout Sweden on Oct. 20, when all branches of the Swedish film industry will cooperate with American distribs in a film goodwill promotion. Drive will be financed by coin received from a special extra performance in all theatres, with the theatres and films being provided gratis.

Swedish film stars have been alerted for the campaign and will participate in events similar to the "Movietime, U.S.A." tours. In addition, posters plugging pix in general will be placed throughout the country. Additional bally events include radio talks, forums and lectures on films, stunts and special advertising in Swedish periodicals.

### N. Y. to L. A.

Irving Caesar
Chick Chandler
George "Bullets" Durgom
Otto A. Harbach
Oliver Hardy
Eddie Joy
Arthur Krim
Stan Laurel
Groucho Marx
Joe Rines
Mike Sloane

### N. Y. to Europe

Fayette Allport
Pandro Berman
Jack Davis
Vittorio Gassman
Pamela Gordon
Eric Johnston
Frank Lloyd
Harry Mandel
Arnold Picker
Renato Rascel
Roger Rico
David Rose
Richard Thorpe
Julie Wilson
Max Youngstein

# Filmites Disappointed at Inability To Get State-Wide Ohio Censor Verdict

Film industry finds itself in a paradoxical position as a result of the decision of the Ohio Attorney General not to appeal the ruling of a Toledo Municipal Court declaring the state censorship of newsreels as unconstitutional. Although apparently armed with a clear-cut victory, filmites expressed disappointment since they had hoped that the case would be brought to a higher court, where a decision embracing the entire state could be obtained. As it stands now, the Toledo court's ruling applies to that city only.

Motion Picture Assn. of America, which has been sparking the newsreel fight, received an unconfirmed report from Ohio on Friday (10) that the Attorney General had informed Dr. Clyde Hissong, state film censorship topper, that the state could not and would not appeal the decision. Attorney General had until Friday to file an appeal notice. Question of the state's right to enter an appeal has been enmeshed in a welter of confusion for several weeks, with attorneys for both the state and MPAA not clear as to whether an appeal was legal under Ohio law.

Stymied in its attempt to obtain an all-encompassing state-wide ruling, the industry is mapping other moves which so far have been kept under wraps in order not to tip off the approach. Under the present setup based on the Toledo decision, the industry has three alternatives. It can send uncensored newsreels into all of Ohio, it can force censorship tests in other cities, or it can sue to recover the censorship fees paid to the state.

First and second moves, it's

(Continued on page 18)

## Jarrico Wins $23,400 Judgment From Proser

Los Angeles, Oct. 14.

Superior Court Judge Frank Swayne awarded a $23,400 verdict to Paul Jarrico, screenwriter, in his suit against Monte Proser over a script, "Shadow of a Hero," written three years ago. Scripter declared he was paid only $8,000 and had $13,000 more coming under the agreement. Award included the back pay, a penalty of $8,000 as provided by a California wage law, and $2,400 in expenses.

Meanwhile, Jarrico, one of the witnesses who declined to testify before the House Un-American Activities Committee, is suing RKO for its failure to give him screen credit on "The Las Vegas Story."

## 'Gotta Lecture Public on H'wood'

More ya-ta-ta via the lecture circuit, to give the public a realistic view of the film industry is a "must," states Arthur L. Mayer, indie film importer and former exec v.p. of the Council of Motion Picture Organizations. It doesn't matter whether execs or Hollywood personalities talk before public groups under COMPO auspices or otherwise, he told VARIETY.

"The important thing," Mayer declared, "is that many people think we're morons. Also, they don't know the first thing about the business. They must become acquainted with us before they become friendly toward us."

As for subject material, Mayer relates that his favorite introduction is to read a clipping from a magazine, dated years back, which predicts an early demise for the industry. He thereupon goes into the growth of the trade, its worldwide influence and the scope of its structure.

One of COMPO's most important undertakings, Mayer believes, will be its speakers' bureau activity. COMPO plan is to have a constant flow of industryites in institutional talks before Kiwanis, Rotary, etc., groups across the country. Mayer has two dates lined up but these are on his own instead of being part of his COMPO program. He'll address the Film Council of Springfield, Mass., Friday (17) and the Women's Press Club, New York, Oct. 25.

## Ezzell Exits Goldwyn, Newman as Successor

Marvin A. Ezzell is resigning as studio manager and v.p. of Samuel Goldwyn Productions, thus ending an association of over 20 years. Ezzell has been active in dealing with Goldwyn's banking matters in association with James Mulvey, president of the outfit, in addition to general operation of the studio and rentals of space to other indie producers.

Indicated as his successor is Robert V. Newman, who joined the Goldwyn exec staff at the Hollywood lot a year and a half ago. He served as production manager for the recently completed "Hans Christian Andersen."

## Oct. 21 Show-Cause Deadline on Settling Claims Vs. Film Classics

Creditors of the defunct Film Classics have been directed by N. Y. Supreme Court Justice S. Samuel Di Falco to show cause by Oct. 21 why assignee Irving Kaufman should not be permitted to sell certain assets as well as settle and compromise a number of claims. Principal moves contemplated include sale of the assignee's interest in a film for $3,000 and settlement of five claims against FC for $10,992.

Bruce Roberts would buy Kaufman's interest in the German-made picture, "I Was a Criminal" (formerly titled "Captain of Koepenick") for $3,000. Long-pending claims of Hecuba Corp., Eliot Hyman, Flamingo Films Western Division Corp., and Discovery Pictures Corp. over three Sir Alexander Korda films would be adjusted by payment of $10,992.

Proposed settlement of the Hecuba, Hyman, et al, claims grows out of FC's distribution of Korda's "Unknown Island," "India Speaks" and "Discovery." Another settlement involving several claims of assignee Kaufman against Edward Alperson and vice versa would be compromised via Alperson turning over $1,500 to the assignee.

Kaufman, incidentally, comes into court from time to time seeking approval of certain FC liquidation moves. Last fall, for example, he sought a court greenlight to sell assignee's interest in some seven films at public auction. Pix included Selznick's "Made for Each Other" and "Nothing Sacred," among others.

### Europe to N. Y.

Ernie Anderson
Raymond Chandler
Campbell Cotts
John Davis
Peter Dyneley
Paulette Goddard
D. J. Goodlatte
Genine Graham
Douglas J. Granville
Vernon Greeves
Hilde Gueden
Valerie Hobson
C. J. Latta
Anita Leonard
Witold Malcuzynski
Nora Nicholson
Louis Nye
William Perlberg
Phil Reisman
Erick Remarque
Cyril Ritchard
Bertram Shuttleworth
Lou Walters

### L. A. to N. Y.

Herman Cohen
Samuel Colt
Frank I. Davis
Russell Downing
Warren Duff
Dorothy Fields
Sally Forrest
Henry Ginsberg
Bobby Guy
Ray Heindorf
Hedda Hopper
Tricia Hurst
George Jenkins
Anthony Z. Landi
Viveca Lindfors
Tom McFadden
Norman Moray
Carl Post
Thelma Ritter
Rosalind Russell
Fred Schwartz
Howard Thompson

# TIGHTER FOREIGN CENSORSHIP

## Actors Dubbing Voices in Italian Pix Guaranteed Extra Pay on TV Sales

Agreement between Italian Films Export and the Screen Actors Guild, covering IFE dubbing activities in New York, has a clause guaranteeing performers additional payments should a dubbed pic be sold to television.

Deal anticipates use of a considerable number of actors by IFE once its dubbing studio in New York opens at the end of November. IFE expects to dub a minimum of 10 pix a year and the understanding is that its facilities will be devoted to Italo product exclusively.

Basic SAG rates of $70 for an eight-hour day, or $250 for a six-day week, prevail for actors called in on synchronization jobs. Taking into account the peculiarities of dubbing, SAG modified its terms to permit use of actors for three and four-hour periods only at $35 and $45, respectively. SAG condition prescribes that no thesp can take more than three parts, and that these can run no longer than 30 seconds in toto. Should lines run longer, they have to be considered as one role.

Experimental nature of the agreement was stressed Monday (13) by Florence Marston, eastern SAG rep, who emphasized that only Italian pix are covered under the deal. In order to do dubbing work for IFE, actors have to be SAG members.

TV allowance for performers is figured on sliding scale, depending on the pic's TV income. Average added payment comes to 12% of the original salary.

According to Mauro Zambuto, IFE dubbing expert in New York and for seven years technical director of Scalera Films in Rome, the IFE dubbing outfit intends to establish a library of recorded voices. Casting will be done by experienced directors taken mostly from radio. Zambuto foresees the eventual establishment of a modified form of stock company, with certain performers always taking the voice parts of the same Italian stars.

Best actors for dubbing are those who've been on the stage and have switched to radio and TV, says Zambuto.

## Supreme Ct. to Hear FTC Appeal on Limit Of Ad Pix-Theatre Pacts

Washington, Oct. 14.

The U. S. Supreme Court has agreed to hear an appeal by the Federal Trade Commission, whose order limiting contracts made by advertising film companies with theatres was reversed by the 5th Circuit Court of Appeals. Trade Commission charged that the "Big Four" of the advertising film companies had contracts sewing up exclusive screen time with 75% of all theatres which accept such advertising.

Commission directed the Motion Picture Advertising Service to restrict its contracts to one year, in the test case. The advertising service, with exclusive contracts running from three to five years, appealed to the 5th Circuit and won.

In another picture case, the Supreme Court agreed to hear complaints brought by the antitrust division of the Justice Dept. alleging violations in the way the Crescent Theatre anti-trust decree is being obeyed by the successor companies. Justice Dept. said the violations, in effect, constituted contempt of court. However, the Federal court in Tennessee threw the case out as weak.

Supreme Court refused to hear an appeal from a tax case involving the Plaza Theatre, N. Y., and involving 1943 taxes of the theatre and its co-owners. It also turned thumbs down on an appeal involving copyright infringement of the old Austrian-made film, "Ecstacy," which starred Hedy Lamarr.

## Latta in N.Y. From London for Confabs

C. J. Latta, Warners' representative on the Associated British Picture Corp. board, arrived in New York Monday (13) on the Queen Elizabeth for a month's stay, conferring with top Warner and Monogram officials. ABPC has a joint production program with Mono and also distributes the latter's product in the United Kingdom.

Latta's current junket is in the nature of a periodic visit. He was last here about 18 months ago. The ABPC exec also will make a brief trek to the Coast before returning to his London headquarters. D. J. Goodlatte, assistant managing director of Associated British Cinemas, did not accompany Latta. Earlier reports were that he would make the trip.

## Distribs Ready New Arbitration Plan for Exhibs

New round of meetings between distrib and exhib lawyers on an arbitration system appeared in prospect this week as a result of last Wednesday's (8) action by film company prexies and other top execs in New York. At that session a new plan was approved and is now being readied for presentation to Theatre Owners of America and Allied States Assn. officers.

Eric Johnston, prez of the Motion Picture Assn. of America, termed the plan as approved by the companies a major step ahead. But he clearly left the door open for exhibs to come back with their recommendations for changes, and these, he stated, will be considered by the distribs.

On the exhib side it's said that the company-endorsed draft could hardly be fully accepted by the theatre orgs even though contents of the plan are as yet unknown. Past experience has been that changes in a proposed arbitration setup as made by one group never are okayed by other parties without discussions, and this doubtless will apply to the new plan. Consequently, additional exhib-distrib powwows are anticipated.

Following last Wednesday's session, Johnston announced that the arbitration proposals passed by the company execs were "in line with exhibitor requests for such action." He emphasized that the final establishment of a system must be approved by the Federal Court, Department of Justice and the board of directors of each film company and exhib org.

## WB Lends Studios To Ford Co. Dealers

Hollywood, Oct. 14.

In a revolutionary move of "mutual benefit," Warners is turning over three sound stages and other studio facilities to 1,500 Lincoln, Mercury dealers from 11 western states Saturday (18). Publicity director Alex Evelove declined to say whether Ford was paying for use of facilities, saying "it's good public relations for us; we'll get publicity in automotive and general press, and it justifies the problems and expense."

Group of Warner stars will put on a special show to be staged by Leroy Prinz.

## M-G's Stratton Sequel

Hollywood, Oct. 14.

Producer Jack Cummings planes to Texas next week for huddles with Monty Stratton on a sequel to "The Stratton Story," one of Metro's top grossers of 1949.

## 'MESSAGE' PIX GET BRUSHOFF

Caught between the firing lines of the "cold war" and forever concerned over the impact and influence of Hollywood films, foreign censors are sharpening their scissors once again. The situation has not reached the serious stage for the Yank distributors, but it's shifting from the nuisance into the problem category.

On the one hand, pressure is on for the American studios to pitch in and help the propaganda battle with anti-Communist pix. On the other, jittery governments abroad, anxious not to offend either East or West, like to strike the neutral pose and refuse entry to films with a political message.

Complicating the matter for Hollywood is the fact that the industry today leans more heavily than ever on foreign revenue and can't afford to have too many of its pix banned.

Political censorship is on the rise all over the world, not only in neutral areas, but also in countries with unstable governments, such as Indonesia, where they're afraid certain U. S. pix might put ideas into the heads of the populace. Here, as in other parts of the globe violence in Hollywood imports is the biggest censor gripe.

Latest example of political fence-sitting came when the Indian government banned three U. S. pix with anti-Communist overtones. Films were "Peking Express," "Red Danube" and "The Conspirator." "Peking Express," produced by Hal Wallis for Paramount and starring Joseph Cotten, had been approved by the Indian censor board,

(Continued on page 19)

## Picker in Final Talks With Foreign Aides Prior To Leaving UA for RKO

Arnold Picker left New York over the weekend for Paris and London, with his agenda including huddles with United Artists reps relative to his bowing out as head of UA's foreign department Nov. 15. That's the date for his switch to RKO as exec v.p.

Picker will confer with UA's British sales chief, Montagu Morton, in London and French director Georges Rouvier and Continental manager Charles Smadja in Paris. Picker also is set to attend the Oct. 23 preem of Charles Chaplin's "Limelight" in London, which UA is distributing.

## MONO NET $589,259, FIRM'S 2D BEST YEAR

Hollywood, Oct. 14.

Monogram Pictures netted a profit of $589,259 for the fiscal year ending June 28. Although this sum fell short of the $1,061,648 for the preceding year it was the second highest in the company's history, according to Steve Broidy, president. Gross income for 1952 was $9,223,700, compared with $9,311,900 in 1951.

Broidy explained that the decrease in profits from those of the preceding year was the result of a smaller number of pictures released for television. Domestic theatrical revenues remained about the same while foreign theatre returns were increased by $462,200.

## Honor New RKO Execs

Trio of newly-appointed RKO execs will be honored at the luncheon meeting of the Independent Theatre Owners Assn., N. Y. exhib outfit Oct. 30 at the Hotel Astor.

Slated to attend are Arnold Picker, executive v.p.; Charles Boasberg, general sales manager, and Walter Branson, assistant sales topper. Top attendance of exhibs, both from the N. Y. metropolitan area and from outlying zones, is expected.

## Manila Firm Sues Over U.S. 'Outrages' Release

Los Angeles, Oct. 14.

Movie Technical Services, Inc., of Manila, filed a $25,000 breach of contract suit against Lloyd Friedgen in Superior Court involving the U. S. distribution of the Filipino film, "Outrages of the Orient."

Charge is that Friedgen contracted to release the picture here under a 50-50 arrangement. Plaintiffs declare the profits have amounted to at least $60,000 thus far but that Friedgen has paid only $7,521.72. In addition to $25,000, they want an accounting, return of the negative and disclosure of the number of prints in circulation.

## Stolkin Warned By Ind. Allied On RKO Sale to TV

RKO was given clear warning this week that any sale of its library of pix to television will cause severe exhib resentment.

"Mr. Stolkin (RKO prez Ralph Stolkin) might pick up a few fast bucks by selling his old pictures to free TV," Allied Theatre Owners of Indiana stated, "but he will find that such action will ruin his company's good exhibitor relationship and that the exhibitors will not want to buy RKO's current releases if they must compete with RKO's old product, which investment was amortized by exhibition, on free TV."

Statement, contained in a membership bulletin issued by Allied of Indiana, also goes into the economics involved. "If he (Stolkin)," it's said, will look over the $3,000,000 return on one picture, 'King Kong,' from motion picture exhibition and if he understands figures he will readily realize that the reissue route could be much more profitable for the company than to practically give the pictures away to TV.

"Then, too, he might look into the costs of preparing the old pictures for TV use. They must be cut, rescored, etc., and many producers who have sold to TV at what they thought a profit, then rescored and cut the pictures to fit into the peculiar TV time requirement, found the costs reduced their profits on the venture to nil. In fact, when these producers totaled up the loss of playoff on their current product plus the exhibitor ill-will created, the TV interlude was anything but a profitable venture."

## No Special Allied Meet On Arbitration Draft

Washington, Oct. 14.

There can be no special meeting of the board of Allied States Assn. to consider the arbitration plan draft approved by the film producers, Abram F. Myers reveals. Instead, the matter will be considered when the board meets in Chicago the middle of next month, in connection with the association's annual convention.

Myers, general counsel of Allied and its board chairman, said that "there has been so much delay that a special session of the Allied board is out of the question. A call for the regular fall meeting, to be held in Chicago on Nov. 15-16, already has been issued. I hope Allied's arbitration committee will be prepared to make suitable recommendations to the board at that time."

## Give 'Em Quality in Sticks Pix And They'll Buy; Strictly Corn NG

There's been a switch from the "sticks nix hick pix," as bannerlined by VARIETY July 17, 1935. The hinterlands now are shelling out nice coin for the down-on-the-farm films, but an important new factor has come into play. The strictly cornball stuff nosedives. There's gotta be quality.

"There have been constant developments in quality over the years," states Al Daff, Universal's exec v. p. "Now, the product which is bucolic in flavor is so advanced in technique and story handling that it's accepted in the grassroots areas. The public has become so well educated that you must have size, color or some other elements."

In other words, there has been no comeback of the type of film which gave birth to the "cornball tag," Daff opines. What is going over is the farmyard or similarly backgrounded film which has genuine human material, he adds.

Daff's big example is U's "Kettle" series. "These films," the exec continued, "deal with little people finding happiness or elevating themselves above their own level. Most recent in the series, 'Kettles at the Fair,' has the title characters owning a horse which develops into a champion trotter.

"The 'Francis' group is similar. Here is a browbeaten character who comes out on top as a hero after many adventures. He ingratiates himself with the audience all the way. In 'Sally and St. Anne' an impoverished Irish family happily outwits the landlord. This delights the audience."

Major point which Daff makes is that these are "hick pix" in a sense, particularly the "Kettle" starrers, but they're not outright cornballers. He feels they're akin to the Charlie Chaplin and Buster Keaton comedies in that the focal characters in the modern product, like Chaplin and Keaton, are "little people." "Chaplin and Keaton were not corny," Daff holds.

## Brazilian Institute May Raise Cost Of U.S. Pic Operations

Proposed National Motion Picture Institute in Brazil, now under study by a committee of the Brazilian Congress, may substantially raise the cost of American operations in that country.

Particularly objectionable feature of the Institute, created to stimulate native motion picture activity, is Article 31 of the projected law, which would impose on the U. S. distribs an additional tax of $1,100. Levy would be charged for import licenses.

Under the last decree dating to January, 1946, the tax for censoring films was 2c. per linear meter. The new law would increase that amount to 8c. per linear meter for each imported print, and 5½c. for prints struck at national laboratories.

Article 36 of the Institute measure would retain prevailing quotas on playing time. Theatres are currently forced to play one native film for each eight imports. Native product must be on the screen for a minimum of 42 days out of the year. This includes an obligatory two Saturdays and two Sundays every four months.

American distribs have hopes that the Institute project will not pass Congress in its present form. They're confident that the Special Committee on Cinema, Radio and Theatre, which is now studying the bill, will make changes in the draft.

### Ed Cohen's Arg. Prep

Edward D. Cohen, Latin American supervisor for 20th-Fox, returned to Argentina yesterday (Tues.) to make plans for the opening there of "The Way of a Gaucho." Pic was made on location in Argentina.

After the premiere, Cohen will go to his headquarters in Rio de Janeiro.

## The Prisoner of Zenda
(COLOR)

**Entertaining remake of adventure story; good names, promising b.o.**

Hollywood, Oct. 14.

MGM release of Pandro S. Berman production. Stars Stewart Granger, Deborah Kerr, Louis Calhern, Jane Greer, James Mason; features Lewis Stone, Robert Douglas, Robert Coote. Directed by Richard Thorpe. Screenplay, John L. Balderston, Noel Langley; adaptation, Wells Root from novel by Anthony Hope and dramatization by Edward Rose; camera (Technicolor), Joseph Ruttenberg; editor, George Boemler; music, Alfred Newman, adapted by Conrad Salinger. Previewed Oct. 8, '52. Running time, **100 MINS.**

| | |
|---|---|
| Rudolf Rassendyll<br>King Rudolf V | Stewart Granger |
| Princess Flavia | Deborah Kerr |
| Col. Zapt | Louis Calhern |
| Antoinette de Mauban | Jane Greer |
| The Cardinal | Lewis Stone |
| Michael, Duke of Strelsau | Robert Douglas |
| Fritz von Tarlenheim | Robert Coote |
| Johann | Peter Brocco |
| Josef | Francis Pierlot |
| Rupert of Hentzau | James Mason |

Fanciers of costumed swashbucklers will find this remake of the venerable "Prisoner of Zenda" a likeable version. The third time around for the yarn, this time it wears its first Technicolor dress, and has lavish physical appurtenances and other eye-treating values as a cloak for the mythical kingdom plot. The boxoffice outlook is promising.

Plot deals with an Englishman who goes on a holiday to the small kingdom of Ruritania and gets involved in a royal impersonation and a love affair with a beautiful princess. Stewart Granger is the hero, dualing as the Englishman and the king he impersonates, and gives the roles the proper amount of dashing heroics. Opposite him is Deborah Kerr, the lovely princess, and her looks and ability to wear period gowns are just what the part requires. James Mason scores as Rupert of Hentzau, making the character a rather likeable heavy, while Robert Douglas registers as the evil duke plotting against his brother, the king.

The Pandro S. Berman production has been well-directed by Richard Thorpe, who does best when the action is turned on in the latter half of the story. A rousing duel between Granger and Mason makes for a stirring climax, and the final renunciation scene between the commoner and the princess is effectively handled. The familiar plot, scripted by John L. Balderston and Noel Langley with some good dialog touches, finds Granger called upon by Louis Calhern and Robert Coote to impersonate the king at the coronation ceremonies after the villainous Douglas and Mason have doped the royal person.

The masquerade continues when Mason manages to kidnap the king and Granger doesn't mind too much because the princess to whom the king is betrothed is lovely and he's falling in love. Earlier portions of the film deal mostly in spectacle, plus a humorous flavor to the situation in which Granger finds himself.

Jane Greer has comparatively short footage, but makes it count. Calhern is a suave cohort of the king, and Coote is amusing as the other faithful servent. Lewis Stone, who played the dual role in the original, 1922 version of the story, appears briefly in this one as the cardinal. Peter Brocco and Francis Pierlot are the other credited cast members.

Joseph Ruttenberg's color photography adds to the pictorial splendor of the picture, and Alfred Newman's music score properly punctuates the film's romantic flavor. George Boemler supplied good editing. *Brog.*

## Operation Secret

**Cloak-and-dagger melodrama about French underground in World War II. Medium b.o.**

Hollywood, Oct. 9.

Warners release of Henry Blanke production. Stars Cornel Wilde, Steve Cochran, Phyllis Thaxter, Karl Malden; features Paul Picerni, Lester Matthews, Dan O'Herlihy, Jay Novello, Wilton Graff, Dan Riss, Harlan Warde, Kenneth Patterson, William Leicester, Gayle Kellogg. Directed by Lewis Seiler. Screenplay, James R. Webb, Harold Medford; story, Alvin Josephy, John Twist, as suggested by Lt. Col. Peter Ortiz, USMCR; camera, Ted McCord; editor, Clarence Kolster; music, Roy Webb. Previewed Oct. 2, '52. Running time, **107 MINS.**

| | |
|---|---|
| Peter Forrester | Cornel Wilde |
| Sgt. Marcel Brevoort | Steve Cochran |
| Maria | Phyllis Thaxter |
| Major Latrec | Karl Malden |
| Captain Armand | Paul Picerni |
| Mr. Robbins | Lester Matthews |
| Lt. Duncan | Dan O'Herlihy |
| Herr Bauer | Jay Novello |
| Captain Chiron | Wilton Graff |
| A German Sergeant | Dan Riss |
| Major Dawson | Harlan Warde |
| A General | Kenneth Patterson |
| Captain Hughes | William Leicester |
| A German Corporal | Gayle Kellogg |
| Etienne | Wayne Taylor |
| Monk | Tom Browne Henry |
| Zabreski | Philip Rush |
| Rene | Claude Dunkin |
| Lt. Otto Korst | William Slack |

A good title, names and exploitation values are assets that will have to be sold hard to attract attention for "Operation Secret." A cloak-and-dagger melodrama dealing with the French underground in World War II, the plot is told in an excessive 107 minutes and, because of constant use of flashbacks, the suspense element vital to this type story is dissipated.

The Henry Blanke production uses as a plot springboard some of the wartime exploits of Lt. Col. Peter Ortiz, Marine hero of World War II. In scripting from a story by Alvin Josephy and John Twist, writers James R. Webb and Harold Medford chose an episodic course. The war action sequences are good, but the other scenes are wordy and dull to the extreme. When not involved with the present-day phases of the story, Lew Seiler gives the film good direction, but much of the punch in the individual wartime scenes is lost in the flashbacks.

Cornel Wilde, Steve Cochran, Phyllis Thaxter and Karl Malden are capable in tackling the principal acting chores. Picture gets underway with a French secret police hearing into a murder committed during World War II. The principals each relate events as individually seen while with the underground in the last war. Recounting this activity are Cochran, now a foreign car dealer in the states; Lester Matthews, of the British Foreign Office; Jay Novello, former Gestapo officer; Malden, ex-Maqui, and Miss Thaxter, another underground worker. Questioning appears to point up Wilde as the killer of Paul Picerni, but as the involved testimony begins to sort itself out, the finger is being put on Cochran, who obstensibly had served France during the war but actually was a Communist agent. Spectators and Cochran are led to believe that Wilde is dead, but he appears at the hearing to cinch the final bit of evidence against Cochran.

Best of the flashback scenes are Wilde's escape from the Nazis with the aide of Miss Thaxter after he has been discovered behind the German lines, and the sequence in which he presumably goes to his death carrying captured Nazi films of a new jet plane. A good exploitation point in the picture is the actual German Signal Corps films of the V-1 pilotless bombs and the first Messerschmidt jet plane.

Showing up well among the supporting players are Picerni, Matthews, Dan O'Herlihy, Novello, Wilton Graff, Wayne Taylor, Philip Rush and Tom Browne Henry, most of whom are seen in the flashbacks. Picture is given actionful lensing in the war scenes by Ted McCord and an appropriate music score by Roy Webb. *Brog.*

## Toughest Man In Arizona
(COLOR-SONGS)

**Vaughn Monroe western with solid b.o. prospects.**

Hollywood, Oct. 9.

Republic release of Sidney Picker production. Stars Vaughn Monroe, Joan Leslie; features Edgar Buchanan, Victor Jory, Jean Parker, Henry Morgan, Ian MacDonald, Lee MacGregor. Directed by R. G. Springsteen. Screenplay, John K. Butler; camera (Trucolor), Reggie Lanning; editor, Richard L. Van Enger; music, R. Dale Butts. Previewed, Oct. 8, '52. Running time, **91 MINS.**

| | |
|---|---|
| Matt Landry | Vaughn Monroe |
| Mary Kimber | Joan Leslie |
| Jim Hadlock | Edgar Buchanan |
| Frank Girard | Victor Jory |
| Della | Jean Parker |
| Verne Kimber | Henry Morgan |
| Steve Girard | Ian MacDonald |
| Jerry Girard | Lee MacGregor |
| Joan Landry | Diana Christian |
| Davey Billings | Bobby Hyatt |
| Senorita | Charlita |
| Jesse Billings | Nadene Ashdown |
| Hanchette | Francis Ford |
| Dalton | Paul Hurst |

This second Vaughn Monroe western shapes up as a solid entry, bearing a legitimate story backed by fine performances, sturdy action and pictorially beautiful. For exploitation purposes, its star sings three songs, all catchy and well done. Overall effect gives indication of strong returns in its particular market. Orch leader's first try on screen was in "Singing Guns," two years ago.

Range addicts will find story by John K. Butler right down their alley, with Monroe enacting a U. S. marshal in Arizona territory in 1881, when Indian attacks and badmen made life perilous for pioneers. Capturing an outlaw who has sold 200 rifles to warring Apaches, result of which causes a wagon train to be almost completely wiped out, Monroe takes his captive, Victor Jory, and three survivors of the disaster, including Joan Leslie and two young orphans, back to Tombstone, Jory to jail and others to his home where he may care for them. Escape of Jory leads to later developments of an exciting narrative.

Monroe displays an easy acting presence and is particularly good in the action sequences, including a couple of realistic fights and considerable gunplay. He warbles, "A Man's Best Friend is His Horse," "Hound Dog (Bay at the Moon)" and "The Man Don't Live Who Can Die Alone," latter sung as a marriage proposal to Miss Leslie, in his usual class style. Miss Leslie turns in a warm characterization, too. Outstanding impersonations also are contributed by Jory, Edgar Buchanan, as a sheriff; Jean Parker, Jory's girlfriend, and Ian MacDonald and Lee MacGregor, his two brothers, also outlaws.

Sidney Picker garnishes film with excellent trappings in his role as producer, and R. G. Springsteen's direction is particularly noteworthy for its rugged qualities. Color photography by Reggie Lanning is a top job, and Richard L. Van Enger's editing is fast. *Whit.*

## Battle Zone

**Salute to Marines' combat photographers participating in Korean action. Average b.o.**

Hollywood, Oct. 9.

Allied Artists release of Walter Wanger production. Stars John Hodiak, Linda Christian, Stephen McNally; features Martin Milner, Dave Willock, Jack Larson, Richard Emory, Philip Ahn, Carleton Young. Directed by Lesley Selander. Written by Steve Fisher; camera, Ernest Miller; editor, Jack Ogilvie; music, Marlin Skiles. Previewed Oct. 7, '52. Running time, **81 MINS.**

| | |
|---|---|
| Danny | John Hodiak |
| Jeanne | Linda Christian |
| Mitch | Stephen McNally |
| Andy | Martin Milner |
| Smitty | Dave Willock |
| O'Doole | Jask Larson |
| Lt. Orlin | Richard Emory |
| Korean | Philip Ahn |
| Colonel | Carleton Young |
| Lt. Pilot | John Fontaine |
| Officer | Todd Karnes |
| Runner | Gil Stratton, Jr. |

This is an average war film for general bookings, mixing actual combat footage with an acceptable, although standard, story line. Picture marks Allied Artists' new emphasis on casting stronger names in top roles and as a result its chances are okay in the regular market.

The Steve Fisher plot gives a salute to Marine combat photogs in the Korean fighting, tosses in a romantic triangle and generally works its way along to a logical conclusion. Some of the earlier scenes are stagey and talky, but Lesley Selander's direction is good on the combat footage, and there is enough of it to create a good overall pace.

Toplining are John Hodiak, Linda Christian and Stephen McNally. The two male stars are familiar names and give the film more marquee strength to help its ticket-selling chances. The principals acquit themselves excellently in answering the demands of script and direction.

Story opens with Hodiak's reenlistment in the combat photographic division of the Marine Corps. Sent to Camp Pendleton, he meets up with an old buddy, McNally, and discovers the latter is now engaged to Miss Christian, Red Cross nurse who was a former love of Hodiak's. The Marines and the Red Cross unit are shipped to Korea, with Hodiak continually trying to renew Miss Christian's interest. As friendly rivals, Hodiak and McNally crack wise at each other whenever not busy with photographic assignments. They settle down to the heroics when sent behind the North Korean lines to photograph enemy installations, and this part of the film plays excellently, having both suspense and action for the average filmgoer. The studio-staged war is well-handled, and the cut-ins of actual combat footage are a good match. Finale finds Hodiak convinced he hasn't another chance with Miss Christian.

Picture has a good lineup of featured and supporting players, all of whom do well by their assignments, including Martin Milner, Dave Willock and Jack Larson. In production values and casting, producer Walter Wanger and his associate, William A. Calihan, Jr., have shown good judgment and obtained smart results for budget expenditure. Ernest Miller's camera work is excellent, as is the Marlin Skiles music score and editing. *Brog.*

## Adorables Creatures
(FRENCH)

Paris, Sept. 30.

Sirius release of Jacques Roitfeld production. Stars Daniel Gelin, Daniele Darrieux, Edwige Feuillere, Martine Carol, Renee Faure. Directed by Christian-Jaque. Screenplay, Charles Spaak, Jacques Companeez; camera, Christian Matras; editor, Jacques Desagneaux. Reviewed in Paris. Running time, **105 MINS.**

| | |
|---|---|
| Andre | Daniel Gelin |
| Christine | Daniele Darrieux |
| Minouche | Martine Carol |
| Evelyne | Marilyn Buferd |
| Denise | Edwige Feuillere |
| Alice | Renee Faure |
| Catherine | Antonella Lualdi |

This is a mild comedy of female manners as told through the various loves of a young man about town prior to his marriage. Film is sketchy, and the novelty of obviously typed femmes soon wears off. Overlong, with angles telegraphed in spots, the film will do here on its cast. It may have some appeal at the U. S. boxoffice, but the sex antics in it (built along lines similar to "La Ronde") will run into censorship difficulties.

Film concerns a personable young man who has just married. He tells his wife he has loved only her, but a blase voice interrupts and shows his long and varied romantic life in flashback. It depicts his first affair with a married woman. He learns her husband is cheating, sets out on a reconquest.

A scheming blonde takes him for his roll. She finally bags a rich industrialist, leaving the young man in the arms of her best friend. He is then taken up by a rich divorcee who dabbles in charities and collects artistically inclined young men. This is broken when a bitter secretary spills her real age to the youth. He finally comes to his real love.

Christian-Jaque has directed adequately but has not injected enough to maintain interest throughout the romantic escapades. Lensing by Christian Matras is slick, making the most of the femmes pulchritude in this looksee at the female of the species. Editing could be tightened. Daniel Gelin is fine as the center of all this romantic interest. Martine Carol is properly svelte as the blonde schemer, but Edwige Feuillere overdoes her role of the gay divorcee. Daniele Darrieux injects the correct supercilious note into the role of the double standard wife. Others in the cast are adequate with Renee Faure as the embittered secretary, the one dramatic note of the pic. *Mosk.*

## The Last Mission
(Teleften Apostoli)
(GREEK)

Pierre N. George (Grecian Film Centre) release of Finos Film Production (Filopioimin Finos). Stars Smaroula Yiouli, Miranda Myrat and Vasilios Diamantupoulos. Screenplay, Nikos Tsiferou, based on his own novel. Directed by Tsifrou. Camera, Joseph Hep; music, Costa Yiannide. At Squire Theatre, N. Y., Oct. 1, '52. Running time, **81 MINS.**

Cast: Smaroula Yiouli, Miranda Myrat, Vasilios Diamantupoulos, Sophie Lila, Kimon Fletas, Demos Staenios, Nikes Tzioyias and Benos Koulmases.

(*In Greek; No English Titles*)

Since the Greek film, "The Last Mission," is sans English subtitles, its only appeal will be for those who understand the lingo. Addition of subtitles will not widen its market, for it is a standard melodrama concerning the life of the Greeks in Athens during the Nazi occupation.

Opening with the murder of a mother by her daughter, the film tells in flashback the reason for the killing. Mother, it appears, has a love affair with the Nazi commandant while her husband is absent on underground activities. In return for a promise to flee to Germany with the Nazi commandant, she betrays the whereabouts of her husband, who is executed as an enemy of the Third Reich.

Performances, on the whole, are competent. Lensing and other technical qualities are fair. *Holl.*

## Les Belles De Nuit
(Beauties Of the Night)
(FRENCH)

Paris, Sept. 23.

Franco-London-Rizzoli production and release. Stars, Gerard Philipe, Gina Lollobrigida, Martine Carol. Written and directed by Rene Clair. Camera, Armand Thirard; editor, Louisette Hautecoeur. Running time, **90 MINS.**

| | |
|---|---|
| Claude | Gerard Philipe |
| Edmee | Martine Carol |
| Leila | Gina Lollobrigida |
| Suzanne | Magali Vandel |
| Bonny | Marilyn Buferd |
| Father | Raymond Cordy |

Rene Clair has pulled out all stops in the use of special effects and film space in this fantasy of dream and reality. Although the premise is slight and at times repetitious, the delicate clowning and whimsy of the production come over in the 90-minute running time which could stand some pruning. The pic has Gerard Philipe, Martine Carol and Gina Lollobrigida as marquee appeal. Pic exploitation possibilities and general high comedy level should make this of interest to some arthouses and sureseaters in the U. S. Film won the International Critics Award at the recent Vienna Film Festival.

Plot concerns a dreamy young composer who cannot work in his noisy garret room. He loses his job of teaching music because of his daydreaming, and neglects the love offered by the daughter next door. He has a series of dreams in which women he has met casually figure prominently. He is a great composer beloved by the dream figure of a lovely mother. He is a brave soldier in Morocco fighting his way to the arms of a lovely, half dressed Arab girl; he is mixed up in the affairs of the Three Musketeers and the hero of the French Revolution who loves a noblewoman. The dreams mingle with his real problems as his friends begin to think he is mad. The dreams also begin to get mixed up, and finally in a madcap chase all the centuries come together and there is a jeep ride from prehistoric days to the present.

Rene Clair has done this complicated tale with consummate filmic skill. The blending of dream and light-hearted reality is done with finesse. When he is making love to an Arab girl in his dream, the door opens and a friend walks in with the hat he had left in the cafe. A pair of torn pants in reality turn up through the dreams for a good running gag. Lensing is excellent and editing keeps the complicated structure in coherent order. Philipe is fine as the man torn between dream and reality. Miss Lollobrigida shows to goods advantage as the Arab gal. Miss Carol is good as the dream girl. Remainder of the cast is fine, with Magali Vandel breezy as the gal next door. *Mosk.*

## Bizyo to Tozoku
(Beauty and the Thieves)
(JAPANESE)

Tokyo, Sept. 23.

Daiei production and release. Stars Machiko Kyo. Directed by Keigo Kimura. Screenplay, Keigo Kimura from original story by Ryunosuke Akutagawa; camera, Yasuichiro Yamazaki; music, Fumio Hayasaka. Previewed in Tokyo. Running time, **120 MINS.**

Capitalizing on the success of "Rashomon," Daiei Studios has produced a companion film utilizing the same talents which made "Rashomon" a winner at last year's Venice Film Festival. But this one likely will take no prizes anywhere. Despite direction by Keigo Kimura, photography by Yasuichiro Yamazaki and the lead taken by Machiko Kyo, all excepting Yamazaki associated with making "Rashomon," "Beauty of the Thieves" is merely a jazzed-up version of any of the many classical Kabuki dramas for which Japan is famous but which have very little appeal for other audiences. Spice is provided by the sexy dancing of Miss Kyo, in an 11th Century striptease which would never escape U. S. censors. There is prolonged sword play which reaches the ludicrous stage. If severe editing could be done on this and the slow explanatory discourses, this might have slight possibilities at U. S. art houses because of the "Rashomon" bally.

The 11th Century story shows a band of thieves led by Kyo, a voluptuous woman, which terrorizes the rich. She seduces a local detective, and he joins the bandits. His younger brother also joins the bandits in trying to persuade his brother to give up his life of crime. The inevitable happens, with the femme leader falling for the younger man and seducing him in one of the unintentionally funniest scenes ever lensed. The other brother hears of this and tips of the guards so that she can eliminate one of her lovers. When Jiro discovers this treachery, he goes to the rescue of his older brother and both slash their way to safety. Then the brothers slay the bandit leader.

Emoting is of the heaving chest and bulging eye school with director Kimura supplying much of the same sort of realism which he employed in "Rashomon." Camera work is stilted and follows the pattern set in "Rashomon" with overlong chases and posed tableaux shots. Dialog poses a problem for translation into English as it is in old-style Japanese. *Lars.*

## Wald-RKO

Continued from page 3

sibly entry into a Boston clinic for major surgery.

"The Wald thing is typical of all trade rumors," says Grant, "which we are ignoring until we realistically come to grips with the studio manpower problem. Almost anybody named would qualify, give or take one or another because of personality clashes. Naturally, we want the best, but we just haven't gotten to it officially."

Wald appears to be leaning toward a producer's berth at Columbia under studio chief Harry Cohn.

Part of the appraisal for the Hollywood lot's top spot will be an examination of all employment contracts in competitive studios, says Grant, "to determine, when the deals expire, which of the executives can fall in with us."

RKO is not rushing into full-scale studio operations.

# H'WOOD'S FAT 185-PIC BACKLOG

## NT Pacts of C. P. Skouras, Rhoden, And Ricketson Explained to SEC

Apparently feeling that the Securities & Exchange Commission needed a better briefing on the devious ways the film industry conducts its business, National Theatres has amended its registration application with that government agency. These amendments explain NT's methods of compensating its various officers and executives as well as outline how the cost of settling antitrust suits is split between exhibitor and distributor defendants.

Contracts of three execs of NT subsidiaries are submitted as examples. Summaries of these pacts, which "don't purport to be complete," describe the setup in paying Charles P. Skouras, head of Wesco Theatres; Elmer C. Rhoden, prez of Fox Midwest Theatres, and F. H. Ricketson, Jr., Fox-Intermountain Theatres' topper. A new salary deal with H. C. Cox, a Wesco Theatres veepee, is also disclosed.

Under a July 10, 1944, agreement, it's stated, Skouras draws $2,500 weekly for a period ending Dec. 31, 1961. During this stretch he gets additional compensation of 5% of the first $4,000,000 and 6½% of any excess over $4,000,000 of Wesco's "contract profits". Bonus deal, however, has a ceiling of $360,000 per year. He drew the full $360,000 for 1951.

Pacts with Rhoden and Ricketson are similar. Former's arrangement with Fox-Midwest pays him $750 weekly, $150 weekly expenses and a bonus based upon 2½% of whatever net profits exceed $900,000. This additional compensation amounted to $33,891 during

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## High Costs, Rentals Blamed by Reade For Park Ave. Fold

High operating costs and rentals are being blamed for the Nov. 1 shuttering of Walter Reade's Park Ave. Theatre, N. Y. The house has been leased for two years to the National City Bank, which intends to establish a branch there.

Artie's closing is attributed by Walter Reade, Jr., prexy of Walter Reade Theatres, to conditions "which placed the Park Ave. in a continuing unfavorable condition wherein it has been unable to compete for outstanding foreign films on equal terms with similar theatres."

Reade specifically listed demands of the motion picture operators and stagehand unions, which required the theatre to hire six projectionists and a stagehand although the house seats only 580 and has no stage.

Terms of the lease include an annual rental "in excess of $100,000," according to Reade. Circuit now expects to channel its foreign product into the new Baronet Theatre nearby. The Park Ave. may become a theatre again after the two-year lease is up.

## N.Y. PIX GROUP, NBC SPEED BALLYHOO TIES

Mutual promotion arrangement between the Organization of the Motion Picture Industry of the City of New York and the National Broadcasting Co. moved at a faster tempo last week. Speedup arises from start of one-minute spot announcements on NBC's "First Nighter" and "Howdy Doody" shows. Copy for the plugs recommends a list of films for children.

Similar puffs for the picture biz are being beamed on NBC radio and TV's Skitch Henderson, Conrad Nagel, Herb Sheldon and "Hollywood, U.S.A." shows. In return, most film theatres in the N. Y. metropolitan area are screening a 45-second trailer pointing out that "latest news of pictures coming to this theatre" can be had by tuning in to NBC. Posters are also used to spread the message.

## Berman, Thorpe To London on 'Knights'

Metro producer Pandro Berman and director Richard Thorpe, after a three-day stay in N. Y., planed out Monday (13) for London.

Pair will begin preparatory work at M-G's Boreham Woods studio on "Knights of the Round Table."

## $17,000,000 Bank Credit Revealed In U Report to SEC

New revolving credit agreement under which Universal Pictures can borrow a maximum of $17,000,000 over a four-year period from the First National Bank of Boston and the Guaranty Trust Co., N. Y., was reported by U last week to the Securities & Exchange Commission in Washington.

Starting date of the agreement is Sept. 22, and U told the Commission it has already borrowed $2,500,000 from the maximum $5,000,000 stipulated for the first loan year under the revolving fund, and an additional $1,300,000 under the United World Films section of the agreement. UWF is U's TV-film subsidiary.

Of the $2,500,000, a total of $1,500,000 has been used to settle outstanding amounts under the 1950 agreement with the banks and the $1,300,000 is being used to pay off the UWF section of the old loan. The remaining $1,000,000 is being used for working capital.

U's SEC report also covered a new five-year employment contract with Edward Muhl, general manager of operations at the U studios. Pact becomes effective Jan. 1, 1953, and stipulates a salary of $1,200 per week for the first year, $1,300 for the second year and additional $100 per week increases for the third and fourth years. Contract stipulates four-week vacation annually.

SEC was informed of amended U bylaws starting July 15, 1952. As of Jan. 1, 1953, annual stockholder meetings are changed from the second Tuesday in July to the sec-

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## Special Pix Directory In N.Y. Mirror Tieup

Starting today (Wed.) the N. Y. Daily Mirror is running a special motion picture paid theatre classified directory, with about 40 metropolitan area theatres participating. Deal was set following a series of conferences between the Independent Theatre Owners Assn. and Mirror advertising execs.

Directory, consisting of two columns with two lines for each theatre, is similar to the one launched in the N. Y. Post last April. Listings will appear under the heading "Neighborhood Movies."

Combined listing will enable nabe houses to advertise their attractions on a daily basis as a result of the special rate set with the Mirror. Discussions for similar deals with the other Gotham newspapers are currently underway.

## Zanuck Mulls Pic Project in India

Hollywood, Oct. 14.

India will be the scene of a 20th-Fox production if Darryl F. Zanuck can find a story suitable for filming on location there. Studio topper has ordered his scripters to dig up a yarn for the first venture in that sector of the world.

Zanuck made his announcement while heading an industry committee to welcome a delegation of picture biggies from the other side of the Pacific.

## AHEAD OF 1951 IN CLASS, MASS

While Hollywood's production pace continues relatively unchanged from last year's shooting, its backlog of films either editing or awaiting release has reached healthy proportions. Eight majors plus Allied Artists and Republic have a total of 185 pictures poised for the distribution hopper.

Homeoffice spokesmen for the most part feel that current completed product is well ahead of last year in both quantity and quality. With 22 pictures in editing stages or ready for release, Universal-International boasts its largest backlog in the last several years.

Tally of other lots shows that Allied Artists has 31 (including westerns); Columbia, 15; Metro, 29; Paramount, 20; Republic, 10; RKO, 15; 20th-Fox, 18; United Artists, 15, and Warners, 12. Color continues to be emphasized for more than a third of the studios' completed pix has been lensed in tint.

Ten companies along with the independent producers have 44 pictures before the cameras as of this week. A year ago 45 were rolling. Of the current slate, 23 are in color while the 1951 shooting saw only 17 filmed in hues. Perhaps the sharpest increase in lensing was racked up by 20th-Fox, which now has six underway as against two last year.

Contributing factor in building the backlog, industry observers point out, is a flock of holdovers,

(Continued on page 18)

## WARNERS' RECORD 22 PICTURES IN COLOR

Hollywood, Oct. 14.

Warners will make 22 tinters next year, the largest number in the history of the studio.

Ten will be in Technicolor and 12 in WarnerColor, using the Eastman company's Mazda-type negative, which permits more subdued lighting.

## Green Light in Memphis For Theatre 'Bank Nites'

Memphis, Oct. 14.

Police City Commissioner Claude A. Armour has green lighted "bank nights" for Memphis downtown and nabe houses. The 32-year-old former FBI agent personally investigated the bank nights at several houses here and said "they could continue with their cash drawings."

Armour, who also doubles in brass here as vice-mayor, asked the theatre operators to put the clampers down on using outside loudspeakers to draw crowds to listen to the "bank night" drawing results. The bank nights were given the kibash here back in 1936 by former Police Commissioner Cliff Davis (now a congressman) on the grounds they were "common gaming."

City Attorney Frank Gianotti, along with Armour, said that the Memphis bank nights "were not a lottery and that theatre patrons got their full money's worth from the movie."

## Metro's 14 Tinters

Hollywood, Oct. 14.

Teeoff of "Give Girl a Break" Monday (13) gives Metro a record high of 14 Technicolor musicals either in production, active preparation or awaiting release.

Upcoming are "Kiss Me, Kate," "Huckleberry Finn," "Girl of the Golden West" and an untagged Esther Williams film studio is also readying "Brigadoon" for next year.

## Col Ups H. L. Smith

Herbert L. Smith has been appointed head of Columbia's purchasing department, replacing Max Seligman. Latter stays on in an exec advisory capacity.

Fred Izzo was upped to assistant director of purchases, which post Smith previously held.

## Foreign-Pix Distribs Find It Tougher To Get Outlets in Shift to Yank Product

With the New York east side art houses, formerly the exclusive domain for foreign pix, shifting more and more to the showing of top first-run American films, foreign pic distribs are becoming concerned about finding outlets for their product.

Change, according to the artie ops, was not a premeditated move based on any chauvinistic reasons, but is based on dollar-and-cents considerations. They frankly state that the gradual shift was caused by the shortage of outstanding pictures from abroad which would draw patrons to the theatres. Artie-house entrepreneurs stress that they're continuing to eye foreign product and will book pix deemed b.o. attractions.

Meanwhile, U. S. filmeries are not only succeeding in booking specialized films into these houses, but are also day-and-dating dual-appeal pix on the east side circuit and Broadway. Latter policy is becoming more or less standard procedure since the successful launching of this policy several months ago with the English import, "Outcast of the Islands." Upcoming dual bookings include Columbia's "The Four Poster," at the Victoria, and the Sutton; United Artists' release of Charles Chaplin's "Limelight," at the Astor and the Trans Lux 60th St., and Samuel Goldwyn's "Hans Christian Andersen," at the Criterion and Paris.

Realization that as much if not more coin could be withdrawn from an extended art house engagement than from a short Broadway run has the U. S. distribs seeking deals with the artie ops. Point was proved by the long-run of Metro's "Pandora and the Flying Dutchman" at the 57th St. Normandie, an

(Continued on page 19)

## $803,000 Col '52 Net, Was $1,498,000 in '51

Columbia Pictures yesterday (Tues.) announced a net profit of $803,000 for the 52 weeks ended June 30, 1952. This compares with earnings of $1,498,000 for fiscal 1951.

Profit for 1952 was equal to 80c per share of common stock on the 670,669 shares outstanding at the end of the period. Earnings last year equalled $1.81 on each of the 654,311 shares then outstanding.

Operating profit, before taxes, was listed at $1,563,000 for 1952 and $2,668,000 for 1951.

## Distribs Snippy At Snaper For Snipey Snappers

Rap at distrib trade practices last week by Wilbur Snaper, prexy of Allied States Assn. of Motion Picture Exhibitors, was termed ill-timed and uncalled for by major film company sales exec queried this week by VARIETY. Snaper's timing was especially condemned, for it was pointed out that all factions of the industry are currently deeply concerned and working hard in an attempt to set up an amicable solution to the problems confronting exhib-distrib relationships.

Snaper's views, according to one sales topper, do not represent the bulk of his constituents who, he declared, are anxious to work out fair trade arrangements on a friendly basis. Another sales chief brushed off Snaper's blast as merely an attempt to drum up ballyhoo for the forthcoming Allied convention in Chicago Nov. 17-19. "It's a gimmick to assure a large attendance of Allied members at the convention," the exec declared. "Snaper apparently feels that the recent TOA convention was too milquetoasty, and he wants to arm his members with some ammunition to sound off."

Snaper rapped every phase of exhib-distrib dealings, asserting that the time for drastic action had arrived since attempts to work out friendly solutions had failed. He charged that arbitration was farther from reality than generally believed.

**Beznor Raps Snaper**

Savage blast which National Allied prexy Wilbur Snaper recently leveled upon distributors' representatives in the field was characterized this week by a top exec of the salesmen's union as a "gratuitous outburst completely incompatible with the sane, responsible viewpoint of the great ma-

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## Reserve Rule on Suit Vs. Brandt for 'Henry'

New York Supreme Court Judge Morris Eder reserved decision yesterday (Tues.) on a motion for a preliminary injunction to bar exhibition of 20th-Fox's "O. Henry's Full House" at Brandt's Trans-Lux 52nd Street theatre. Pic is set to open at the house tomorrow (Thurs.)

Action was brought by Richard Davis, owner of the Fine Arts theatre, N. Y., who claims he has a contract with 20th for the pic and charges the distrib, by throwing the booking to Brandt, is violating it. Harry McIntyre, lawyer for 20th, told the court that Davis had orally repudiated the contract.

Monroe Stein, Davis' counsel, argued that, regardless of any conversations Davis might have had with 20th, there was no legal basis for oral abrogation of a contract. Abe Mopper represented Trans-Lux at the hearing.

## Mpls.' Free Transit Plan for B.O. Hike Draws Greater Fire

Minneapolis, Oct. 14.

Loop theatres' promoted free streetcar and bus transportation into downtown Thursday nights continues to come under more fire and encounter opposition from uptown business sections and organizations as well as neighborhood exhibitor groups.

Tieup between the showhouses and the traction company has the latter providing the free transportation into the loop between 7 and 9 p.m., riders, however, being required to pay the regular 15c fare for the return trip. Theatres have been plugging the "Family Nights" in their newspapers, etc., in addition to giving away 1,000 free admissions to holders of lucky number certificates distributed on the cars and busses.

Groups of neighborhood and suburban exhibitors have been fighting for abandonment of the free transportation, and now the city council has before it a protest from the Central Ave. Commercial Assn., neighborhood business group, claiming the practice is dis-

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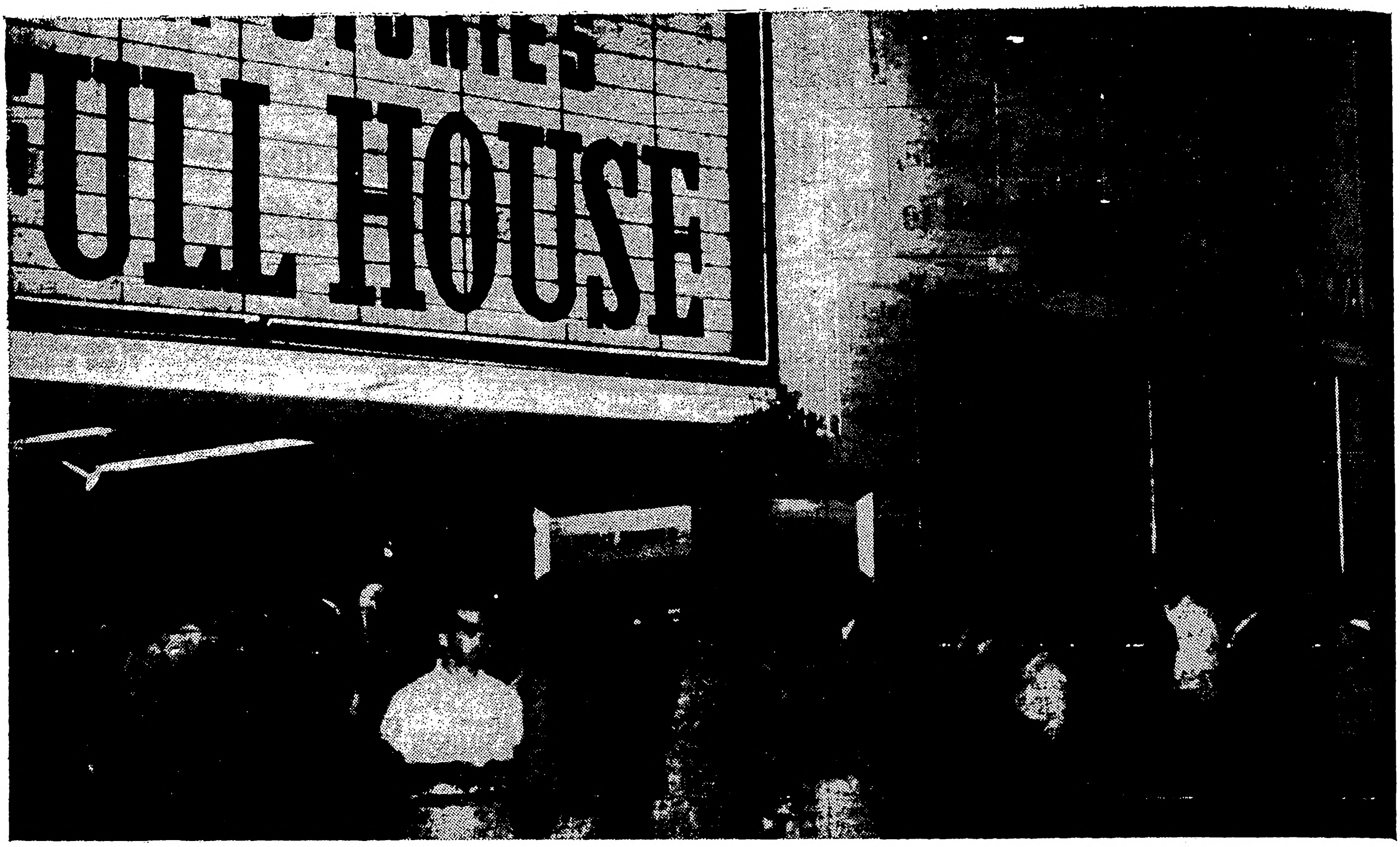
## MEX DUTY WOULD COST U.S. COS. 200G YEARLY

Mexican government's sudden action in imposing an import duty on American films stands to cost the U. S. distribs about $200,000 annually. The levy, which went into effect Oct. 11, amounts to a little more than $1 a pound.

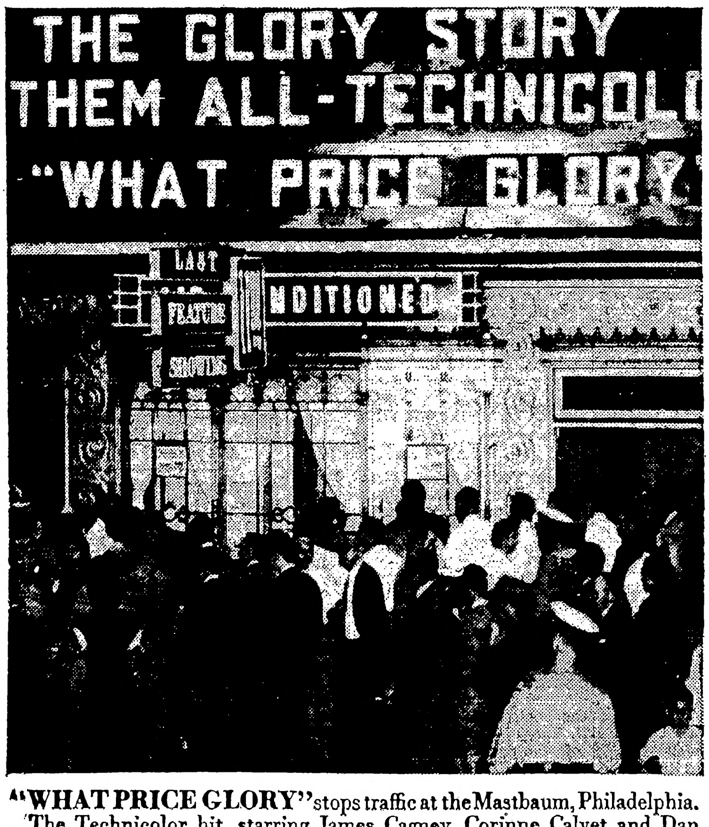
The Mexican measure came on the heels of a government attempt to push a 50% playing time quota through Congress. Quota is now being fought by U. S. distribs and Mexican exhibs. John G. McCarthy, Motion Picture Export Assn. v.p., over the weekend phoned the American Embassy in Mexico City, urging Ambassador William O'Dwyer to use his influence in combatting the import duty.



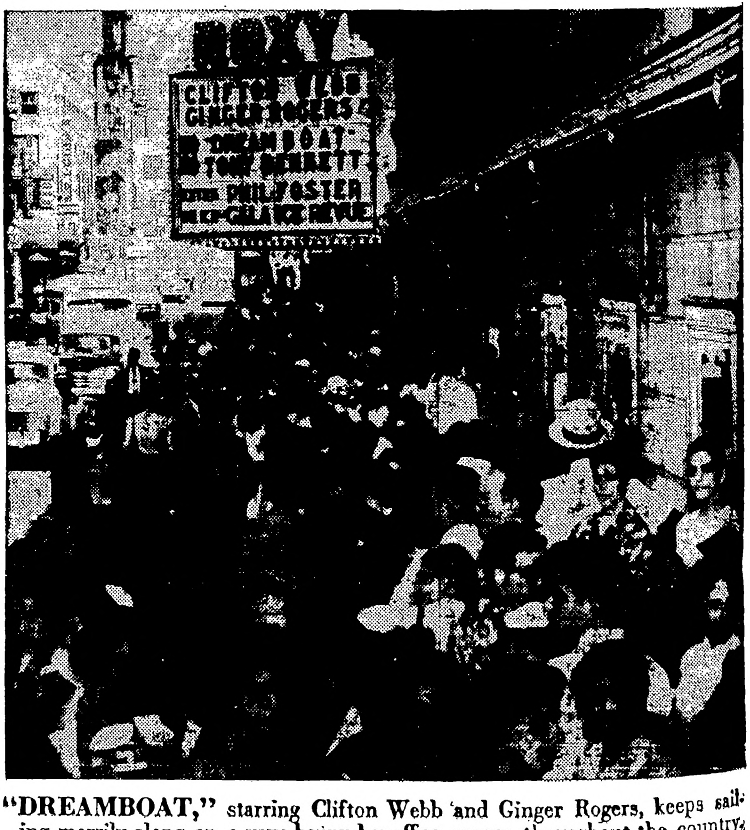
**"O. HENRY'S FULL HOUSE"** takes all the chips at the Beverly Canon, Los Angeles, with the biggest gross in years. The winning hand in every situation.

# SPEAKING OF PICTURES...

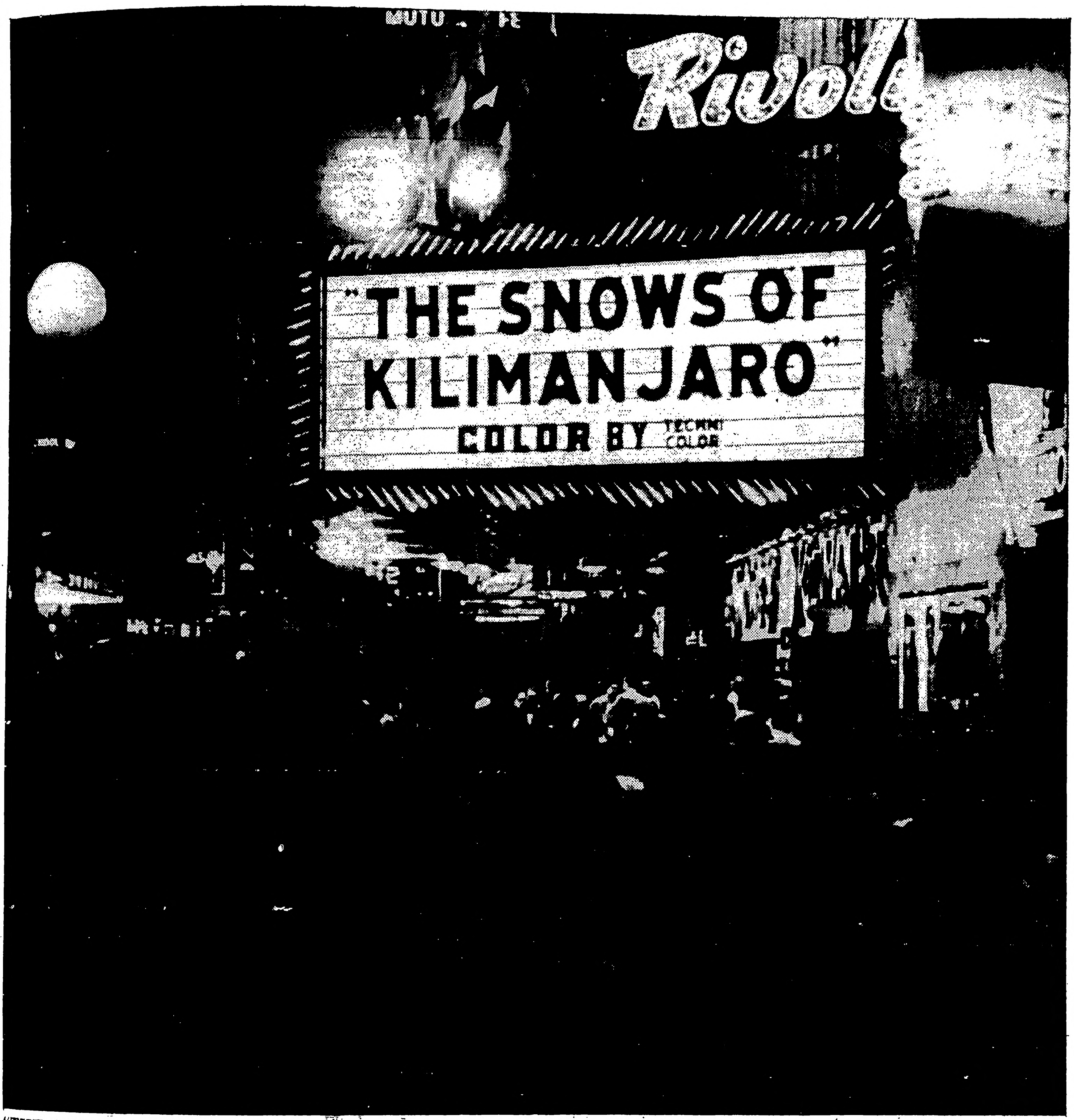
## 20th Century-Fox keeps delivering the hits to the nation's boxoffices!


THE GLORY STORY
THEM ALL-TECHNICOL
"WHAT PRICE GLORY
LAST
FEATURE
SHOWING
NDITIONED

**"WHAT PRICE GLORY"** stops traffic at the Mastbaum, Philadelphia. The Technicolor hit, starring James Cagney, Corinne Calvet and Dan Dailey, is putting theatres everywhere on the glory road to top grosses.

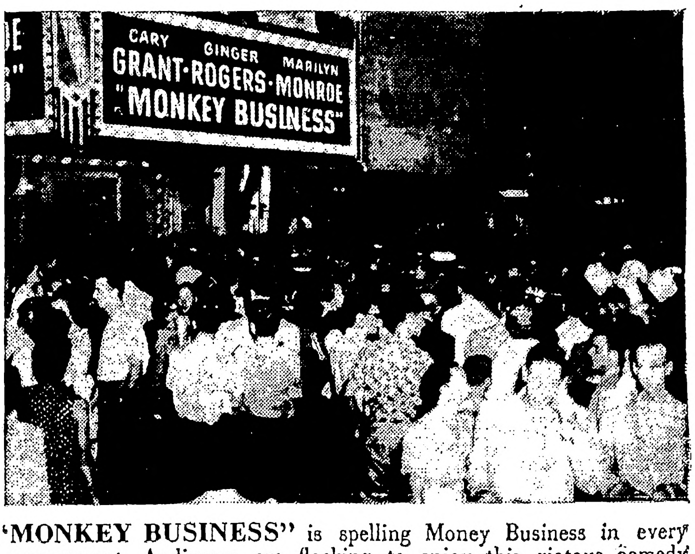

DREAMBOAT
TONY BENNETT
PHIL FOSTER

**"DREAMBOAT,"** starring Clifton Webb and Ginger Rogers, keeps sailing merrily along on a very happy boxoffice course throughout the country.


Rivoli
"THE SNOWS OF KILIMANJARO"
COLOR BY TECHNICOLOR

**"THE SNOWS OF KILIMANJARO"** is shattering every record in the 35-year history of the Rivoli, N. Y., as crowds mob the Technicolor triumph starring Gregory Peck, Susan Hayward and Ava Gardner. Same at Paramount Theatre, Atlanta; Hippodrome, Cleveland—even in Alaska!

**'DON'T BOTHER TO KNOCK"** is lining 'em up everywhere! They're all in love with Marilyn Monroe, voted the exhibitors' 1952 choice for "Top Star of Tomorrow." And Richard Widmark is terrific!


CARY GINGER MARILYN
GRANT·ROGERS·MONROE
"MONKEY BUSINESS"

**"MONKEY BUSINESS"** is spelling Money Business in every engagement. Audiences are flocking to enjoy this riotous comedy starring Cary Grant, Ginger Rogers, Charles Coburn and Marilyn Monroe!

# Holiday, Weather Bolster B'way; 'World' Socko 31G, 'For You' Big 44G, 'Best Friend'-Vaude Nice 25G

Combination of Columbus Day holiday weekend, new product and good weather is giving Broadway first-runs a nice lift. With Canada's Thanksgiving being observed Monday (13), this meant an influx of Canadians into N.Y. over the weekend, further swelling biz.

Strong new entry is "World in His Arms," which is socko $31,000 or near at the Mayfair. "Just For You" is nearly as big with $44,000 at the much larger Capitol. New bill with eight acts of vaude and "Wife's Best Friend" at the Palace is reflecting the Street's upbeat with a fancy $25,000.

"Because You're Mine," with stageshow, is soaring ahead of initial week at the Music Hall with smash $145,000 for current (3d) session, insuring a fourth week. "This Is Cinerama," with 18 shows this round, wound up the second week with $38,500, virtually capacity at the 1,300-seat Broadway.

"Son of Paleface," with Louis Prima band and five De Marco Sisters heading stageshow, finished its second week at the Paramount with sock $70,000, not far from opening round. Third stanza of "Somebody Loves Me," plus Mary Small, Al Bernie and iceshow onstage, wound up with around $82,000, big, at the Roxy.

"Snows of Kilimanjaro" continues socko at $48,000 or close in fourth session at the Rivoli. "Merry Widow" still is solid, finishing third frame with $24,000 at the State. It holds indef.

Two important new pictures are being launched today (Wed.). "The Thief," with Johnny Johnston, Jerry Colonna and iceshow onstage, tees off at the Roxy while "Four Poster" is being launched day-date at the Sutton and Victoria. "Affair in Trinidad" moves out of the Vic after a highly successful long run of 11 weeks, final round being okay $8,000. "Poster" supplants "Man in White Suit" at the Sutton, where it hung up a great 28 weeks.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 70-$1.50)—"Miracle of Fatima" (WB) (8th wk). Current week ending today climbing to big $12,500 to top seventh week's $9,000. Holds a ninth week, with "Limelight" (UA) due in Oct. 23.

**Broadway** (Cinerama) (1,300; 90-$2.80)—"This Is Cinerama" (Indie) (3d wk). First holdover round ended last night (Tues.) held at capacity, $38,500 for 18 shows, Saturday midnight performance being added. First week, 17 shows, was $35,000, virtually capacity.

**Capitol** (Loew's) (4,820; 70-$1.50)—"Just For You" (Par) (2d wk). Initial session ended last night (Tues.) was big with $44,000 or near. In ahead, "Quiet Man" (Rep) (7th wk-6 days), solid $18,000 for abbreviated session to wind up highly successful long run.

**Criterion** (Moss) (1,700; 50-$1.80)—"One Minute to Zero" (RKO) (4th wk). Continues okay at about $9,000 after good $12,000 for third stanza.

**Fine Arts** (Davis) (468; 90-$1.80)—"Stranger in Between" (U) (9th wk). Eighth round ended Monday (13) held at $4,400 after good $4,200 for seventh week. "The Promoter" (U) opens Oct. 28.

**Globe** (Brandt) (1,500; 50-$1.50)—"Lure of Wilderness" (20th) (2d wk). Initial holdover stanza ended tomorrow (Thurs.) dipped to $8,000 after fair $11,000 opener.

**Mayfair** (Brandt) (1,736; 50-$1.50)—"World in His Arms" (U). First week ending today (Wed.) looks like socko $31,000. Holds, natch! In ahead, "High Noon" (UA) (11th wk), okay $11,500.

**Normandie** (Normandie Theatres) (592; 95-$1.80) — "Magic Box" (Mayer) (4th wk). Third round ended Monday (13) pushed up to socko $9,700, very near first week's figure, and easily topping second stanza's $7,800. The holidays and nice publicity breaks helped.

**Palace** (RKO) (1,700; 75-$1.40)—"Wife's Best Friend" (20th) with 8 acts of vaude. For week ending tomorrow (Thurs.) this combo is heading for fancy $25,000. Last week, "Hurricane Smith" (Par) with vaude, $20,000.

**Paramount** (Par) (3,664; 80-$1.80)—"Son of Paleface" (Par) with Louis Prima orch, Five De Marco Sisters, Los Gatos heading stage bill (3d-final wk). First holdover stanza ended last night (Tues.) held at sock $70,000. Initial week was big $75,000.

**Park Ave.** (Reade) (583; 90-$1.50)—"Mons. Fabre" (Indie) (6th wk). Fifth round ended Saturday (11) was okay $4,500. Fourth week was $4,700. Shutters as theatre operation Nov. 1 for two-year period. Reade Theatres swing first-run operation over to the Baronet with Park Ave.'s closing.

**Paris** (Indie) (568; $1.25-$1.80) — "Savage Triangle" (Indie) (3d wk). Second frame ended Sunday (12) held at $7,000 after $8,500 opening week.

**Rivoli** (UAT) (2,092; 70-$2) — "Snows of Kilimanjaro" (20th) (4th wk). Continues socko at $48,000 or close. Third round was $58,000. Stays indef.

**Radio City Music Hall** (Rockefellers) (5,945; 80-$2.40)—"Because You're Mine" (M-G) with stageshow (3d wk). Continues in great style, current session soaring to $145,000 or close, which tops opening round by $1,000. Second week was $135,500. Holds a fourth week, with "The Happy Time" (Col) due in next.

**Roxy** (20th) (5,886; 80-$2.20)—"The Thief" (UA), with Johnny Johnston, Jerry Colonna, Anthony, Allyn & Hodges, ice show onstage. Opens today (Wed.). In ahead, "Somebody Loves Me" (Par) with Mary Small, Al Bernie, iceshow onstage (3d wk), climbed to big $82,000 or close after fine $72,000 for second week.

**State** (Loew's) (3,450; 55-$1.25)—"Merry Widow" (M-G) (4th wk). Third session ended last night (Tues.) wound up with solid $24,000 or near. Second round was big $30,000.

**Sutton** (R&B) (561; 90-$1.50)—"Four Poster" (Col). Opens today (Wed.). Last week, "Man in White Suit" (U) (28th wk-8 days), oke $4,700 after $5,000 for 27th week.

**Trans-Lux 60th St.** (T-L) (453; 90-$1.50)—"Lady Vanishes" (UA) (reissue) (11th wk). Continues oke with $3,600 after $4,000 for 10th round. "Limelight" (UA) opens on reserved-seat, two-a-day run Oct. 23, playing day-date with Astor.

**Trans-Lux 52d St.** (T-L) (540; 90-$1.50)—"Ivory Hunter" (U) (8th wk-10 days). The 10-day week ending today (Wed.) looks to hit $4,000 after $4,300 for seventh week. "Full House" (20th) opens tomorrow (Thurs.).

**Victoria** (City Inv.) (1,060; 70-$1.80)—"Four Poster" (Col). Opens today (Wed.). Last week, "Affair Trinidad" (Col) (11th wk) held at okay $8,000 after same in 10th stanza.

# H.O.s Hobble Hub But 'Fatima' Strong $13,500 For 3d; 'Buccaneer' 9G

Boston, Oct. 14.

Town is flooded with holdovers this week with only two newcomers, "Yankee Buccaneer" at Boston and "Monkey Business" at Met. Latter is mild while "Buccaneer" is in same groove. "Miracle of Fatima" in third round at Astor still is big.

**Estimates for This Week**

**Astor** (B&Q) (1,500; 74-$1.20)—"Miracle of Fatima" (WB) (3d wk). Still strong at $13,500 following nice $16,200 for second.

**Boston** (RKO) (3,000; 40-85)—"Yankee Buccaneer" (U) and "Great Adventure" (Indie). Modest $9,000. Last week, "Beware, My Lovely" (RKO) and "Naughty Widow" (RKO), $10,000.

**Exeter** (Indie) (1,300; 60-80)—"Stranger in Between" (U) (3d wk). Near $4,000 after fast $5,000 for second round.

**Fenway** (NET) (1,373; 40-85)—"Crimson Pirate" (WB) and "Spider and Fly" (Indie) (2d wk). Neat $5,000 after $6,500 for first.

**Memorial** (RKO) (3,000; 40-85)—"One Minute to Zero" (RKO) and "My Man and I" (M-G) (2d wk). Still good at $14,000 after tasty $19,200 opener.

**Metropolitan** (NET) (4,367; 40-85)—"Monkey Business" (20th) and "Park Row" (UA). Mild $15,000. Last week, "Quiet Man" (Rep) (3d wk), $12,000.

**Orpheum** (Loew) (3,000; 74-$1.25)—"Ivanhoe" (M-G) (3d wk). Good $14,000 falling below hopes. $21,000 for second week.

**Paramount** (NET) (1,700; 40-85)—"Crimson Pirate" (WB) and "Spider and Fly" (Indie) (2d wk). Neat $9,000 following great $14,000 for first.

**State** (Loew) (3,500; 74-$1.25)—"Ivanhoe" (M-G) (3d wk). Not holding up as well as expected with $9,000 for third week. Second week, oke $16,000.

# 'NOT MARRIED' FAST 15G, K.C.; 'PIRATE' 5G

Kansas City, Oct. 14.

First-runs continue the moderate pace of he last few weeks, best newcomer being "We're Not Married" at the four Fox Midwest houses. "Caribbean" at the Missouri looms fair. "Ivanhoe" in third week is sock. Weather continues dry and warmish. Orpheum reopens tomorrow (Wed.) for road show policy on "Snows of Kilimanjaro."

**Estimates for This Week**

**Kimo** (Dickinson) (504; 50-75)—"Les Miserables" (20th) (2d wk). Holding fast at $2,700. Last week, $3,000.

**Midland** (Loew's) (3,500; 75-$1.10)—"Ivanhoe" (M-G) (3d wk). Fine $13,000. Holds a fourth. Last week, $17,000.

**Missouri** (RKO) (2,650; 50-75)—"Crimson Pirate" (WB) and "Tale of 5 Women" (Indie). Light $5,000. Last week, "Sudden Fear" (RKO) and "Captain Black Jack" (Indie), same.

**Paramount** (Tri-States) (1,900; 50-75) — "Caribbean" (Par). Fair $6,000. Last week, "Just for You" (Par) (2d wk), fine $8,000.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"We're Not Married" (20th) with "Arctic Flight" (Mono) at Tower and Granada. Rave reviews and sturdy $15,000 shapes. Last week, "What Price Glory" (20th), and "Dark Man" (Indie) at Tower and Granada, $13,000.

**Vogue** (Golden) (550; 50-85) — "Lady Vanishes" (UA) (reissue) (2d wk). Steady $1,600. Last week, sturdy $2,000.

# 'Quiet' Noisy $13,000, Indpls.

Indianapolis, Oct. 14.

Biz is moderately good at first-runs here despite the overload of competition from two rival iceshows in town. "Quiet Man" at Indiana is clicking nicely for socko top coin. "Lost in Alaska" at Circle and "Miracle of Fatima" at Keith's are okay.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-76)—"Lost in Alaska" (U) and "Because of Sally" (U). Okay $9,000. Last week, "Crimson Pirate" (WB) and "Army Bound" (Mono), nice $10,500.

**Indiana** (C-D) (3,200; 50-76)—"Quiet Man" (Rep). Sock $13,000 or near. Last week, "Monkey Business" (20th) and "Breakdown" (Indie), $11,000.

**Keith's** (C-D) (1,300; 50-$1)—"Miracle of Fatima" (WB). Good $10,000. Last week, "Wild Heart" (RKO), slow $4,000.

**Loew's** (Loew's) (2,427; 76-$1.20)—"Ivanhoe" (M-G) (3d wk). Pleasing $8,000 for total of $38,000 in three stanzas.

**Lyric** (C-D) (1,600; 50-76)—"Monkey Business" (20th) and "Breakdown" (Indie) (m.o.). Neat $5,000. Last week, "The Well" (UA) and "The Mine With the Iron Door" (Indie), $5,500.

# 'Ivanhoe' Great $22,000 In Balto; 'Sky' Big 10G

Baltimore, Oct. 14.

There's a general brightening all along the downtown sector here this week with "Ivanhoe" setting a strong pace at Loew's Century. Also in good shape is "The Big Sky" agressively sold at the Town. Remainder of list is in equally good shape.

**Estimates for This Week**

**Century** (Loew's-UA) (3,000; 35-$1.20) — "Ivanhoe" (M-G). Smash $22,000. Last week, "Washington Story" (M-G), $5,200.

**Keith's** (Schanberger) (2,460; 20-70)—"Lost in Alaska" (U). Okay $7,000. Last week, "Untamed Frontier" (U), $6,000.

**Mayfair** (Hicks) (980; 20-70) — "Quiet Man" (Rep) (4th wk). Fast $8,000, and holds a fifth week. Last week, $10,000.

**New** (Mecanic) (1,800; 20-70) — "Way of Gaucho" (20th). Nsg $6,500. Last week, "Monkey Business" (20th) (2d wk), $5,300.

**Stanley** (WB) (3,280; 25-75) — "Somebody Loves Me" (Par). Dull $9,000. Last week, "Crimson Pirate" (WB) (2d wk), $6,200.

**Town** (Rappaport) (1,500; 35-70)—"Big Sky" (RKO) (2d wk). Starting second sesh tomorrow (Wed.) after robust $10,000 opener.

# Chi Okay; 'Ivanhoe' Terrif $70,000, 'Caribbean' 10½G, 'Stranger' Big 7G, 'Hellgate' Neat 11G, '1 Minute' 17G, 2d

Chicago, Oct. 14.

"Ivanhoe" is far out in front of other Windy City entries currently with a tremendous $70,000 at the Oriental. Normally the Oriental has a straight 98c tap but for "Ivanhoe" the price has been upped to 98c on weekday mornings and $1.25 at all other times.

Only three other newcomers in the Loop. "Stranger in Between" should get a nifty $7,000 at the Surf. Roosevelt and United Artists are running neck and neck, with the former playing "Caribbean" and "Woman of North Country," for okay $10,500. "Hellgate" and "The Jungle" at United Artists shapes trim $11,000.

State-Lake is pacing the holdovers with a strong total for "One Minute to Zero" and "The Fighter." Chicago, with "Monkey Business" plus Peter Lind Hayes and Mary Healey onstage, looks fair in second week.

**Estimates for This Week**

**Chicago** (B&K) (3,900; 98-$1.25)—"Monkey Business" (20th) and stageshow (2d wk). Nsg $34,000. Last week, oke $40,000.

**Grand** (RKO) (1,500; 55-98)—"Horizons West" (U) and "All Because of Sally" (U) (2d wk). Holding up well at $8,000. Last week, fine $9,300.

**Oriental** (Indie) (3,400; 98-$1.25)—"Ivanhoe" (M-G). Looking for tremendous $70,000. Last week, "Sudden Fear" (RKO), $15,000 in fourth week.

**Palace** (Eitel) (2,500; 98)—"Just for You" (Par) (3d-final wk). Fairish $12,000. Last week, $15,800.

**Roosevelt** (B&K) 1,500; 55-98)—"Caribbean" (Par) and "Woman of North Country" (Rep). Okay $10,500. Last week, "No Room for Groom" (U) and "Duel at Silver Creek" (U), fine $12,800.

**State-Lake** (B&K) (2,700; 55-98)—"One Minute to Zero" (RKO) and "The Fighter" (U) (2d wk). Nice $17,000 or near. Last week, excellent $25,200.

**Surf** (H&E Balaban) (685; 98)—"Stranger in Between" (U). Building to great $7,000. Last week, "High Treason" (Indie), okay $3,300.

**United Artists** (B&K) (1,700; 55-98)—"Hellgate" (Lip) and "The Jungle" (Lip). Trim $11,000. Last week, "Assignment Paris" (Col) and "California Conquest" (Col), $8,900.

**Woods** (Essaness) (1,073; 98)—"Jumping Jacks" (Par) (6th wk). Off to $11,000 in 9 days. Last week, big $12,000. "Lusty Men" (RKO) opens next.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Thief' Mighty $14,000, Philly

Philadelphia, Oct. 14.

New, strong product is booming biz here currently. Perhaps standout is the way "The Thief" reopened the small-seater Aldine, with a smash session assured. Solid exploitation with personals by Rita Gam is helping to launch "Thief." A new house record looms for "Ivanhoe" at the Fox with a huge total. Overflow is aiding the Stanton. "Big Sky," rated above normal, is a bit disappointing at Goldman. "Wife's Best Friend" shapes strong at Midtown. New stageshow headed by Thelma Carpenter with "Capt. Blackjack" looks fine, being best of three bills since Earle resumed stage bills.

**Estimates for This Week**

**Aldine** (WB) (1,303; 50-99)—"Thief" (UA). Socko $14,000. Last week, house was closed.

**Arcadia** (S&S) (625; 85-$1.20)—"Merry Widow" (M-G) (7th wk). Off to $5,500. Last week, okay $6,300.

**Boyd** (WB) (2,360; 80-$1.30)—"Miracle of Fatima" (WB) (3d wk). Big $15,300. Last week, $15,000.

**Earle** (WB) (2,700; 50-$1.10)—"Captain Blackjack" (Indie) plus Ivory Joe Hunter orch, Thelma Carpenter, Larry Darnell onstage. Fine $20,000. Last week, "Jungle" (Lip) with Erskine Hawkins orch, Orioles onstage, $17,500.

**Fox** (20th) (2,250; 99-$1.50)—"Ivanhoe" (M-G). Terrific $60,000 or near. Last week, "Monkey Business" (20th) (3d wk) plus fight pix, $10,000.

**Goldman** (Goldman) (1,200; 50-99)—"Big Sky" (RKO). Oke $18,000. Last week, "Assignment Paris" (Col) (2d wk), $12,000.

**Masthaum** (WB) (4,360; 85-$1.20)—"Quiet Man" (Rep) (2d wk). Big $22,000. Last week, $29,500.

**Midtown** (Goldman) (1,000; 50-99)—"Wife's Best Friend" (20th). Strong $8,000. Last week, "Beware My Lovely" (RKO), $5,000.

**Randolph** (Goldman) (2,500; 50-99)—"Everything I Have Is Yours" (M-G) (2d wk). Down to $10,000. Last week, fast $18,000.

**Stanley** (WB) (2,900; 50-99) — "Crimson Pirate" (WB) (2d wk). Off to $9,500. Last week, trim $21,000.

**Stanton** (WB) (1,473; 50-99) — "Hideout" (UA) and "Strange World" (UA). Fine $9,500. Last week, "You're in Army Now" (U) and "Washington Slept Here" (U) (reissues), $6,000.

**Trans-Lux** (T-L) (500; 85-$1.20)—"Magic Box" (Indie). Dull $3,500. Last week, "Dreamboat" (20th) (5th wk), $3,200.

# 'Fatima' Sockeroo 10G, L'ville; 'Ivanhoe' $16,000

Louisville, Oct. 14.

Pace is accelerated this week. "Miracle of Fatima" at Mary Anderson is smash as is "Ivanhoe" at State. "Big Sky" looks solid at Rialto.

**Estimates for This Week**

**Kentucky** (Switow) (1,000; 54-75)—"High Noon" (UA) (4th wk). Good $4,000, after last week, $4,500.

**Mary Anderson** (People's) (1,200; 75-$1.10) — "Miracle of Fatima" (WB). Smash $10,000 or more. Sure h.o. Last week, "Crimson Pirate" (WB) (2d wk), $6,500.

**Rialto** (Fourth Avenue) (3,000; 54-75) — "Big Sky" (RKO). Solid $14,000. Last week, "Just For You" (Par), $15,000.

**State** (Loew's (3,000; 75-$1.10)—"Ivanhoe" (M-G). Shapes socko $16,000, upped scale helping. Last week, "Son of Ali Baba" (U) and "You For Me" (M-G), nice $12,000.

# Mpls. Perking; 'Ivanhoe' Terrif $18,000, 'Pirate' Hefty 10G, 'Somebody' 9G

Minneapolis, Oct. 14.

Minnesota football games continue to bring large weekend crowds to town and cold weather also should help, but neither seems to help most spots. However, "Ivanhoe" apparently needs no aid, being smash at Century. Two other important newcomers, "Crimson Pirate" hefty at Orpheum, and "Somebody Loves Me," fairish at Radio City, looms as best new pix. "Quiet Man" still is good in its fourth week at Lyric.

**Estimates for This Week**

**Century** (Par) (1,600; 76-$1) — "Ivanhoe" (M-G). No squawks about slightly tilted tariff. Smash $18,000. Last week, "Les Miserables" (20th) (2d wk), $3,000 at 76c scale.

**Gopher** (Berger) (1,000; 50-76)—"My Man and I" (M-G). Slow $3,700. Last week, "Devil Makes Three" (M-G), $3,400.

**Lyric** (Par) (1,000; 50-76) — "Quiet Man" (Rep) (4th wk). Word-of-mouth raves have kept this one rolling. Boasting longest run of any recent Loop offering. Satisfactory $4,000. Last week, same.

**Radio City** (Par) (4,000; 50-76)—"Somebody Loves Me" (Par). Fairly good $9,000. Last week, "Just for You" (Par) (2d wk), $6,000.

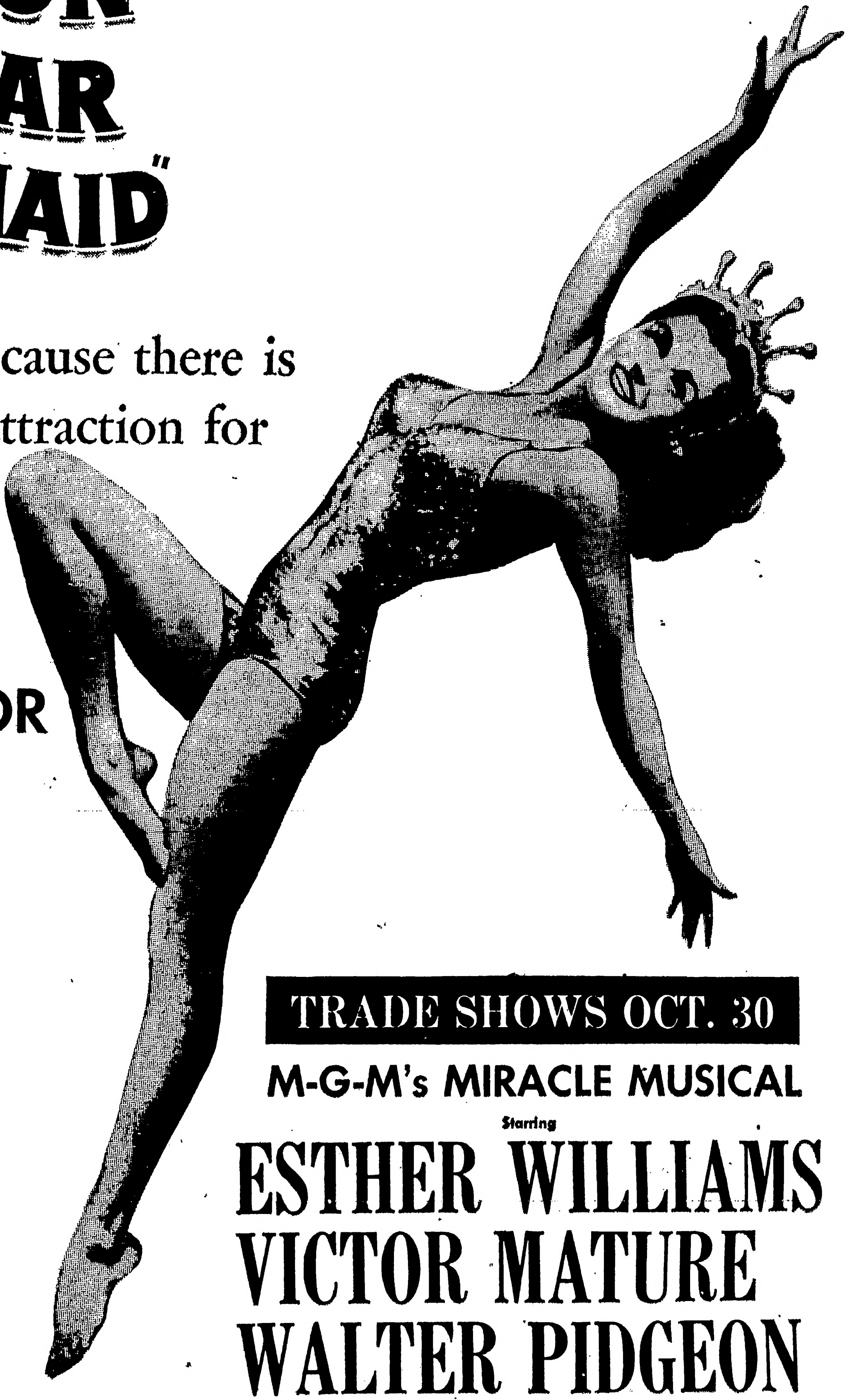
**RKO-Orpheum** (RKO) (2,800; 40-76) — "Crimson Pirate" (WB). Hefty $10,000 or near. Last week, "Assignment Paris" (Col), $7,500.

**RKO-Pan** (RKO) (1,600; 40-76)—"Watusi" (Indie) and "Cajun" (Indie) (reissues). Slow $4,000. Last week, "One Minute to Zero" (RKO) (2d wk), $6,000.

**State** (Par) (2,300; 50-76) — "My Wife's Best Friend" (20th). Dull $5,000. Last week, "Way of Goucho" (20th), $6,000.

# Start the New Year with a "MILLION DOLLAR MERMAID"

Plan NOW because there is positively no attraction for the holidays to equal the spectacular **TECHNICOLOR** beauty, fun and music of M-G-M's Gala Show!



**TRADE SHOWS OCT. 30**

**M-G-M's MIRACLE MUSICAL**

Starring

**ESTHER WILLIAMS**
**VICTOR MATURE**
**WALTER PIDGEON**
**DAVID BRIAN**

with **DONNA CORCORAN** · Screen Play by EVERETT FREEMAN · Directed by MERVYN LeROY · Produced by ARTHUR HORNBLOW, JR.

# 'Ivanhoe' Paces L.A., Smash $60,000; 'Caribbean' Dim 15G, 'Fear' Big 30G, 2d; 'Quiet' Loud 19G, 'Fatima' 15G for 2d

Los Angeles, Oct. 14.

Local boxoffice play is going to "Ivanhoe," with upped scale in two Paramount theatres, with a giant $60,000 possible, and record weekend trade at the Hollywood house. Other two new bills are doing modest trade. "Caribbean," in three spots, is getting $15,000 while combo of "Untamed Women" and "Lugosi Meets Brooklyn Gorilla" is thin $9,500 in four spots.

The eight holdover bills current are mainly rated good to okay but last week's openers, with the exception of "Sudden Fear," failed to hold as expected. Second frame of "Fear," in two situations, locks near $30,000 or better.

"Quiet Man" shapes nice $19,000 in second session in two houses. "Miracle of Fatima" looks oke $15,000 in second round, two locations. Second frame of "Because You're Mine" is rated fine $18,000 in initial holdover round, two sites.

**Estimates for This Week**

**Los Angeles, Chinese, Loyola** (FWC) (2,097; 2,048; 1,248; 70-$1.10)—"Caribbean" (Par) and "Arctic Flight" (Mono). Mild $15,000. Last week, plus Ritz, excluding Loyola, "Son Ali Baba" (U) and "Stranger in Between" (U), $16,000.

**Los Angeles, Hollywood Paramounts** (UPT-F&M) (3,200; 1,430; 90-$1.50)—"Ivanhoe" (M-G). Giant $60,000. Last week, "Assignment Paris" (Col) and "Oriental Evil" (Indie) (L. A. Par only) (2d wk), $13,400.

**Uptown, Vogue, Globe, El Rey** (FWC) (1,719; 885; 782; 861; 70-$1.10)—'Untamed Women" (UA) and "Lugosi Meets Brooklyn Gorilla" (Indie). Thin $10,000 or near. Last week, Loyola, Vogue, Globe, Uptown, "Black Swan" (20th) and "Shores Tripoli" (20th) (reissues), $12,400.

**Hollywood, Wiltern, Orpheum** (WB-Metropolitan) (2,756; 2,344; 2,213; 70-$1.10)—"Crimson Pirate" (WB) and "Midnight Melody" (Rep) (reissue) (Orpheum only) (3d wk). Off to $14,000. Last week, big $16,200.

**Loew's State, Egyptian** (UATC) (2,404; 1,538; 70-$1.10)—"Because You're Mine" (M-G) (2d wk). Fine $18,000. Last week, way below hopes at $23,000.

**Hillstreet, Pantages, Fox Beverly** (RKO-FWC) (2,752; 2,812; 1,352; 60-$1.20)—"Sudden Fear" (RKO) (2d wk). Neat $30,000. Last week, $43,600.

**Beverly Hills, Downtown** (WB) (1,612; 1,757; 80-$1.50)—"Miracle Fatima" (WB) (2d wk). Solid $15,000. Last week, good $21,000 but under hopes.

**United Artists, Wilshire** (UATC-FWC) (2,100; 2,296; 80-$1.50)—"Quiet Man" (Rep) (2d wk). Nice $19,000. Last week, $26,400.

**Canon** (ABC) (533; $1.20)—"Full House" (20th) (4th wk). Good $6,500. Last week, $7,000.

**Rialto, Hawaii** (Metropolitan-G&S) (840; 1,106; 70-$1.10)—"Monkey Business" (20th) (2d wk). Mild $11,000. Last week, $13,300.

**Four Star** (UATC) (900; 70-90)—"Cyrano" (UA) and "Kon-Tiki" (RKO) (reissues) (3d wk). Oke $1,000. Last week, $1,600.

## Broadway Grosses

**Estimated Total Gross**

**This Week** ........$582,400

(*Based on 20 theatres*)

**Last Year** .........$573,800

(*Based on 19 theatres*)

# 'Snows' Wham 32G, Cleve; 'Pirate' 15G

Cleveland, Oct. 14.

The Hipp's "Snows of Kilimanjaro" is collecting plenty of the long-green stuff and heading for top honors with huge total this stanza. "Because You're Mine" at the State looks only okay. Allen having fast sailing with "Crimson Pirate" but "Caribbean" at Stillman looks only mild. "Quiet Man" on moveover to Ohio continues to be big.

**Estimates for This Week**

**Allen** (Warner) (3,000; 55-85)—"Crimson Pirate" (WB). Smart $15,000. Last week, "Miracle of Fatima" (WB) (3d wk), oke $9,000 in 5 days.

**Hipp** (Telemanagement) (3,700; 55-85)—"Snows of Kilimanjaro" (20th). Terrific pull over weekend and going to huge $32,000. Last week, "Les Miserables" (20th), $14,000.

**Lower Mall** (Community) (585; 55-85)—"Stranger in Between" (Indie). Average $4,200. Last week, "Cry, Beloved Country" (UA), $3,000.

**Ohio** (Loew's) (3,300; 55-85) —"Quiet Man" (Rep) (m.o.). Fine $6,000 on third downtown lap. Holds again. Last week, "Son of Paleface" (Par) (m.o.), $6,500.

**State** (Loew's) (3,450; 55-85) —"Because You're Mine" (M-G). Just okay $12,000. Last week, "Quiet Man" (Rep) (2d wk), nice $12,000.

**Stillman** (Loew's) (2,700; 55-85) —"Caribbean" (Par). Moderate $8,000. Last week, "Ivanhoe" (M-G), excellent $9,000 in last 9 days of 10-week run at tilted prices.

# 'For You' Great $16,000, Toronto; 'Buccaneer' Big 11½G, 'Gaucho' Trim 11G

Toronto, Oct. 14.

Apart from extra Thanksgiving midnight shows plus top product, major first-runs are doing top biz, with "Ivanhoe" at upped prices in for continued smash returns on second stanza and "Quiet Man" in fourth frame holding as big as last week. Both are topping newcomers. Canada's Thanksgiving was observed Monday (13). "Just for You" is leading the field of newcomers with "Yankee Buccaneer" and "Miracle of Fatima," also hefty in the holiday mood.

**Estimates for This Week**

**Crest, Downtown, Glendale, Mayfair, Scarboro, State** (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Young Man with Ideas" (M-G) and "High Sierra" (WB) (reissue). Nice $16,500. Last week, "California Conquest" (Col) and "Army Bound" (Mono), $15,000.

**Eglinton** (FP) (1,080; 40-80)—"Miracle of Fatima" (WB). Good

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# H.O.s Help Pitt, 'Quiet' Loud $11,000 For 2d, 'Minute' Sock 11G, 'Gaucho' 6G

Pittsburgh, Oct. 14.

It looks as if "Quiet Man" at Fulton will turn a trick that has never before been duplicated here, and do as smash in second week as on the first. Picture likely will stay at least four stanzas. "Ivanhoe" is staying well out front in third stanzas at the larger Penn. Among the new entries, "One Minute to Zero" at Warner way ahead of the pack. "Stranger In Between" is doing fine in Squirrel Hill h.o., but "Way of a Gaucho" at Harris and "Caribbean" at Stanley are both unbelievably dull.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 50-85)—"Quiet Man" (Rep) (2d wk). Will get as much this week, smash $11,000, as it did on first round. May even do slightly better than opening week.

**Harris** (Harris) (2,200; 50-85)—"Way of a Gaucho" (20th). Started slowly and figures to wind up same way at dull $6,000, if that. Last week, "Assignment Paris" (Col), $5,000.

**Penn** (Loew's) (3,300; 85-$1.25)—"Ivanhoe" (M-G) (3d wk). No sharp drop here yet. Shapes big $18,500 this week, and will hold. Last week, socko $20,500.

**Squirrel Hill** (WB) (900; 50-85)—"Stranger In Between" (U) (2d wk). Won't dip much below $2,000, plenty okay. Last week, nice 2,500.

**Stanley** (WB) (3,800; 50-85)—"Caribbean" (Par). Reviews virtually wrapped this one up. Dismal $8,500. Last week, "Somebody Loves Me" (Par), $11,000.

**Warner** (WB) (2,000; 50-85)—"One Minute to Zero" (RKO). Smash $11,000, best here in a long time for a regular-run pic. Holds, natch. Last week, "Lady of Fatima" (WB) (4th wk), okay $6,500 at advanced prices, or better than $45,000 on run.

# 'Pirate' Rousing $15,000, St. Loo; 'Best Friend' 13G

St. Louis, Oct. 14.

Return of warm weather is doing local film biz no good, with natives going outdoors in droves. "My Wife's Best Friend" looks good at Ambassador. "Ivanhoe" still is fine in third round at Loew's. One of best showings was made by "Crimson Pirate" which rounded out a solid week at the Fox Monday night.

**Estimates for This Week**

**Ambassador** (F&M) (3,000; 60-75)—"Wife's Best Friend" (20th) and "Walla Walla" (Rep). Good $13,000. Last week, "Don't Bother To Knock" (20th) and "Navajo" (Realart), $11,000.

**Fox** (F&M) (5,000; 60-75) —"Son of Paleface" (Par) and "Bonzo To College" (U). Opened today (Tues.). Last week, "Crimson Pirate" (WB) and "Army Bound" (Mono), solid $15,000.

**Loew's** (Loew) (3,172; 50-75) —"Ivanhoe" (M-G) (3d wk). Fine $14,000 following robust $18,000, second frame.

**Missouri** (F&M) (3,500; 60-75) —"Monkey Business" (20th) and "Quiet Man" (Rep) (2d wk). Mild $8,000 after $9,500 initial stanza.

**Pageant** (St. L. Amus.) (1,000; 90) — "Les Miserables" (20th). Opens tomorrow (Wed.). Last week, "Lady Vanishes" (UA), oke $3.000.

**Shady Oak** (St. L. Amus.) (800; 90) — "Les Miserables" (20th). Opens tomorrow (Wed.). Last week, "Tales of Hoffmann" (UA) (3d wk), good $2,500.

# 'Ivanhoe' Terrif 22G, Det.; 'Quiet' $10,000, 3d

Detroit, Oct. 14.

Too many holdovers will make this a slow week. Only newcomer is "Ivanhoe" at the Adams, where great. "Assignment Paris" is dull in second week at Fox. "Miracle of Fatima" looks strong in third at Madison week. "Quiet Man" is big on third United Artists week.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; 70-95) —"Assignment Paris" (Col) and "Rainbow Round Shoulder" (Col) (2d wk). Slow $17,000. Last week, $21,000.

**Michigan** (United Detroit) (4,000; 70-95)—"Crimson Pirate" (WB) and "Cripple Creek" (Col) (2d wk). Dull $12,000. Last week, $16,000.

**Palms** (UD) (2,961; 70-95) —"One Minute to Zero" (RKO) and "Feudin' Fools" (Mono) (2d wk). Unexciting $10,000. Last week, $17,000.

**Madison** (UD) (1,900; 70-95) —"Miracle of Fatima" (WB) (3d wk). Good $12,000. Last week, $15,500.

**United Artists** (UA) (1,900; 70-95)—"Quiet Man" (Rep) (3d wk). Big $10,000. Last week, $9,000.

**Adams** (Balaban) (1,700; 95-$1.25)—"Ivanhoe" (M-G). Great $22,000. Last week, "Man and I" (M-G), $5,000.

# D.C. Dull; 'Devil' Digs Hep 7G, 'Untamed'-Vaude Fair 17G; 'Quiet' 12G, 2d

Washington, Oct. 14.

This is one of dullest sessions the main stem has known in months. Even the World Series last week did not cut into biz to the extent that rains did this session. Few newcomers on scene, and not a winner in the lot. "Devil Makes Three" at Loew's Columbia, is rated pleasing while "Untamed Frontier" plus vaude at Capitol, shapes mild. Holdovers generally are steady, with "Quiet" still strong in second round at the Warner.

**Estimates for This Week**

**Capitol** (Loew's) (3,434; 55-95)—"Untamed Frontier'' (U) plus vaude. Mild $17,000. Last week, "Fearless Fagan" (M-G) plus vaude, so-so $18,000.

**Columbia** (Loew's) (1,174; 50-80) —"Devil Makes Three" (M-G). Pleasant $7,000. Last week, "Caribbean" (Par) (2d wk), okay $5,000.

**Dupont** (Lopert) (372; 50-85)—"Cry Beloved Country" (Indie) (3d wk). Steady $3,500 for second consecutive week, and moves on.

**Keith's** (RKO) (1,939; 50-85)—"One Minute to Zero" (RKO) (2d

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# Cincy Crisp, 'Smith' Lusty $10,000, 'Paris' Good 12G, 'Ivanhoe' 21G, 2d

Cincinnati, Oct. 14.

Another rosy round is on tap for downtown houses here this week. "Assignment Paris," in sturdy stride at the Palace, and "Hurricane Smith," a favorable looker at the Capitol, head the new bills. "Ivanhoe" retains top spot by a wide margin with a giant second stanza figure, and will stay on in the big Albee. "Night Without Sleep" has the Grand in moderate tempo.

**Estimates for This Week**

**Albee** (RKO) (3,100; 75-$1.10)—"Ivanhoe" (M-G) (2d wk). Tall $21,000 trailing great $28,000 preem. Stays a third, something rare at this flagship.

**Capitol**—(RKO) (2,000; 55-75)—"Hurricane Smith" (Par). Good $10,000. Last week, "Somebody Loves Me" (Par), $10,500.

**Grand** (RKO) (1,400; 55-75) —"Night Without Sleep" (20th) and "Red Snow" (Col). Fairish $7,000. Last week, "Strange Fascination" (Col) and "Captain Black Jack" (Col), $6,500.

**Lyric** (RKO) 1,400; 44-75)—"Just For You" (Par) (m.o.). No complaint at $5,500. Last week, "Crimson Pirate" (WB) (m.o.), $4,500.

**Palace** (RKO) (2,600; 55-75)—"Assignment Paris" (Col). Pleasing $12,000. Last week, "Just For You" (Par), $14,000.

## Key City Grosses

**Estimated Total Gross**

**This Week** .......$2,367,700

(*Based on 23 cities, 184 theatres, chiefly first runs, including N. Y.*)

**Total Gross Same Week**

**Last Year** .......$2,521,000

(*Based on 25 cities, and 221 theatres.*)

# 'Quiet' Smash 16G, Buff.; 'Bonzo' 10G

Buffalo, Oct. 14.

Biz is shaping better all around at first-runs currently. Pacing newcomers is "Quiet Man," socko at the Century. "Son of Ali Baba" and "Bonzo Goes To College" is rated okay at Lafayette while "Hurricane Smith" looms spry at Paramount. "Ivanhoe" continues neat in third round at the Buffalo. Also in third stanza, "Miracle of Fatima" still is strong at Center.

**Estimates for This Week**

**Buffalo** (Loews). (3,000; 74-$1.20) —"Ivanhoe" (M-G) (3d wk). Neat $12,000. Last week, big $15,500.

**Paramount** (Par) (3,000; 40-70)—"Hurricane Smith" (Par). Spry $12,000. Last week, "Somebody Loves Me" (Par), $13,500.

**Center** (Par) (2,100; 70-$1) —"Miracle of Fatima" (WB) (3d wk). Still strong at $10,000 or better. Last week, $13,000.

**Lafayette** (Basil) (3,000; 40-70)—"Son of Ali Baba" (U) and "Bonzo To College" (U). Okay $10,000. Last week, "Ladies of Chorus" (Col) and "Strange Fascination" (Col), $7,000.

**Century** (20th Cent.) (3,000; 40-70) — "Quiet Man" (Rep) and "Fuedin' Fools" (Mono). Socko $16,000 or over. Last week, "Big Sky" (RKO) and "Dolan Goes AWOL" (Indie), $10,200.

# 'FEAR' STOUT $18,000, FRISCO; 'MONKEY' 17G

San Francisco, Oct. 14.

Earthquake tremors here Sunday (13) are blamed by some exhibitors for slack weekend holiday biz. However, it is not preventing "Sudden Fear" from garnering a nice total on week. "Monkey Business" is only okay at the Fox while "Yankee Buccaneer" looms mild at Orpheum. "Merry Widow" is down considerably in its second Warfield session but "Miracle of Fatima" shapes nice in second St. Francis round. "Crimson Pirate" rates okay in first holdover at Paramount.

**Estimates for This Week**

**Golden Gate** (RKO) (2,850; 65-95)—"Sudden Fear" (RKO). Nice $18,000. Last week, "Fearless Fagan" (M-G) and "Holiday For Sinners" (M-G), only $9,000.

**Fox** (FWC) (4,651; 65-95)—"Monkey Business" (20th) and "Sea Tiger" (Mono). Okay $17,000 or near. Last week, "Quiet Man" (Rep) and "Tropical Heat Wave" (Rep) (3d wk), big $13,500.

**Warfield** (Loew's) (2,656; 65-95) —"Merry Widow" (M-G) (2d wk). Off to $12,000. Last week, socko $20,000.

**Paramount** (Par) (2,646; 65-95)—"Crimson Pirate" (WB) (2d wk). Oke $13,000. Last week, good $18,500.

**St. Francis** (Par) (1,400; $1.20-$1.50)—"Miracle of Fatima" (WB) (2d wk). Still nice at $11,500. Last week, great $17,000.

**Orpheum** (No. Coast) (2,448; 65-95)—"Yankee Buccaneer" (U) and "Pool Of London" (U). Mild $9,000. Last week, "Bonzo To College" (U) and "Lavender Hill Mob" (U), $8,500.

**United Artists** (No. Coast) (1,207; 65-95)—"The Ring" (UA). Nsg $7,500. Last week, "My Man And I" (M-G), thin $5,500.

**Clay** (Rosener) (400; 65-85)—"High Treason" (Indie) (5th wk). Good $1,900. Last week, $2,100.

**Larkin** (Rosener) (400; 65-85)—"La Ronde" (Indie) and "Secret of Mayerling" (Indie) (reissues). Okay $2,000. Last week, "Under Paris Sky" (Indie) and "Grand Illusion" (Indie) (2d wk), same.

**Vogue** (S. F. Theatres) (377; 85-$1)—"Young And Damned" (Indie) (2d wk). Off to $1,300. Last week, oke $2,000.

# 'Pirate' Sturdy $22,000, Denver; 'Horizons' 12G

Denver, Oct. 14.

"Crimson Pirate" shapes standout here this stanza for new pix, with solid takings in two houses. "Horizons West" with "Lavendar Hill Mob" is good at Paramount. "Miracle of Fatima" is doing well enough in second Broadway stanza to win third round at spot. "Ivanhoe" looks nice at Orpheum, and is staying a third also.

**Estimates for This Week**

**Aladdin** (Fox) (1,400; 50-85)—"Woman of North Country" (Rep) and "WAC from Walla Walla" (Rep), day-date with Tabor, Webber. Okay $8,000. Last week, "Dream of Jeanie" (Rep) and "Tembo" (Rep), $6,000.

**Broadway** (Wolfberg) (1,200; 60-$1.20)—"Miracle of Fatima" (WB) (2d wk). Good $9,000 or close. Stays again. Last week, fine $10,000.

**Denham** (Cockrill) (1,750; 50-85) —"Just for You" (Par) (3d wk). Fair $8,000. Last week, nice $11,500.

**Denver** (Fox) (2,525; 50-85)—"Crimson Pirate" (WB) and "To Have, Have Not" (WB) (reissue), day-date with Esquire. Fancy $18,000. Last week, "Diplomatic Courier" (20th), $15,000.

**Esquire** (Fox) (742; 50-85)—"Crimson Pirate" (WB) and "To Have, Have Not" (WB) (reissue). Fine $4,000. Last week, "Diplomatic Courier" (20th), $3,000.

**Orpheum** (RKO) (2,600; 74-$1.20) —"Ivanhoe" (M-G) (2d wk). Nice $16,000. Holds over. Last week, smash $29,000.

**Paramount** (Wolfberg) (2,200; 50-85)—"Horizons West" (U) and "Lavendar Hill Mob" (Indie). Good $12,000. Last week, "Wife's Best Friend" (20th), $11,000.

**Tabor** (Fox) (1,967; 50-85)—"Woman of North Country" (Rep) and "WAC Walla Walla" (Rep). Fair $6,000. Last week, "Dream of Jeanie" (Rep) and "Tembo" (RKO), $6.500.

**Vogue** (Pike) (600; 60-90)—"Rashomon" (RKO) (reissue). Fair $1,700. Last week, "Lady Vanishes" (UA) (reissue), $2,000.

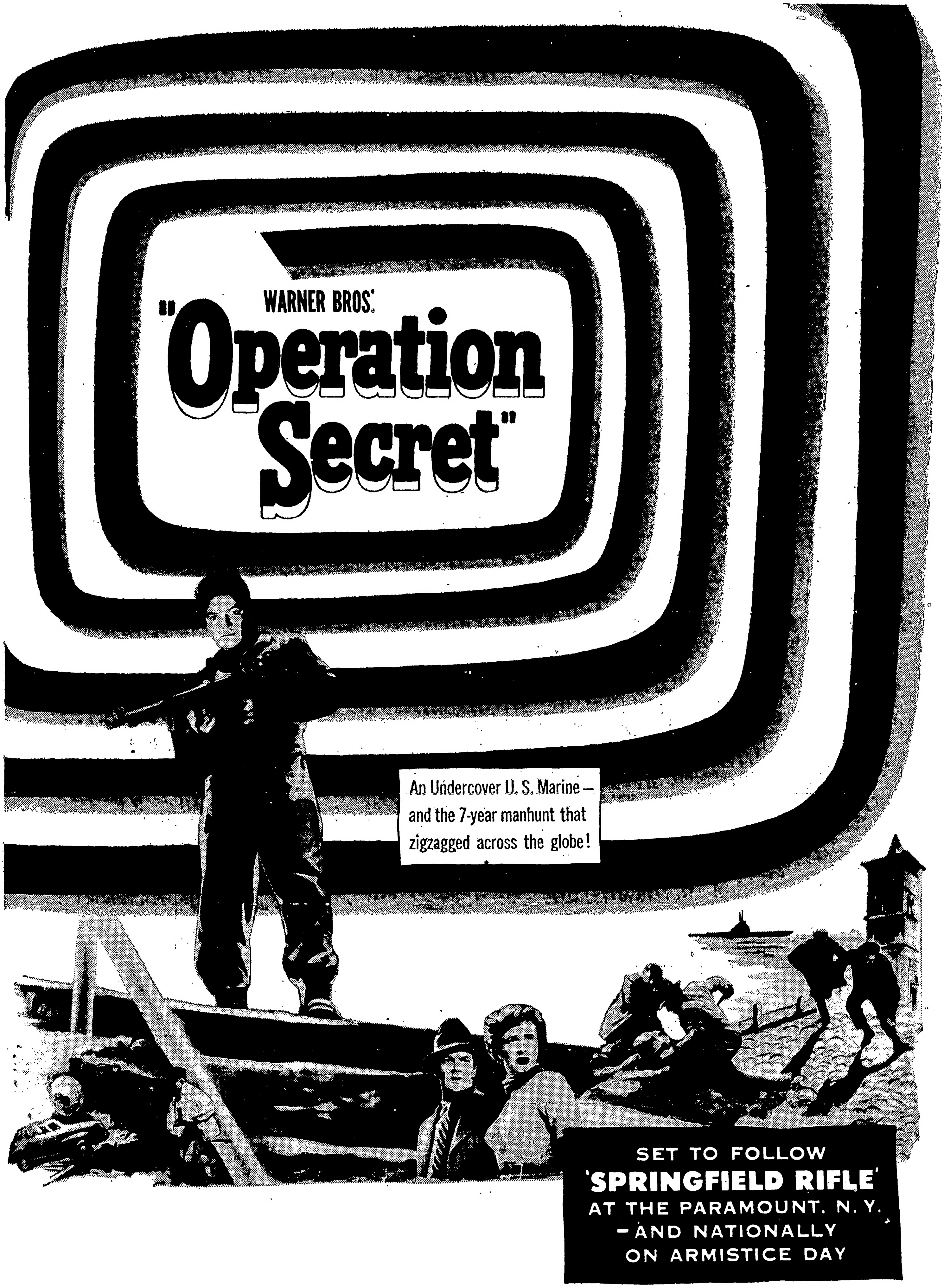
**Webber** (Fox) (750; 50-85)—"Woman of North Country" (Rep) and "WAC Walla Walla" (Rep). Fairish $3,000. Last week "Dream of Jeanie" (Rep) and "Tembo" (RKO), $2,700.

**World** (Patrick) (382; 60-90)—"Medium" (Indie). Good $2,000. This week reopens house as art theatre.

# AMPA Adds to Faculty

Associated Motion Picture Advertisers has set the Century Room of the Hotel Woodstock, N. Y., as the permanent home for its classes in showmanship. Heretofore classes rotated among the screening rooms of the various companies.

Joining the AMPA faculty this week were Maurice Bergman, Universal's public relations chief; Seymour Morris, pub-ad topper of the Schine circuit, and Sid Mesibov and Dan S. Terrell, exploitation chiefs of Paramount and Metro, respectively.



WARNER BROS.'

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# Mild Upsurge of Yank-Backed Prod. In Brit. Expected From Anglo-U.S. Pact

London, Oct. 7.

A modest upsurge of Yank sponsored production in Britain is anticipated by the government as a result of the settlement of the Anglo-American film negotiations in Washington last month. A Board of Trade spokesman said that greater film activity would be launched to absorb the extra coin frozen under the new pact.

It is estimated that nearly half of the British earnings of the Hollywood producers will be iced under the latest pact. The basic convertiblity agreement of $17,000,000, plus the extras for production and distribution bonuses, will absorb about $21,000,000 out of the total earnings of approximately $40,000,000.

A substantial slice of the balance will be used for payment of release prints, but it is reckoned that the bulk will be invested in British production. Since the first pact was signed in 1947, there has apparently been little inclination on the part of the majors to take advantage of the other "permitted uses."

Of the $5,900,000 additional earnings which the Anglo-American negotiators agreed should be frozen, approximately $4,500,000 are expected to accrue in the current financial year. Higher admission charges which were introduced to facilitate the Eady scheme yielded American distributors $1,400,000 in its first year. British films financed by Hollywood with their frozen assets still qualify for their share of the Eady fund.

## Govt. Coin Into Prod. Of 28 British Films During Last 6 Months

London, Oct. 7.

Government coin has gone into the production of 28 British pix in the last six months. That is the total of loans made by the British Film Finance Corp. since the beginning of April.

The total includes three British Lion releases which are financed out of the umbrella loan of $8,400,000 made on the creation of the state films bank, and a further six sponsored by two of the three groups which were launched last year. Group 3 has had loans okayed for three features and British Film Makers (J. Arthur Rank Group) also had three passed for three subsidiaries.

Most of the loans were made to independent companies for single productions, but ACT Films, the co-operative unit launched by the Technicians Union, has had advances for three supporting features. Butchers and Faro Films had loans for two each. Other government coin was used for the Romulus film, "The Innocents in Paris" which has just finished rolling, Mayflower's "An Appointment in London" and Major Productions' "Palace Pier" which stars Ron Randell.

## MAJORS' 10-MO. NET $9,300,000 IN JAPAN

Toyko, Oct. 7.

Net receipts for the 10 U. S. major film distributors in Japan since they began their own distribution last January totalled $9,300,000 at the end of last August. Also reported that U. S. indies and European companies netted $2,152,000 during the first six months of year.

Breakdown of major company receipts is as follows: Metro, $1,510,000; WB, $1,375,000; Paramount, $1,360,000; 20th-Fox, $1,300,000; RKO, $870,000; Columbia, $870,000; Universal, $830,000; Republic, $780,000; United Artists, $300,000; Allied Artists (joined majors in April), $154,000.

## 'Seagulls' In New Zealand

Melbourne, Oct. 7.

At end of the Melbourne season of "Seagulls Over Sorrento," at the Comedy, third week in October, company will sail for New Zealand, opening in Christchurch Oct. 25.

The New Zealand itinerary includes 13 cities, through January. J. C. Williamson Theatres is sponsoring the tour.

## Strike of Italo Govt. Radio Technicians Set

Rome, Oct. 7

The technical workers of the Italian National Broadcasting System (RAI) announced here this week that they will strike in the next few weeks, but no date has been announced. Technicians are demanding a basic 5% raise in a new national contract to be signed by the workers with RAI. RAI has offered a raise of 3%.

RAI holds a monopoly on Italian broadcasts. In the event of a walkout, heads of the broadcasting system, together with non-striking members would carry on despite a strike.

## New Fall Season For Paris Niteries Opens But Few Show Changes

Paris, Oct. 7.

Paris niteries have reopened for fall biz, and in most cases with the same shows except for slight revisions. The big niteries remained open for tourist loot all summer, but the smaller, offbeat ones shuttered for their annual vacations.

The St. Germain-Des-Pres cabarets, The Rose Rouge and Fontaine Des Quatres Saisons, are open again with the same solid, offbeat shows. The Rose Rouge has the Yves Joly troupe with its white-gloved hands cavorting on a black background. The sad ballading of Juliette Greco and the funny takeoff on film plots by the Yves Robert group round out the show. Quatres Saisons has a good puppet number and a fine song trio in Les Garcons De La Rue. The expert shenanigans of the Grenier-Hussenot group also are good.

Rene Bell has her audience-participation club open again with patrons competing for the best gams, etc. Le Carrolls is open with Mouloudji giving out with his sad songs of strife and love. This is a change in this usual all-femme club. The Lido still goes on with its top cabaret show and the Nouvelle Eve is still giving with the lush parading and solid staging for those willing to shell out for top prices and a hefty cover for some old-fashioned Gallic atmosphere.

## 1,261,000 See 'Fox' In W. Germany in 3 Weeks

Berlin, Oct. 7.

20th-Fox reports that its "Desert Fox" has played to 1,261,000 patrons during the first three weeks in 53 cinemas, located in 33 West German cities. "Fox" is the most talked-about film current in this sector of Germany. Berlin preem of pic has not been set yet.

During the first half of 1952, 164 pix have been tradeshown here. U. S. product leads the list with 96 films, or 58.7%, followed by 27 German films, 16.4%; 16 French, 9.7%, and eight Italian pictures, 4.9%.

Greta Garbo's 1932 pic, "Mata Hari," opened at usual French preem house, Cinema Paris.

Other U. S. films currently running at preem houses include "His Kind of Woman" (RKO), "Diplomatic Courier" (20th), "Detective Story" (Par), and "Casbah" (WB).

## London Variety Tent's $112,000 for Charity

London, Oct. 7.

In the three years since the launching of the London Tent of the Variety Club more than $112,000 has been raised for charity. A Boys' Club has been endowed in East London and a playing field opened in South London.

The achievements of the London organization were listed by Chief Barker David E. Griffiths, at the first annual dinner of the London tent. That affair alone netted upwards of $8,000.

Presentations were made to former Chief Barkers Robert S. Woolf, the first to hold the office, who was presented with a pair of antique silver candlesticks, and C. J. Latta, who received a canteen of Georgian silver.

## WB's Mex City Office Wins Distribs' Tax Row

Mexico City, Oct. 7.

The local WB office is receiving praise from other U. S. and Mexican film distributors because victor in spearheading an appeal to the national supreme court against the Ministry of Finance. It had classified distributors with those effected by the mercantile income tax law.

WB argued for the other distribs that the ministry was wrong in classifying them as industrialists whereas they are recognized by the general laws of Mexico as merchants. The court agreed. Decision saves the distributors $369,000 in taxes.

## 'Porgy' Smash Hit in London

London, Oct. 14.

After days of uncertainty arising from union opposition to the employment of an American conductor, "Porgy and Bess" opened on schedule last Thursday (9) in triumphant fashion. It clicked immediately and spontaneously, with the opening ovation ranked with the best.

Most of the morning crix shared the audience enthusiasm, and there is little doubt that this George Gershwin colored opera, with William Warfield, Cab Calloway and Leontyne Price in the leads, will give the Stoll Theatre its biggest hit in a long time. Show was presented by Blevins Davis and Robert Breen. Its London opening followed its successful Continental tour.

Dispute with the Musicians Union was resolved by an accommodation arrangement under which the company, in addition to Alexander Smallens, has employed a British batoner. Once he has mastered the score, the latter will alternate with Smallens.

For its first four performances "Porgy" grossed $10,867 (excluding $1,128 tax) against a weekly capacity of $26,600. There is already a large and growing demand for tickets and the musical looks set for a major click engagement.

"Letter From Paris," by Dodie Smith, opened at the Aldwych last Friday (10). Play, which is presented by Tennent Productions, is adapted from Henry James' novel "The Reverberator." Directed by Peter Glenville, with settings and costumes by Oliver Messel, the piece features Scott McKay, Nicholas Phipps, Eliot Makeham, Brenda Bruce and Nicholas Hannen.

Comedy, though long drawn out, was cordially received, with Miss Bruce winning chief honors. Chances for success are even.

## BERLIN COPS SHUTTER ALL GAMBLING CASINOS

Berlin, Oct. 7.

All 29 West Berlin gambling (Ecarte) casinos were suddenly closed by police order last week. For several days the Berlin police have claimed that casino owners did not stick to the police-approved gambling rules. Finally the local cops handed the casino owners written police orders to stop gambling at once.

The crackdown resulted from probes carried out by plainclothesmen which revealed gambling in all spots was not following official regulations. Berlin's District Administration Court, U. S. Sector, licensed gambling in November, 1950, since Ecarte was not considered a game of chance. Investigations revealed that many persons playing at the casinos had no idea of the rules. They just placed their cards, and waited to win or lose. The casinos have threatened to file suit if the ban wasn't lifted immediately.

## WB's Peru Meet

Confab of its Latin-American managers has been set by Warner Bros. for Dec. 8 at Lima, Peru.

Wolfe Cohen, international topper, will fly down for the conclave and will be joined there by Karl Macdonald, international v.p.

Other Foreign News
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# 70,000,000 See U.S. Army's 16m Film Shows in Korea During Past 18 Mos.

Seoul, Korea, Oct. 7.

About 70,000,000 "admissions" have been recorded by the U. S. Army operators of 16m "houses" in Korea during the 18 months that the Far East Command Special Services Section has been showing the latest U. S. films to United Nations troops.

Nearly 22,000 prints have toured the Kimchi circuit in the period. Four new features arrive at the Seoul office each week, 12 prints for each feature. The films are shown in various kinds of theatres ranging from modern houses in Pusan and Seoul to ozoners, situated in some cases near enemy positions.

Recognizing the entertainment value of screen productions, and in anticipation of comparative inactivity if a truce is reached at Panmunjom, Special Services plans to erect about 100 pre-fab theatres throughout South Korea, each having a seating capacity of 180. A model house is already undergoing tests in Japan.

Biggest headache of Maurice E. Barr, civilian head of the Seoul office, is the upkeep of over 400 projectors owned by Special Services plus others borrowed from the Army Signal Corps. To keep the machines working, Barr has four Korean technicians busy overhauling an average of 50 projectors a week. Although most machines have been in service 18 months, Barr's policy of a complete overhaul for each machine that arrives in his shop, no matter how minor the ailment, keeps them running smoothly most of the time.

He also conducts short courses in projector operation and maintainance for soldiers sent from units throughout Korea.

Despite his problems, Barr enjoys complete freedom from the biggest one bothering his U. S. counterparts. Unlike distributors and exhibitors at home, Barr never worries about boxoffice—it is always SRO and he employs no cashiers since admission is free.

## Mary Martin Pulls Out Of 'So. Pacific' Nov. 8

London, Oct. 7.

The day after she pulls out of the cast of "South Pacific," Mary Martin is scheduled to appear at a charity gala with Noel Coward at the Cafe de Paris. She quits the cast of the musical on Nov. 8.

The following week, Miss Martin leaves for Jamaica before proceeding to New York, but is due to return here in mid-December and will remain in London until early April. It is unlikely she will accept any engagements during this period since the time will be spent mainly with her singing coach.

Julie Wilson takes over the Nellie Forbush role from Miss Martin.

## Producers-Distribs Row With Exhibs Over New Industry Rules in Mex

Mexico City, Oct. 14.

Pic producers-distributors and exhibitors lambasted each other anent the film industry law which congress recently approved, by using full-page ads in local dailies. Ads were signed by the Mexico Producers-Distributors Assn. and the National Cinema Exhibitors Assn, as well as the Mexican exhibs union. However, both camps told the press they were gratified by long hearings which the senatorial cinematographic committee accorded their reps. Committee heard the producer-distributor group for four hours and the exhibitors for a little over four hours.

The producers-distributors' ad claimed that "exhibition is ruled by three trusts, two of which control about 80% of Mexico's cinemas. The other is composed of indies who are coerced into the chain. These trusts are unconstitutional since they are monopolies. The two biggies choose pix by drawings and decide which chain plays the film, thus depriving producers-distributors of the right to exhibit advantageously. Exhibitors here jockey Mexican pix so much they are not played long enough to repay the producers even a small part of what they cost. The trusts force exhibition at a fixed price in many parts of Mexico. Producers are also short-ended by a sub-distributor setup that exhibs maintain in the provinces."

Exhibitors forbid screening by competitors. Trusts have cut producers' take that used to be 60% to a maximum of 40% for first-run and 35% for second-run. Exhibitors think only of themselves by forcing double and even triple-feature programs. Most provincial exhibs gyp producers on tax deductions, soaking producers 18%-25% when levies are only 5%-10%. The trusts prevent producers from making an adequate checkup on the boxoffice.

Exhibitors, denying a monopoly, claimed that exhibition is handled by 1,703 different units throughout Mexico. The three big chains, they said, are a big help to the trade since they have provided better cinemas here and in the provinces. Limited exhibition is decided by the public, not the exhibitors, they contended. Producers' percentage was never 60%, and it now runs from 45%-50%, with a 42% average. Branding false the charge of gypping on tax deductions was denied, exhibitors telling producers-distributors that if they catch an exhibitor doing that they should call in the law. Chains never coerce indies to join them because indies do that of their own volition. Charge that exhibitors force producers-distributors to pay all advertising publicity costs was branded untrue.

## Pan Bridie's Last Play

Glasgow, Oct. 7.

James Bridie's last play, "The Baikie Charivari," given a preem by Glasgow Citizens' Theatre two years after the playwright's death, was severely panned by crix as being a wordy, argumentative play with little entertainment value.

Piece was originally aimed at TV production, but was never televised. It stars Ursula Jeans, English actress.

## J. Arthur Rank Seen As Top Missionary for Brit. Pix in Colorful Biography

By HAROLD MYERS

London, Oct. 7.

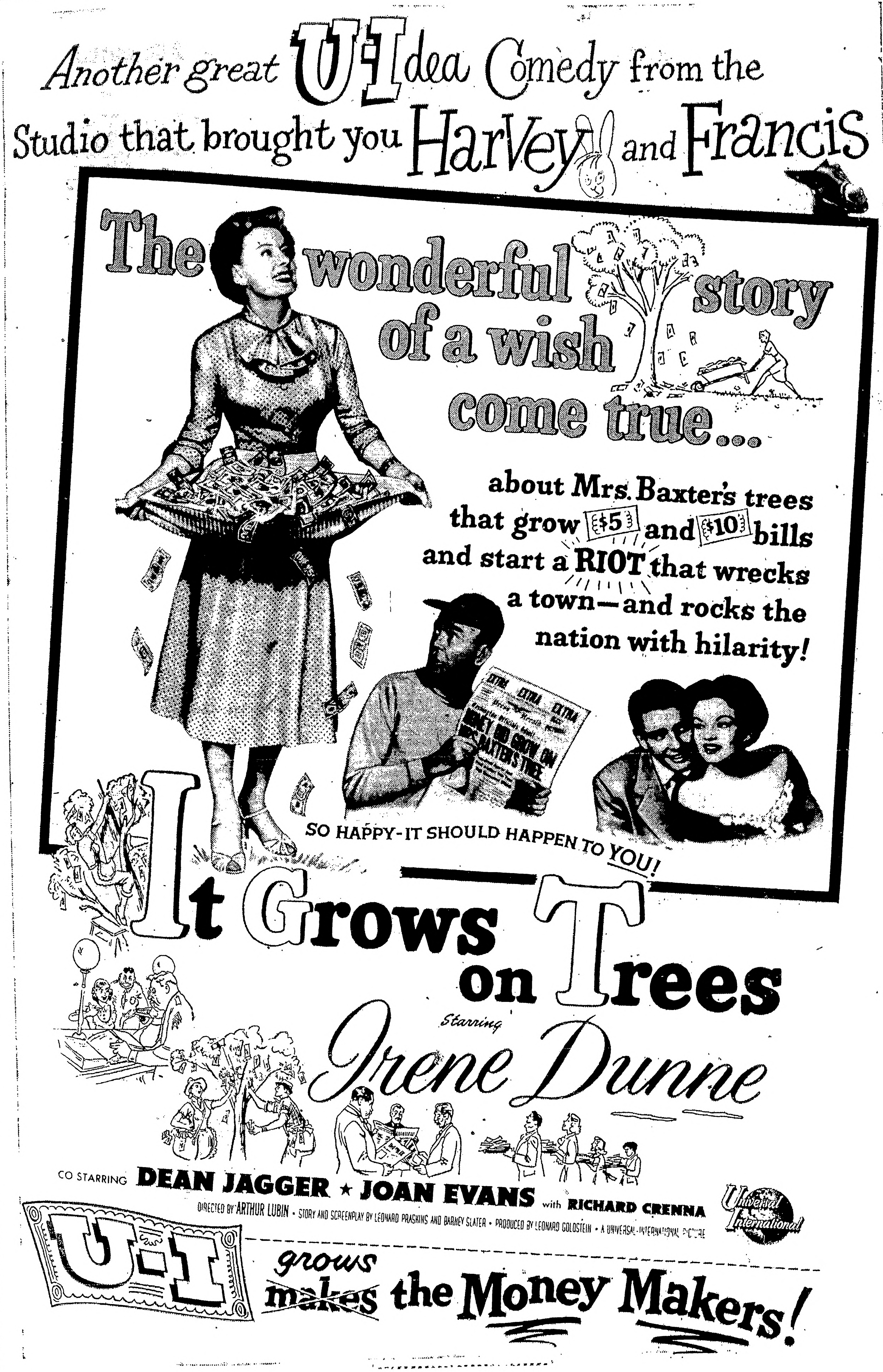
Instinctively, J. Arthur Rank must always have had a flair for showmanship. Long before he became Britain's No. 1 film tycoon, when he was content to roll along placidly on the millions that came his way from the family flour milling business, he felt the urge to brighten the Sunday evening services in the schoolroom of his local Methodist church. He introduced a band and films.

That, according to his biographer, Alan Wood, in "Mr. Rank" (Hodder & Stoughton; $2.80), was his humble entry into the intricate world of motion pictures. Yet within 10 years he was in control of a film empire valued at more than $150,000,000, owning two large studios, two major theatre circuits, and having a grip on every branch of the industry.

Rank's first active contact with the industry came through his interest in the Religious Films Society. He was angeling the production of films suitable for showing to church audiences, when he began talking a deal with John Corfield of British National, and eventually was talked into taking a seat on the board, with multi-millionairess Lady Yule as a co-director. Never had an independent outfit had such a potential bankroll. It was in this setup that Rank was first to learn the complex economics of the trade the hard way. It was when British National failed to get a circuit release for its "Turn of the Tide," a film which had been praised by the critics and was a Venice prizewinner, that he first realized that producers were not the men with the whip-hand. Before his anger was finally spent, says the author, he had bought the whole Gaumont-British circuit and much else besides.

Rank came into motion pictures not from a desire to make money—he already had far more than any one man could possibly need—but because it was his duty. The

(Continued on page 16)



Another great U-Idea Comedy from the Studio that brought you Harvey and Francis

The wonderful story of a wish come true...

about Mrs. Baxter's trees that grow $5 and $10 bills and start a RIOT that wrecks a town—and rocks the nation with hilarity!

SO HAPPY-IT SHOULD HAPPEN TO YOU!

# It Grows on Trees

Starring

**Irene Dunne**

CO STARRING **DEAN JAGGER** ★ **JOAN EVANS** with **RICHARD CRENNA**

DIRECTED BY ARTHUR LUBIN • STORY AND SCREENPLAY BY LEONARD PRASKINS AND BARNEY SLATER • PRODUCED BY LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

U-I grows ~~makes~~ the Money Makers!

# Arg. Producers Huddle With Govt. On Pix-Making for World Market

Buenos Aires, Oct. 7.

Argentine film producers huddled here in a long confab with Raul A. Apold, government entertainment czar, to seek a formula for turning out films strong enough to compete in the world market. Apold, who holds the title of Press and Information Minister, was highly critical of the producers again. However, the praise for Argentine pictures at the Venice Film Festival has convinced some producers that it is only a matter of doing a good selling job on the product. Producer Hugo del Carril, who attended the Venice Fete, particularly believes better marketing of films is needed.

Real hope is centered on the special screenings for "Deshonra" which have been arranged by Clemente Lococo on his present junket to the U. S.

Since the official state banks here are forced to restrict credits to industry, film producers must make their 1953 production plans with a minimum of government financial aid. They also will have to work sparingly with raw stock, always in short supply here. Producers are wrinkling their brows over the constantly increasing production costs. The biggest proportion of the hike is attributable to higher wages to directors, technical staffs and stagehands. Electric power supply costs have been upped here by nearly 90% over the last couple of months.

The studio which presents a big contrast with others in the industry, is Argentina Sono Film, which has done well turning out good commercial films, like "She of Eyes the Color of Time." This just completed a seven-week run at the Gran Rex. By dint of careful planning and real organization, this outfit has got itself fairly well out of the red. However, it is the only major producer able to reimburse the Industrial Credit Bank for the heavy production loans. Sono has a couple of pictures already finished which likely will enhance its good financial position, notably "Naked Passion" which stars Mexican Maria Felix with Carlos Thompson. "Camille," now in production, looks a likely good pic, teaming Zully Moreno with Thompson with Mona Maris in the cast.

**Guaranteed Details Losses**

Data on the losses suffered by local studios were revealed by Dave Cabouli, president of Guaranteed Pictures, as part of a statement he issued as to authentic credit for direction of his latest picture, "Facundo." Official credit was given to Miguel P. Tato ("Nestor") a real Yank-hater and Hollywood detractor. Cabouli declared that his company was $70,000 in the red on its first production, "Immigrant" (which Aldo Fabbrizzi wrote, directed and acted in). The company's second opus, "The Bridge," lost $20,000.

## TV SALON, AUTO SHOW CROWD PARIS HOTELS

Paris, Oct. 14.

The Second Television Salon opened at the Museum of Public Works here with Wladimir Porche, Director of Radiodiffusion-Television, attending. Salon will run two weeks and 30 firms will display new sets. Besides the regular TV picked up from the local transmitters, live shows will be put on at the salon and picked up by various sets in the hall. Accent is being put on advancement of TV sets and their absolute necessity and safety.

Other events such as the Automobile Show and the Nautical Salon are filling hotels here to bursting. Many American tourists are also staying on longer and this makes hotel rooms scarce. Hotel managers here feel that 1952 has been their best year since the war.

## Abbey Breaks Long Run

Dublin, Oct. 7.

Abbey Theatre broke its run of Walter Macken's "Home is the Hero," in 11th week, one night last week to present a new production of J. M. Synge's "Playboy of the Western World." Management explained that because of the long-run of Macken's play, patrons asked for an opportunity to see "Playboy," long in rehearsal.

## Finds More Top British Pix in N.Y. Than London

London, Oct. 7.

If you want to have a good choice of British pix, go to New York. That's the opinion of Sidney I. Golt, the Board of Trade film expert, who recently returned from the U. S. after participating in the Anglo-U. S. film talks in Washington.

Golt asserted there was far greater variety of British films playing in New York than in London.

## '52-'53 Scot Legit Season Looms Big

Glasgow, Oct. 7.

Show biz here is lively, with brisk ticket sales for a big lineup of Christmas revues and pantomimes. Theatre managers anticipate bigger-than-usual drop in attendance in the pre-Christmas season, with coin being scarcer than in many years past. Stop-gap shows will be staged at many houses in the six weeks before the yearend holidays. Estimated that several thousand special bus trips will be made from smaller towns and villages to the big Christmas productions in Edinburgh, Glasgow, Perth, Dundee and Aberdeen.

Coming season's big shows include Tom Arnold's "Jack and the Beanstalk" at Alhambra here, featuring Harry Gordon, Alec Finlay, Robert Wilson and Duncan Macrae; "Cinderella" at Theatre Royal, also here, with new comedian Stanley Baxter as Buttons; "Robinson Crusoe on Ice" at the Empire Theatre, Glasgow; and "Robinson Crusoe," with Jimmy Logan and Douglas Byng, at King's Theatre, Edinburgh.

In addition, the new Tom Arnold Coronation Year musical, "The Glorious Days," is slated for the Empire Theatre, Edinburgh, starring Anna Neagle, and "Call Me Madam," the Irving Berlin musical, with Noel Gordon, for the King's Theatre here. Latter is presented by Jack Hylton.

## Austro Exhib Says Govt. Bilked Him on Rental

Vienna, Oct. 7.

That the Austrian government gave the owners of the Lintz Colloseum, Upper Austria film house, only a third of the $600 total paid by the American forces monthly for occupation rent has been revealed in a law suit here. Chancellor Leopold Figl promised that parliament will be asked to settle this and thousands of similar cases.

Recently revealed that the U. S. forces pay considerable amounts for rental of rooms and houses while the finance administration reimburses owners with mere fractions of the total amounts.

## Yank Pix Popular In Guatemala, Ethiopia

Washington, Oct. 14.

U. S. film companies took $387,000 out of Guatemala last year on the basis of $861,000 net receipts on Hollywood films, reports Nathan D. Golden, director of the film and photographic products division of the Commerce Department. Gross receipts on all theatres in that country last year came to $1,940,964, of which $1,448,687 was chalked up in Guatemala City. Of the 517 features okayed by censors last year, 343 were from Hollywood. In second place was Mexico with 138 approved.

In Ethiopia, Golden reports, American pix are the most popular shown, some of this appeal being credited to the fact that they carry French and Arabic subtitles. Our pictures have been grossing an average of $128,000 annually there, bringing the American distributors a net of approximately $75,000 in royalties. Tastes there are similar to this country's, but censor cracks down on cowboy and gangster pix, and any others which may reflect against established law and order.

## ARNOLD MAY REVIVE 'BAR' FOR CORONATION

London, Oct. 7.

A revival of "Wonder Bar," starring Carl Brisson, is now being considered by Tom Arnold as a Coronation attraction. Brisson played in the original London production at the Savoy in 1930.

If the project materializes, it would probably coincide with Brisson's return date at the Cafe de Paris, where he is currently closing a seven-week stint which has included two extensions.

## 350 Films on Program Of U.S., Brit. Distribs For Aussie in '52-'53

Sydney, Oct. 7.

Lineup of product set for playdates in Aussie covering the balance of this year and 1953 indicates a total of 350 pictures will be offered by the eight U. S. major distributors and British distribs operating in this zone. Latter include a lineup by the J. Arthur Rank Organization releasing through British Empire Films in which Rank holds a 50% interest.

Metro will have around 51 pix, some of which have hit key spots already via Metro's own circuit outlets. Columbia is listing the same number several of which already have played certain keys. 20th-Fox, with product also from Republic and British indie sources, will hit a high of nearly 75.

Reports from Universal, RKO and Warners indicate a total of 35 each. Paramount has listed 30 films and United Artists a similar total. British Empire will have a selling schedule of about 20 Rank films, plus five independent Britishers and six Eagle Lion. In the foreign field, there will be 17 films on tap for the arty houses.

London Films, allied to Universal, will have around 12 toppers on the new release schedule. With dual bills the general rule here, the prediction is that there will be few pix left in the cans at the end of 1953.

## Robbins Set for TV Show in Glasgow Nov. 15

Glasgow, Oct. 7.

Archie Robbins, U. S. comic, who clicked on a recent vaude bill at Empire here, is scheduled to appear on the TV Music Hall, to be telecast from the historic Metropole in Glasgow, Nov. 15. It will be the first TV vaude show from Scotland. Metropole is the house where late Sir Harry Lauder made his first professional appearance. It was then known as the Scotia Music-Hall.

Robbins started an eight-week stint entertaining U. S. forces in Germany and Casablanca Oct. 1. He will fly to Glasgow for the TV show.

## Legit Shows Abroad

### LONDON

(Week ending Oct. 11)
(Figures indicate opening date)

"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Bet Your Life," Hippodrome (2-18).
"Call Me Madam," Coliseum (3-15).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-19).
"Excitement," Casino (3-8).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke York (8-7).
"Husbands Don't," W. Garden (10-1).
"Innocents," Majesty's (7-3).
"Letter From Paris," Aldwych (10-10).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Meet Callahan," Garrick (5-27).
"Paris to Piccadilly," Pr. Wales (4-15).
"Porgy & Bess," Stoll (10-8).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Romeo & Juliet," Old Vic (9-15).
"Ranch in Rockies," Empress (6-5).
"Seagulls Sorrento," Apollo (6-14-50).
"Second Threshold," Vaude. (9-24).
"South Pacific," Drury Lane (11-1-51).
"Troublemakers," Strand (9-16).
"Water of Moon," Haymarket (4-19-51).
"Winter Journey," St. James's (4-3).
Emlyn Williams, Ambass. (9-3).
"Woman of Twilight," Vic. Pal. (6-18).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliz.," Criterion (4-2).

### SCHEDULED OPENINGS

(Figures denote premiere dates)

"Apples of Eve," Comedy (14).
"Caro William," Embassy (22).
"Lord Savile's Crime," Arts (23).
"Square Ring," Lyric, Hammersmith (21).

### AUSTRALIA

(Week ending Oct. 3)

"Kiss Me, Kate," Royal, Sydney.
"Uncover Girls," Royal, Brisbane.
"Folies Bergere," Tivoli, Sydney.
"Seagulls Over Sorrento," Comedy, Mel.
"Tommy Trinder Show," Tivoli, Mel.
"South Pacific," Majesty, Mel.
"Ice Follie," Majesty, Brisbane.

# French Prods. Swing to Femme, Kid Stories as Film Boxoffice Lures

Paris, Oct. 7.

Lineup of new film productions here shows a large number of femme and moppet pix being skedded for future production or already on the floors. This has been sparked by the recent boxoffice successes by films exploring the female psychology and vehicles either delving into the child world or using a heavy dose of moppet appeal.

Cleaning up here currently is the Christian-Jaque film, "Adorables Creatures" which is a looksee into the frantic love habits and chicaneries of the average femme. The Rene Clement pic, "Forbidden Games," which copped the top laurel at the Venice Film Festival, did fair biz at first-runs, and will now be reissued to cash in on the Venice award. This concerns the lives of two children drawn to each other during the war in contrast to the bumblings of their elders.

Past femme productions also in the money are the controversial Max Ophul's sex roundelay "La Ronde;" the trio of gal pix by Jacqueline Audry, "Gigi," "Minne" and "Olivia;" the Henri Decoin pic, "The Truth About Bebe Donge," a clinical study of how a marriage led to murder; "Caroline Cherie," featuring the lush Martine Carol, and the new Rene Clair pic, "Beauties of the Night" which took the crix award at Venice. This lastnamed covers the romantic gal dreams of an easygoing, young composer.

The juveniles have been before the public eye in "Face to the Wind," "The Last Vacation," "Alone in the World" (about rehabilitation of war orphans), "Carrot Top," a weak remake of the Julien Duvivier masterpiece of 1934, and the stirring Geza Radvanyi pic of kids lost in the destruction of war "Somewhere in Europe."

On the coming agenda are such femme films as "A Woman's Treasure," with Francois Perier trying to fathom the high jinks of his various gals; the new Henri Decoin pic, "18 Phantoms," which concerns a murder in a fashionable girls' school, and Martine Carol again displaying her wares in "Caprices of Caroline," the first Technicolor Gallic pic.

Leonide Moguy is planning a followup to his "Tomorrow Is Too Late," with a picture on child mothers, "The Forbidden Knowledge." Martine Carol is also up for the poisonous role of "Lucrecia Borgia," and Zina Rachewsky will play a female musketeer in a Franco-Italo coproduction, "The Bridge of Sighs," to be made in Venice. Other titles in this series are "Women of Paris," with Michel Simon; "The Island of Nude Women" and "Manina, the Girl Without a Veil." Awaiting release are "He and She," about the troubles of a young married couple, and the Sacha Guitry tirade against perfidious femmes, "I Was Married Three Times."

Moppet pix up for production are two, "Sparrows of Paris" and "His Last Christmas."

## Col Signs Film Pact With Moodabe in N. Z.

Sydney, Oct. 7.

Leroy Brauer, Columbia's Aussie chief, has pacted a new film contract with Mike Moodabe, prexy of the major Amalgamated pic loop of New Zealand. Deal is a 12-month one (longer term is not permissible under New Zealand law) and gives Columbia a key outlet throughout the Amalgamated territory, covering Auckland, Wellington, Christchurch, Dunedin and the top provincial centers.

Columbia and Amalgamated had not been seeing eye-to-eye for some time on product terms.

## 'Wind' a Breeze At Tokyo B.O.

Tokyo, Oct. 7.

"Gone With the Wind," finishing the first month of its Japan preem, continued to lead foreign films at the Tokyo boxoffices for the last fortnight of September. "Third Man" (UA) and "High Noon" (UA), both opening roadshow runs during the same period were close behind.

"Wind" did $16,000 in the fourth week. "Noon" hit $9,200 at one house in its third week, and then went into eight houses on general release, grossing $23,600. "Third Man," playing one house, did $9,000 on its second stanza.

"Place in the Sun" (Par), also roadshowing in one house for two weeks, hit $7,800 in first round and $7,400 on second.

Other foreign films playing seven days late in September were "David and Bathsheba" (20th), using "Love at Crossroads" title here, $17,900 at eight theatres, and "Inspector General" (WB), $16,000, also eight houses.

## Rank Biog

Continued from page 14

author quotes him as saying: "It's a damned dangerous thing to ask for guidance of the Holy Spirit. It may tell you to do things you don't want to do. You never know where it may lead you. I am in films because of the Holy Spirit."

Once he got the taste of films in his blood, there was no holding Rank. His organization grew at an astounding pace, and he became the leading missionary for British films. He admits frankly, that he was a novice and felt more at ease in a flour mill than in a film studio. So he relied on the advice of other people, mainly producers, who were given a free hand. That expensive episode in the career of Rank is now a sad chapter in the history of British films.

Always, however, he retained his faith in human beings and his convictions for British films. He wanted to break the Hollywood domination of British screens (as his father before him had fought against American flour), and to get a fair crack of the whip for British product in American theatres. He imported American experts, adopted American methods.

When the inevitable crash came a few years ago after mounting production losses, there followed a wholesale pruning of activities.

In so vast an organization, it was essential to launch a ruthless economy drive. Rank himself, far from ruthless, was obviously unfitted for the job, and he looked to his No. 2 man, John Davis, to put into operation a major reorganization which, in a couple of years or so, stopped the drift and re-established the Rank empire on a firmer footing.

While the emphasis, as the title demands, is always on Rank, Wood's story is also a history of the British motion picture industry during the last two decades. It is crammed with factual material, the fruits of prolonged research, and is related in a vivid, pungent style, with colorful anecdotes to revive memories of bygone personalities.

## SKOURAS IN HAWAII ON TRIP DOWN UNDER

Honolulu, Oct. 7.

Spyros Skouras, 20th-Fox prexy, told Hawaii Leaders of World Brotherhood that Hawaii is "the present springboard for world brotherhood in the Pacific." Chairman of a committee for extending world brotherhood, an international organization to fight intolerance and prejudice, Skouras stopped here briefly today (Tues.) on his way to Australia, the Far East and Europe.

A founder of the international movement, Skouras hopes to establish chapters in Asia.

## 'Hawaii Calls' Producer Seeks Job in House

Honolulu, Oct. 14.

The producer-director-narrator of "Hawaii Calls" program is a Republican nominee for Hawaii's Territorial House of Representatives.

Webley Edwards, making his debut in politics, ran third among field of 16 House candidates from both parties. The 12,300 votes piled up in primary make it almost certain for him to be elected representative.

# Will you share this dream with us?

Not many weeks ago there passed away from the motion picture industry a man who had devoted half his adult life to the victims of modern plagues; cancer, heart disease and tuberculosis. During the war he dedicated himself to the blind veterans. In peace-time he spent most of himself for the people in the amusement industries who were stricken with tuberculosis and whom he helped back to health at the Will Rogers Memorial Hospital in Saranac Lake.

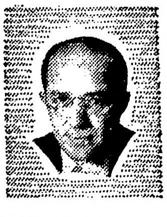
## HIS NAME WAS HAROLD RODNER

He had a dream about the Hospital. He wanted to see it equipped with a Research Section where scientists could develop speedier methods for returning to normal life; those suffering from tuberculosis. We have undertaken to convert this dream into reality.

In the beginning this was a modest venture by a small group of Harold's friends. But as the word of what they were planning spread out, many men and women to whom he had given hope and life, insisted upon the opportunity to share in converting Harold's idea into a real Laboratory. Therefore, we are extending an invitation to everyone in the amusement industries to participate.

If you have been helped by Harold Rodner, or if he opened the doors of the hospital to one of your employees or friends, or even if you didn't know Harold and the selfless work he did, and would like to perpetuate the spirit of such a man, then join this project with us to keep alive and warm the kindly, sympathetic help he gave to the needy and the suffering.

*Committee for*
**THE HAROLD RODNER RESEARCH SECTION**
*at the*
**WILL ROGERS MEMORIAL HOSPITAL** SARANAC LAKE, N.Y.



COMMITTEE
*Samuel Schneider*, chairman • *Harry M. Kalmine* • *Ben Kalmenson* • *Herman Starr* • *M. B. Blackman*, sec.-treas.

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## Italo-Burstyn

Continued from page 4

changes in New York, Chicago, Los Angeles, Cleveland and possibly Atlanta. This is considered adequate for a starter, the Italians believing that 1,500 contracts for a pic represent approximately 80% of their market in the U. S.

Italian execs are also seriously discussing strengthening their product by offering their release channels to French, German and possibly even British producers. Various indie distribs have been approached with the idea of making a distribution deal with IFE.

**Current Lineup**

Current IFE lineup is still in formative stage. Pix definitely in the IFE fold include "Anna," Rossellini's "Europe '51," "The Men Are Not Looking at the Sky," a film based on the life of Pope Pius X, and, reportedly, "The Golden Coach," latest Jean Renoir film, starring Anna Magnani. Discussions are also going on for "Altri Tempi" (Times Gone By), a film octet of turn-of-the-century stories.

IFE got the rights to "Europe '51" by virtue of a $150,000 combination advance and guarantee to Rossellini. It was understood at the weekend that, even though he got the money, Rossellini still hasn't approved the IFE deal. However, IFE execs are confident it'll go through.

IFE toppers, gaining quickie impression of the U. S. market, continue to put all their eggs in the dubbing basket. Present indications are that an IFE board will be established in Rome to screen pix suitable both for U. S. showing and dubbing. IFE dubbing studios will open in New York in another two months with the latest in dubbing equipment.

Sudden concentration on Burstyn came after a week of indecision, with IFE execs virtually ignoring the presence of the indie distribs, including Burstyn, who hadn't even received invitations to the various functions arranged for the Italian visitors. It's understood that the approach to Burstyn was made at the insistence of the latter's friends on the IFE board.

They feel that Burstyn not only has pioneered Italo pix in this market, but also has the experience which could prove invaluable to budding IFE operations here. The possibility has been mentioned that Burstyn may be offered the branch managership in New York along with a stake in the first-run earnings from original versions.

IFE idea is to let good pix go out in original subtitled versions, following up with the dubbed punch. One of the problems, according to U. S. execs, is that the number of pix that lend themselves to synchronization is strictly limited.

Indie distribs are generally offish on dubbing but concede it may boost earnings on certain types of pix. "They've come along with this dubbing idea just 15 years too late," one American said. "The public today picks and chooses. They don't even go to Hollywood films. Why should anyone expect them to take to dubbed versions?" Impression is that Italian dubbing enthusiasm is based to a large extent on European acceptance of dubbed pix and that the parallel is misleading.

## Shades of Hughes!

Continued from page 3

cate. Session was set for 1 a.m. Friday (10) at the homeoffice.

With the strange time factor lending a dramatic touch, the deal for Condon's taking the job was discussed and closed on the spot.

Max Youngstein, United Artists v.p., played an important role in the selection. Arnold Picker, newly elected exec v.p. at RKO, in scouting the field for a candidate for the post, asked Youngstein for a suggestion, and Condon was it. Latter and Youngstein have been in close touch since the early 1940s, when Condon, then general manager of the Hal Horne Organization, lured Youngstein away from law practice. Youngstein's post with Horne was his introduction to the film business.

Meanwhile, strong likelihood is that Perry Lieber, studio publicity boss; S. Barret McCormick, ad director, and exploitation head Terry Turner will continue in their present posts, if certain arrangements can be worked out. Condon has been given free rein in reorganizing the department. Newcomer to a key promotion spot will be the as-yet unnamed replacement for Don Prince, who ankled the publicity manager's job last week.

Original understanding was for Condon to take over in a couple of weeks but he moved into the h.o. yesterday (Tues.).

New ad-pub topper, a former film and theatrical publicist, was associate producer of two legiters, "20th Century" and "Stalag 17," with Jose Ferrer as producer. He's the author of two plays—"How to Fly with One Feather," a farce, and "Mile High," melodrama—which Chandler Cowles and Ben Segal are slated to produce this year.

## Manner of RKO

Continued from page 3

free rein in reorganizing domestic sales. Personnel changes down the line are anticipated of course. But heartening to the sales force in general is that Boasberg and Branson are immediately acquainted with the present setup and it's a cinch that the non-deadwood will stay on.

**Boasberg Succeeds Mochrie**

Boasberg, who headed the north-south division, succeeds Robert Mochrie. Latter had been with the company since 1939 and was given v.p. chevrons in 1946. Branson had been western division chief.

William Zimmerman, sales and legal exec, was promoted to head of the legal department. He replaced v.p. J. Miller Walker.

Richard Condon, theatrical publicist and associated in legit production, has been named director of advertising, publicity and exploitation, a post which has been non-existent for the past five years. Don Prince, publicity director since 1946, and earlier in charge of foreign promotion, has exited.

Arthur Willi, head of the talent department; Leda Bauer, head of the story division, and Harold Hendee, in charge of research, are also out. The three departments will be shifted from the homeoffice to the Coast.

Harry Pimstein, member of the legal staff, has been named assistant to the board chairman.

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**Axe 6 at Studio**

Hollywood, Oct. 14.

Six persons at the RKO studio were pink-slipped over the weekend, five of them from the publicity staff. They are unit man Lincoln Quarberg, Valie Douglas, Mabel Hill (fan mags) and Adale Palmer of the international department and her secretary, Gladys Bonita. Sixth dismissed employee is William Feeder, who has been in the research and censorship department.

In addition to those announced last week as leaving RKO to return to the Howard Hughes organization are Charles Guest, Hughes' business rep at the studio, and Henry Di Roma, who was another Hughes rep at the lot.

## 'Salute Week'

Continued from page 4

sures may force the Italian government to tighten up on dollar remittances.

At a luncheon last week, the Italian delegation listened in silence as Dore Schary, Metro production head, told them that neorealism hadn't brought anything new to Hollywood production, and reminded them of need to give Italian pix a more international flavor.

"By all means continue your stimulating work in your terms, but seek out the talents of people from other countries to work in Italy," Schary advised. "And while you continue in the good pattern of realism, don't be afraid or ashamed of the escapist film. I, for one, would love to see a good Italian musical in Technicolor, and I think a large group of world audience would like to see one, too."

Members of the Rome group pointed out later that the Italian industry is unique, in that it does employ many foreign artists, and that it produces many escapist films which are, however, not sent abroad. The Italians confined so far largely to artie outlets in the U. S., feel that only the "different" approach pays off and that the accent should continue on the offbeat.

## Filmites

Continued from page 4

pointed out, would entail a long and costly fight. MPAA can't afford to indemnify every theatreowner in Ohio who might get involved in a court battle for the showing of unauthorized reels. Another test, it's noted, might conceivably bring about a ruling that would apply to the entire state or it might end up in a stalemate similar to the present one. The suit to recover fees, it's explained, does not meet the censorship question directly.

Meanwhile, MPAA is withholding further action until the Ohio State Supreme Court reaches a decision on the film, "Native Son," which Ephraim London, the attorney who successfully argued the "Miracle" case before the U. S. Supreme Court, is handling for Classic Pictures. MPAA feels that the state's highest court will have to take judicial notice of the Toledo decision when it hands down a ruling on the state's censor board's right to ban "Son." London indicated this week that he is revising his brief in order to include the comments made by Toledo Municipal Court Judge Frank W. Wiley in his newsreel censorship decision.

Actual arguments on the "Son" case are being delayed, according to London, by the state's efforts in entering "technical objections." The State Attorney General filed on Oct. 2 a preliminary motion to dismiss the case on the grounds that the papers were filed too late. The court, London said, would have to rule on this motion first before a hearing date can be set. London declared that he plans to go to Ohio to argue the case personally when it is placed on the docket.

## U Report to SEC

Continued from page 7

ond Wednesday in March. Also, the office of the chairman of the board was created and the executive v.p. has been assigned powers and duties vested also in the president.

Under the new loan agreement, U pays 3½% interest per annum, with a possible increase up to 3¾% under special conditions. U agrees to take out at least 50% of the maximum annual loan amounts stated. Maximum for the first year is $5,000,000; the second year, starting Sept. 15, 1953, $4,500,000; third year, starting Sept. 15, 1954, $4,000,000, and the fourth year, ending Sept. 15, 1956, $3,500,000.

Last Universal earnings report showed a net of $1,752,472 for the 39-week period ended Aug. 2, 1952, after provision of $2,650,000 in estimated Federal income and excess profits taxes and an additional $250,000 for contingencies. This compared to a $1,127,182 net for the corresponding period in the previous fiscal year, after provision of $1,675,000 for taxes and $400,000 for contingencies.

This year's 39-week net is equivalent to $1.63 per share on the 961,698 shares of common outstanding. This compares to 98c per share on the 960,489 shares of common outstanding at the end of the same 39-week period in 1951.

## NT Pacts

Continued from page 7

1951. Likewise, Ricketson collects $1,000 weekly, gleans $100 in weekly expenses plus extra compensation based upon 5% of the amount by which "contract profits" each fiscal year exceed $375,000. His 1951 bonus came to $45,209. Salary deals with both execs extend from 1940 through 1954.

New Wesco agreement with Cox, inked as of Sept. 4, 1952, modifies and extends a Nov. 26, 1945, pact to December, 1957. For this extension term the Wesco veepee draws $1,000 weekly plus $100 weekly expenses. Among other minor provisions, the arrangement provides that in event of his death during the five-year period, his wife is to be paid $300 weekly over the term cited.

Taking up the antitrust suit problem, the amendment points out that it's been a general practice to allocate liability on a negotiated basis between exhibitor defendants on one hand and distributor defendants on another. "In the majority of current cases," the SEC is told, "50% of total liability has been allocated to exhibitor defendants."

But, the amendment notes, the percentage has been lower where theatres of other exhibitors were also involved. This is also true insofar as the distributors are concerned for the "percentage varies from case to case . . .". Citing a specific example, it's disclosed that when Federal Judge John P. Barnes awarded triple damages of $1,295,878 to the Towne Theatre, Milwaukee, in 1950, Wesco paid 26% of the judgment and 20th-Fox paid 13.35%.

## Fat Backlog

Continued from page 7

which has held product back in some situations. In the forefront of the h.o.'s is such stout b.o. fare as "Ivanhoe" (M-G), "Son of Paleface" (Par), "Sudden Fear" (RKO) and "The Quiet Man" (Rep), among others.

Paramount, in particular, has had some top product on the shelf for months. Martin & Lewis' "The Stooge" was completed almost a year ago while "Thunder in the East," "Shane," "Stalag 17" and "Botany Bay" still haven't been set for release. Likewise, United Artists claims its "biggest product lineup" in years with 15 on hand and six more due for delivery in the near future.

## U.S. Majors Play

Continued from page 3

cut import license to 90 films annually, down from last year's 121, in turn for which the French would free $5,000,000 of frozen funds. Of that sum, $1,200,000 was to be unfrozen at the official rate and the balance at a slightly less favorable capital accounts rate. French subsequently said this would place too much of a strain on the country's dollar balance, okayed the remittance of $1,200,000, but demanded the balance to be spread over a 13-month period. MPEA and SIMPP nixed this.

Meanwhile, the U. S. distribs have been refusing to apply for any import licenses at all, consequently no new pix are being shipped to France. But an embargo over any long period is hardly likely, it's felt. There was a firm nix on shipments to England in 1948 when that country tried an overly burdensome deal but a different set of factors were involved. It's pointed up that, unlike their British counterparts, French exhibs would not be under great immediate pressure without American product because films from other countries, such as Italy, can be played successfully.

## Snaper

Continued from page 7

jority of the Allied membership."

David Beznor, general counsel for the Colosseum of Motion Picture Salesmen, asserted that it's a "hoary political maneuver to lash out and malign another's reputation to cover up personal shortcomings." His hot reply came in the wake of Snaper's charges made in New York Oct. 6 that both salesmen and branch managers have been guilty of "arbitrary action" against exhibitors.

"What a melancholy commentary upon Mr. Snaper's sense of decency and fair play," declared Beznor, "that he should stoop to hurling invectives upon the hard-working salesmen who have done more than any other group to cement relationships between exhibitor and distributor, and whose very livelihood depends upon their success in this undertaking."

## COMPO Flirting

Continued from page 3

sentiment favoring his appointment in the top salaried post which Mayer vacated. Presumably, if a deal goes through, Depinet would have the title of president again.

Tomorrow's session will be for preliminary talks, it's understood, since employment of a top exec would require approval by the board of directors. Exec committee comprising Trueman Rembusch, Al Lichtman and Sam Pinanski expectedly will meet shortly to set a date and agenda for a conclave of the 31-man board.

## Picture Grosses

### WASHINGTON

(Continued from page 12)

wk). Satisfactory $8,500. Last week, $12,000.

**Palace** (Loew's) (2,370; 74-$1.25) —"Ivanhoe" (M-G) (4th wk). Tapered off to $14,000 after $19,000 last week. Holds.

**Playhouse** (Lopert) (485; 50-$1) —"Tales of Hoffmann" (UA) (reissue) (2d wk). Very steady $4,000 after $4,700 last week.

**Metropolitan** (Warner) (1,200; 50-80)—"Toughest Man in Arizona" (Rep) and "Lady Possessed" (Rep). So-so $5,000 for double feature. Last week, "Cairo Road" (Indie), slow $3,500.

**Warner** (WB) (2,174; 50-80)— "Quiet Man" (Rep) (2d-final wk). Strong $12,000 after big $18,000 last week.

**Trans-Lux** (T-L) (600; 60-$1)— "Carrie" (Par) (4th wk). Okay $5,000 after $6,000 last week. Holds again.

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## 'Ivanhoe' Giant $23,000, Port.; 'Quiet Man' Wow 15G, 'Somebody' Oke 11G

Portland, Ore., Oct. 14.

Biz is picking up this week after being in a slump for several stanzas. The Oregon-California grid game and some big pix are helping. "Ivanhoe" at the Liberty with upped scale shapes terrific while "Quiet Man" at the Broadway on regular prices also is smash. "Somebody Loves Me" is only okay at Oriental and Orpheum.

**Estimates for This Week**

**Broadway** (Parker) (1,890; 65-90) —"Quiet Man" (Rep). Smash 15,000 or close. Last week, "Crimson Pirate" (WB) and "Without Warning" (UA) (2d wk). $7,500.

**Liberty** (Hamrick) (1,850; 90-$1.25)—"Ivanhoe" (M-G), advanced prices. Terrific $23,000 or near. Last week, "Fearless Fagan" (M-G) and "Waco" (Mono), $9,000.

**Mayfair** (Evergreen) (1,500; 65-90) — "Sudden Fear" (RKO) and "Kid Mike Baroni" (Indie) (m.o.). Mild $3,300. Last week, "Big Sky" (RKO) and fight pix (RKO) (m.o.), $4,400.

**Oriental** (Evergreen) (2,000; 65-90)—"Somebody Loves Me" (Par) and "Lady In Iron Mask" (20th), day-date with Orpheum. Okay $3,500. Last week, "Sudden Fear" (RKO) and "Kid Mike Baroni" (Indie), $3,700.

**Orpheum** (Evergreen) (1,750; 65-90)—"Somebody Loves Me" (Par) and "The Lady In Iron Mask" (20th). Oke $7,500. Last week, "Carrie" (Par) and "Diamond City" (Indie), $6,100.

**Paramount** (Evergreen) (3,400; 65-90)—"Cairo Road" (Indie) and "Breakdown" (Indie). Sad $4,800. Last week, "Sudden Fear" (RKO) and "Kid Mike Baroni" (Indie), $7,200.

**United Artists** (Parker) (890; 65-90)—"Just For You" (Par) (4th wk). Off to $5,000. Last week, okay $6,500.

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### TORONTO

(Continued from page 12)

$7,500. Last week, "Les Miserables". (20th) (3d wk), $4,000.

**Imperial** (FP) (3,373; 50-80)— "Quiet Man" (Rep) (3d wk). Smash $18,000 after last week's $18,500.

**Loew's** (Loew) (2,096; 75-$1.20)— "Ivanhoe" (M-G) (2d wk). Terrif $30,000. Last week, $32,000.

**Odeon** (Rank) (2,390; 50-90)— "Way of Gaucho" (20th). Trim $12,000. Last week, "Blossoms in Dust" (M-G) (reissue), $8,000.

**Shea's** (FP) (2,396; 40-80)—"Just for You" (Par). Great $16,000. Last week, "Affair in Trinidad" (Col) (3d wk), $7,000.

**University** (FP) (1,558; 40-80)— "Will Rogers" (WB). Big $11,000. Last week, "Carrie" (Par) (4th wk), $6,500.

**Uptown** (Lowe) (2,743; 40-80)— "Yankee Buccaneer" (U). Big $11,500. Last week, "Son of Ali Baba" (U) (2d wk), $6,000.

**Hyland** (Rank) (1,500; 50-70)— "The Promoter" (U) (7th wk). Fine $5,600. Last week, $6,500. Has held steady atfer first week's $8,600.

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## U-I Ups Curtis' Pay

Hollywood, Oct. 14.

Tony Curtis signed a new contract with Universal-International calling for a substantial salary boost and the right to make outside pictures at the end of three years.

First assignment under the new pact will be "Drifting," to be produced by Ted Richmond.

# Amusement Stock Quotations

*(N.Y. Stock Exchange)*

*Week Ending Tuesday (14)*

| 1952 High | Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net. Change for week |
|---|---|---|---|---|---|---|---|
| 12¾ | 8⅝ | ABC ........ | 48 | 9⅜ | 9 | 9⅛ | — ¼ |
| 40¼ | 33 | CBS, "A" ... | 34 | 38¼ | 37 | 38¼ | +1½ |
| 39¾ | 32¼ | CBS, "B" ... | 19 | 38 | 37⅛ | 37½ | + ¾ |
| 13½ | 11½ | Col. Pic..... | 13 | 12¼ | 12 | 12¼ | + ⅛ |
| 9⅝ | 8 | Decca ....... | 83 | 9 | 8⅞ | 8⅞ | — ⅛ |
| 48 | 42 | Eastman Kdk | 127 | 45¾ | 44¾ | 45¼ | + ¼ |
| 18¼ | 12½ | Loew's ...... | 181 | 12¾ | 12½ | 12½ | — ⅛ |
| 5⅝ | 3¾ | Nat'l Thea .. | 78 | 4⅛ | 3¾ | 3⅞ | — ⅛ |
| 30⅞ | 21¼ | Paramount... | 60 | 24⅛ | 23⅜ | 24 | + ⅛ |
| 35⅜ | 26⅝ | Philco ...... | 166 | 35⅜ | 33⅞ | 34⅞ | +1 |
| 28¾ | 23¼ | RCA ........ | 446 | 28⅜ | 27¼ | 27½ | + ⅛ |
| 4⅞ | 3½ | RKO Picts... | 226 | 4⅞ | 4½ | 4½ | — ⅛ |
| 4¼ | 3⅛ | RKO Theats.. | 139 | 3⅞ | 3¾ | 3⅞ | — |
| 5⅛ | 3½ | Republic .... | 65 | 3⅞ | 3¾ | 3⅞ | + ⅛ |
| 10⅞ | 9¾ | Rep., pfd. ... | 8 | 10 | 10 | 10 | — |
| 12½ | 10¾ | 20th-Fx (new) | 51 | 12⅛ | 11¾ | 11¾ | — ¼ |
| 21¼ | 12 | U. Par. Th... | 115 | 12⅜ | 12 | 12¼ | + ⅛ |
| 13⅜ | 11 | Univ. Pic. ... | 27 | 12⅞ | 12⅝ | 12⅞ | — |
| 65 | 57 | Univ., pfd. .. | 28 | 63 | 62 | 62 | —1 |
| 15¼ | 12 | Warner Bros.. | 40 | 12¼ | 12⅛ | 12¼ | + ⅛ |
| 86 | 68 | Zenith ...... | 65 | 86 | 82 | 84¾ | +3 |
| N. Y. Curb Exchange | | | | | | | |
| 19¾ | 15 | Du Mont .... | 60 | 17¾ | 17⅛ | 17⅜ | — |
| 3¾ | 2¾ | Monogram .. | 22 | 3¼ | 3⅛ | 3⅛ | — |
| 25⅝ | 20⅛ | Technicolor.. | 39 | 25 | 24½ | 25 | + ¾ |
| 3 | 2¼ | Trans-Lux ... | 10 | 3 | 2⅞ | 3 | + ⅛ |

| Over-the-Counter Securities | Bid | Ask | |
|---|---|---|---|
| Cinecolor ........................ | 1¼ | 1¾ | — |
| Cinerama ........................ | 5 | 5⅞ | — |
| Chesapeake Industries (Pathe) ........... | 4½ | 5 | — ⅛ |
| U. A. Theatres ....................... | 5 | 6 | — |
| Walt Disney ........................ | 7 | 7¾ | — |

*(Quotations furnished by Dreyfus & Co.)*

## Foreign Censorship

Continued from page 5

but was yanked from its New Delhi date at the request of the Chinese Embassy.

Similar incident occurred in Holland, where the government banned several anti-Red films, including "Diplomatic Courier." Censor caution here as well as in several of the Scandinavian countries works both ways, with Russian pix having anti-U. S. slant also given the red light. Israeli authorities refused a license to "Red Danube" with the explanation that it might offend Moscow, but at the same time banned a Russian musical.

Pattern of world-wide censorship hasn't changed much since the war, but there's been an intensification of it, with the scissor-wielders scrutinizing imports more closely than ever.

The U. S. distribs are making every effort to save time, expense and irritation by making careful selection of films sent to sensitive areas. Studio foreign departments are kept up to date on latest regulations, but they can't always satisfy censor whims.

Mexico's Interior Minister, Ernesto Uruchurto, recently called a powwow of all censors to remind them that it was against the law to show films of religious processions, festivities or services. Minister's pressure resulted in the scissoring of a Fox Movietone newsreel scene showing a religious service in England.

Sensitivities vary from country to country. 20th had a good deal of trouble with "Viva Zapata" in Mexico. The regime there thought the pic took the wrong slant on President Madeiro, who's shown as a coward. Pic was admitted, with cuts, after personal intervention by Spyros P. Skouras, 20th prexy.

**"David" Has Troubles**

"David and Bathsheba" caused a storm in Moslem countries, where the Biblical David is considered a saint. Film shows him as a human being with very human traits. Egyptian censor found heated exchange between David and the Egyptian Ambassador objectionable. Same pic ran into trouble in Spain, where the censor didn't like the idea of a film based on the Old Testament.

"Quo Vadis" (M-G), which ended up with an "X" (not for children) certificate in Britain because of violence, was banned in Egypt while King Farouk was around, but has been released since the new regime took over. Metro's "Ivanhoe" was in hot water in some Arab countries where the censors objected to the favorable characterization of the Jews.

Violence and riots as well as scenes of sabotage and organized acts against authority, regardless of how fictionalized, are a thorn in censor eyes in many places. 20th had trouble with "The Desert Fox," still not released in many areas and redubbed for German showing to give a slight twist to the original Rommel portrayal, and the Germans didn't care for "Decision Before Dawn" (20th), which showed the U. S. Army using Germans to spy on their countrymen.

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## Ankara Cafes

Continued from page 2

act, a Britisher or two, an occasional, deep-eyed Arab girl who moves in some places a foot and a half without taking a foot out of place.

When caught, Bomonti's had the six-girl Ballet Szoble, doing three numbers; a Hungarian, a Hawaiian, and a somewhat less than fevered boogie-woogie. Marga Rita, a British contortionist, performed well, and while spread here to there, got about nimbly on an intricate system of stairs.

Audrey Gray, a willowy blonde from Old Blighty, was passable with deliberately old tunes where the melody would be recognized by the Turks, even if her English words weren't. She cut sharply to a xylophone, and wound up with a pair of numbers creditably nailed down. Sitha & Tork, a German adagio team in Oriental rig, were a well-figured pair, the femme member having a few moments of wriggle and writhe to herself on the opening, which warmed the coffee at ringside.

Jack Kelly, a Polish refugee, now a British subject, topped the bill in all ways with some excellent juggling, climaxed by excellent cigaret tricks.

Ankara is not expensive, even in the niteries. Most common drink around seems to be raki, also "screwdrivers," a combo of vodka and something which comes near to being either orange or lemon juice. Most people see two of everything on three glasses.

Everybody eats at "Papa" Karpages, who lays out a square meal to hard-ridden Viennese fiddle music. He has the biggest and best filet in town, and all the girls from the candle-moth circuit come in to tweak old "Papa" on his jowls and look over the prospects otherwise while eating.

Ankara is loaded with Americans, what with all the missions abounding in the town and the Embassy crowd attracting some hotrocks as a turnaround point. Military uniforms of all nations are plentiful, and ladies out for an evening make incongruous the camel and donkey trail-riders who also turn in regularly to color the streets with costumes like a Technicolor treatment.

Joe Mankiewicz and James Mason are still conversational subjects, and all the drivers point out places where scenes from "Five Fingers" (20th) were shot, the pic made from the book, "Operation Cicero," which was actually played out here during World War II. The British Embassy toppers pointedly refer to the fact that they gave the film company no facilities, and no help, not being proud of their role in it. "Five Fingers" may or may not have been a good trailer for it, but the Turkish press is currently serializing Franz Von Papen's "Memoirs," which cover some of the same period.

## Foreign Distribs

Continued from page 7

engagement that launched and hypoed the trend toward the booking available American product.

Distribs maintain that the dual policy is only applicable to pictures which have a wide range of audience appeal. They point out that there is a group of filmgoers who rarely, if ever, venture into the Broadway houses, preferring the comfort and more leisurely pace of seeing a picture at an art house. These pictures, they note, could lose a large segment of this audience if presented only at a Broadway house. Similarly, the Broadway patrons and the passerby crowds would be lost if the film were booked only in an east sider.

Double engagement also gives distribs a longer run. When initial flash Broadway biz is dissipated, pic can run from eight to 13 weeks or more on the art house circuit. Prime example of this was the run of "Outcast of the Islands," which drew more biz at the small Fine Arts than at the larger Broadway Astor.

Dual engagement also gives the film added prestige. Opening bally is not lost when Stem run concludes, and pic's value for circuit bookings is enhanced as a result of the long art house run. It also enables exhibs to play a picture at advanced prices for a longer time. A single Broadway engagement puts the picture into the nabes at a faster clip and at circuit prices. Continuation of the run at an off-Broadway theatre following the conclusion of the Stem engagement also cuts down on operating costs.

Another factor influencing dual bookings is occasional indecision by distribs on the exact appeal of a particular picture. Opening the picture at two theatres, each appealing to a different type of audience, allows the filmery to test the pic's value. If it flops at one of the houses, it can be easily yanked from that theatre and continued at the one drawing the customers.

## Mpls' Free Transit

Continued from page 7

criminatory to outlying districts. Opposing exhibitors charge it's illegal.

Also, last week the East Hennepin Commercial Assn., another neighborhood businessmen's group, called upon the traction company to give their district "the same consideration" as the loop. In reply, F. A. Ossanna, transit company president, points out the East Hennepin stores are not open Thursday nights, so there is no discrimination against them. He also stated "it is the company's duty to carry out a policy which will benefit the greatest majority of the community's citizens, as well as increase the system's patronage."

Loop merchants have tied in with the plan by keeping open Thursday as well as Monday nights and offering special bargains. However, last week one of the largest stores withdrew, explaining in full-page newspaper ads that it was unfair to their employees to require them to work Thursday nights and they prefer Mondays.

While the plan has increased Thursday night traffic into the loop considerably and augmented the traction company's week-night revenues, downtown theatre managers assert little or no boxoffice improvement has been in evidence, despite the much larger crowds on the streets. A similar plan also is being tried out in St. Paul.

## RKO Revamp Ahead of Sked

Continued from page 3

the homeoffice and the studio. We need $1,000,000 in weekly billings to pay off. We are losing a pile of money. Our job is to cut the losses first, in the homeoffice and exchanges, via that stripping of the fat, and then get an assembly line of new product to keep the machinery working. Right now, with the new product we have on hand our sales force can keep going."

**Studio Setup Next**

Grant and Burke, in reviewing the new management's operations since the Stolkin group took over, believe the studio situation will be tackled by Nov. 10. While ahead of the timetable—30 days for homeoffice, 60 days for exchanges and 90 days for studio revamp—Grant and Burke feel they "are considerably behind, but we feel satisfied that we have been moving with dispatch to clear the decks for the new RKO operations."

With accent on younger manpower and a specific plan to encourage virile incumbent personnel, or to bring in the best fresh manpower available, Grant has been performing a "hatchetman" job—something not to his liking—to strip the company of the "excess fat."

No vast shakeup is planned despite the dramatic letouts of former prexy Ned E. Depinet, who is now a consultant (see separate story), and the probable exit of Phil Reisman, foreign chief.

"But you can't blame us," says Grant, "if we feel that manpower should be encouraged to know that there is room on the top; that every consideration will be given to the field execs who make sales trips, domestic and around the globe, and who do it in all sorts of weather—not just in the comfortable spring and summer to Paris, or the winter junkets to South America, when its balmier below the Equator."

Arnold Picker, as foreign sales exec for United Artists, takes over as worldwide sales topper for the new RKO on Nov. 15. Now in Europe, with UA veepee Max E. Youngstein, ostensibly for the opening in London of Charles Chaplin's "Limelight," Picker will screen the foreign RKO personnel coincidentally. He has thus notified RKO distribution executives abroad, even while Reisman was en route back to the U. S. on the SS Liberte, arriving in New York yesterday (Tues.). Reisman was to have huddled with Grant yesterday (Tues.) afternoon on his future status.

**Re Television**

"This business about TV—well, I'd like to hear any of the other seven companies say they have no television in their futures," says Grant. "We all have. But, naturally, we have been thinking of lots of things. Firstly, what rights have we in this accrued product. If it's worth $5,000,000 or $15,000,000 to others, why isn't it worth it to us? Comes a gadget like Telemeter, where do we stand on the reissue values there? Or if there is a reissue value, why not in the theatres, where pictures first started and belong? If 'King Kong' or 'Snow White' can go out and do such heavy repeat trade in theatres, wouldn't we be foolish to unload to TV? And above all, where would we stand with the exhibitors? Sure, some say that 'give 'em a picture they'll want and they'll stop pouting at you,' but our new sales force, under Charlie Boasberg and Walter Branson, is keyed to exhibitor goodwill and strong theatre relations."

That is where the exchange area comes in. This will be tackled next week, which puts the homeoffice situation about 50% ahead of that particular timetable. The fact that Grant, Stolkin, et al. plan to o.o. the Hollywood production end by Nov. 10 would indicate that they expect to be ahead of schedule in the "field" setup too.

Obviously the production end is basic. Grant avers he has talked to nobody, nor can he, "unofficially," because that would be specious.

He has no illusions about personnel. It must be topflight. It must have the same esprit and verve as in the new homeoffice setup. The top man will be one who wants to meet the challenge.

"Corwin may not even want to stay at the studio entirely," Grant reveals. "Until we find the right man, we won't know what the setups at the studio will be. Maybe the so-called 'right' man will want somebody else in Corwin's spot. Maybe Corwin won't want to continue if we do get that 'right' man."

"I think I have established we are a going business," Grant continues. "We intend to stay in business. We wouldn't otherwise unhinge a Picker, for example, from a participation interest in a good operation like UA to come with us. Because he is my cousin is all the more reason why I wouldn't want to give him any bum steers, nor for that matter anyone else."

## Josy Baker

Continued from page 2

Argentines have always thought of Josephine Baker as a Frenchwoman and rarely dwelt on her color.

Another attraction in B.A. at the moment is Teddy Remo, Anglo-Italian warbler, who is singing over the Splendid radio web and at the Embassy (nitery) for a second consecutive year. Singer is being sought for film work by several studios. Miss Baker also may make a film here.

The Casino has signed Spanish flamenco dancer and singer Lola Flores for a musical revue to open Nov. 7. She is currently working in Brazil. The Casino will revert to revues when "A Street Car Named Desire" closes there the first week of November.

**Enter: Josephine Baker**

The Walter Winchell-N. Y. Post slugfest was extended last week after the surprise blast from Josephine Baker, in Buenos Aires, indicting the U. S. for alleged neo-fascism. Robert C. Ruark (Scripps-Howard) and Victor Riesel (Hearst), among others, reviewed the Negro songstress' hassle at the Stork Club and the attendant Sherman Billingsley - Winchell - Ed Sullivan-Barry Gray harangue.

Ruark's syndicated column was titled "From Jo to Juan," referring to the singer's plug for Juan Peron, and concluded, "One Baker, screeching for a foreign press, can undo a decade of sober progress as demonstrated by Jackie Robinson, Joe Louis and Lena Horne—Americans all."

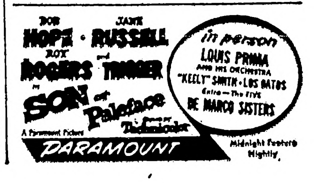
Both Gray and the Post expressed shocked surprise at Miss Baker's remarks, but left a door open for the expatriate chanteuse on the possibility that she was "misquoted." Gray commented over his WMCA (N. Y.) mike that he had airmailed her all the clippings with a request for her side of the controversy. A few days earlier she reportedly telephoned Gray, during his post-midnight broadcast, but the one-way conversation evidenced a poor connection.

Meanwhile, the Winchell-Gray fracas is becoming more intense, rather than abating. Winchell has told friends he "has enough" on James A. Wechsler, Post editor, "to keep it running until Thanksgiving, and I intend so doing. This is a case for the FBI." Both the Post editor and publisher Dorothy Schiff are returning the New York Mirror-Winchell fire. Gray's Post column Saturday (11) also leveled a blast at WW.

Newspapermen feel it's obvious that WW has a Hearst management greenlight for his continued blasts at the afternoon tabloid and speculate that among other scores being settled is the morning tab's anger at the Post's series on Mirror editor Jack Lait and columnist Lee Mortimer, which followed the Post's 24-part "expose" on Winchell this spring.

## New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
MARIO LANZA in
"BECAUSE YOU'RE MINE"
introducing DORETTA MORROW
Color by TECHNICOLOR • An M-G-M Picture
plus SPECTACULAR STAGE PRESENTATION



BOB HOPE • JANE RUSSELL
ROY ROGERS and TRIGGER
in SON of Paleface
Color by Technicolor
A Paramount Picture
In person LOUIS PRIMA AND HIS ORCHESTRA
"KEELY" SMITH • LOS GATOS
Extra—The Five DE MARCO SISTERS
PARAMOUNT
Midnight Feature Nightly

# Telepix Reviews

### BURNS & ALLEN SHOW

**With George Burns, Gracie Allen, Bea Benadaret, Fred Clark, Harry Von Zell, Hal March, Elvia Allman**
**Producer-director: Ralph Levy**
**Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns**
**30 Mins.; Thurs., 8 p.m.**
**CARNATION MILK**
**CBS-TV, from N. Y.**
*(Erwin, Wasey)*

After two years on live TV, Burns and Allen have switched to film and, for once, there's no noticeable difference in the quality of the show. Film quality, of course, may not be quite as sharp and brightly-defined as the live pictures previously aired, but the entertainment aspects of the show suffer not at all in the switch. And that's what counts most, for the audience, for CBS and for the sponsor.

With the changeover to film, B&A are also starting off on a new once-weekly route instead of the skip-a-week schedule they were on previously. Goodyear Tire has come in to pick up the tab on the rotating week, alternating with Carnation, which has bankrolled B&A since they first went TV.

CBS-TV, producer-director Ralph Levy and the comedy team have wisely kept the format and unique setting for the show entirely status quo. Only apparent reason for the shift to film, consequently, is the ability of B&A now to do a number of shows in a short span of time so as to have more vacation time for themselves—or perhaps, the investment in residual rights to the vidpix. But so long as the show remains as good, it's all to the good.

Script for the first film show last Thursday night (9) was as zany as ever. Gracie's Wardrobe mistress (Elvia Allman) had won a pair of tickets to Honolulu on a quiz show and remarked about what a wonderful place it would be for a honeymoon. Gracie, naturally, didn't know she was married so immediately set out to find her a husband. Situations built from there, with Burns adding to the fun from his stance at the side of the set and Gracie, of course, tossing in her usual off-the-track gags. Fred Clark, Bea Benadaret and Harry Von Zell, cast regulars, were good as always, and Hal March turned in a fine job as the head of a marriage bureau.

Von Zell sold Carnation as potently as ever, and there was a good hitchhike plug for Goodyear. *Stal.*

### UNCLE MISTLETOE

**With Corny Peeples, Elmira Roessler, Adrienne Falcon; Pat Percy, Helen York, puppeteers; Bill Bennett, organist**
**Producer: Kling Studios (Fred Niles)**
**Director: Edwin Morgan**
**Writer: Arthur Lewis**
**15 Mins.; Tues. and Thurs., 5:15 p.m.**
**MARSHALL FIELD**
**WGN-TV, Chicago**
*(Calkins & Holden)*

Long a moppet favorite in live form, this puppet show has been successfully converted to celluloid and revived by the Marshall Field department store for its annual pre-Christmas promotion. If anything, "Uncle Mistletoe" takes on a smoother gloss in its film dress. There's more animation and a wider variety of sets for the puppet characters to romp around in. On the basis of the first edition (23), the twice-a-weeker should again snag big blocks of the tiny tot clientele.

Arthur Lewis keeps his story line simple, and with two able thesps — Corny Peeples and Elmira Roessler—doing the voice work, each member of the mythical Mistletoe kingdom has a distinct personality. Hand puppets, manipulated by Pat Percy and Helen York, go through their paces with chuckle-provoking abandon that has habit-forming appeal for the youngsters.

Blurbs are inserted live with Adrienne Falcon making an okay pitch for Field's toyland. *Dave.*

### VENTURE IN IVORY

**(Chevron Theatre)**
**With Ken Carlton, Eddie Whaley, Jr., Martin Benson, others**
**Producer: Revue Productions**
**Director: Adrian Brunel**
**Writers: H. E. Grey, A. Bartley**
**30 Mins., Fri., 9 p.m.**
**CHEVRON STATIONS**
**KTLA, Hollywood**
*(BBD&O)*

Now that telefilm budgets are expanding, the cliche can travel all the way to Africa and back—which is just what has happened in "Venture in Ivory." It's the old story of the stalwart hunter who tracks down the bad, bad ivory poachers and the tradition of the film western from which this springs full-blown has even been maintained to the point of implying a fadeout love interest rather than showing anything definite.

There's nothing in either story line or performances to sustain interest and the dialog is sprinkled with such gems as "You mean...?" Even the native war dances and the jungle drum messages have no air of credibility although they were lensed in Africa and are presumably authentic.

Direction by Adrian Brunel is never noticeable and Ken Carlton, as the hero, strikes a series of noble poses in lieu of acting. Others in the cast (not properly identified in the credits) hew to the same formula. Camera work by Eric Cross is about par for a safari. *Kap.*

### IRON WOMAN

**(Chevron Theatre)**
**With Jorja Curtright, James Mitchell, Glenn Strange, I. Stanford Jolley, John Halloran**
**Director: Robert Finkel**
**Writer: Robert Ormond Case**
**30 Mins.: Fri., 10 p.m.**
**STANDARD STATIONS**
**KTLA, Hollywood**
*(BBD&O)*

Despite that nearly all the action takes place in the rough-hewn cabin of sourdoughs in the wastes of Alaska, "Iron Woman" is primarily for the femmes and a gold-edged frame for the sensitive dramatics of Jorja Curtright, who is fast developing into a TV frontliner. Under Robert Finkel's firm direction it steers a taut course and holds interest all the way.

Close-knitted tale by Robert Case projects Miss Curtright as the deserted wife and mother, who is brought face to face with her errant husband, hunted down for stealing her grub, which calls for the rope. Her motherly instinct prevails over any thought of vengeance and she frames his escape so he can return to his child of the second marriage.

Finkel guarded well against any overplay of maudlin emotion and the restrained acting heightens the dramatic effect. Sets were well contrived and the photography impressive. Good support was contributed by James Mitchell, Glenn Strange, I. Stanford Jolley and John Halloran. Standard Stations got its message over without spreading too thick or heavy-handed selling. *Helm.*

## Storm Battered

Hollywood, Oct. 14.

Gale Storm, who made the leap from pix to TV, never found it so rough in films.

Star of "My Little Margie" was kayoed when assistant director Nate Watt, indicating to audience of extras count of the ref during a wrestling match scene, accidentally brought his fist down on her, scoring a knockout.

After a medico's exam and two hours rest, she returned to work at the Hal Roach lot.

# TV Films in Production

as of Friday, Oct. 10

### ARROW PRODUCTIONS

KTTV Studios, Hollywood

Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series to resume shooting November 11. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Wally Fox

### WM. BOYD PROD'NS, INC.

11700 Ventura Blvd.: Los Angeles

Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin-Abbe, Tommy Carr

### JACK CHERTOK PRODS.

General Service Studios, Hollywood

"LONE RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, Holly Morse

### BING CROSBY ENTERPRISES

Hal Roach Studios, Culver City

"Rebound" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Shooting resumes Oct. 15.
Executive producer: Basil Grillo
General Manager: Harve Foster

### JOAN DAVIS PRODUCTIONS

General Service Studios, Hollywood

"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: P. J. Wolfson
Director: Hal Walker.
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS

General Service Studios, Hollywood

"I LOVE LUCY" half hour comedy series sponsored by Philip Morris shooting for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

### DOUGFAIR CORPORATION

RKO Pathe: Culver City

First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsors.
Cast: John Baer, William Tracy, Gloria Sanders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

### FEDERAL TELEFILM, INC.

Goldwyn Studios, Hollywood

"MR. AND MRS. NORTH" series of half hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

### FILMCRAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

"IT'S A SMALL WORLD," starring Al Gannaway in a series of 30 half-hour family-appeal programs. Now shooting.
Cast: Al Gannaway and others
Producer: Isidore Lindenbaum
Exec chg. prod.: F. H. Fodor
Production manager: Glenn Miller

### FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram set leads.

"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archainbaud

New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

### GROSS-KRASNE, INC.

RKO Pathe: Culver City

Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

### JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.

KTTV Studios: Hollywood

Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

### KEY PRODUCTIONS

Eagle Lion Studios, Hollywood

Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin

"FOREVER AMBROSE" series, starring Eddie Mayehoff, weekly for 39 weeks, now shooting.
Cast: Eddie Mayehoff, Billie Burke, Hope Emerson, Arnold Stang, Chester Conklin, Connie Marshall
Producer: Lou Place
Director: Dick Bare

### EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood

Series of 13 half-hour telepix featuring Irene Dunne as femcee now shooting.
Producer: Edward Lewis
Production manager: William Stevens

### THE McCADDEN CORP.

General Service Studios: Hollywood

"THE BURNS AND ALLEN SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME

369 Lexington Ave., N. Y.

"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

### MUTUAL TELEVISION PRODS.

9132 Sunset Blvd., Hollywood

Twenty-six half-hour telepix series based on the Jack London stories currently shooting.
Producer: Rudolph Monter, Edward Gray
Director: Herbert Kline

### PARSONNET TV FILM STUDIOS, INC.

46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meads.

Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

### PATHESCOPE PRODUCTIONS

580 Fifth Ave., New York City

Now shooting "THE HUNTER," series of 13 half-hour telepix, sponsored by R. J. Reynolds Tobacco Co. through William Esty. Barry Nelson heads cast.
Producer: Ed Montagne
Production Supervisors: Walter Raft, Robert Drucker
Director: Oscar Rudolph.

### PHILDAN TV

Eagle Lion Studios, Hollywood

Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting Nov. 14. Helene Stanley, Patti Lee head cast.
Producer: Michael Phillips
Associate producer: Dan Hadzick
Director: Jo Graham

"ERNEST HAYCOX THEATRE" series of half hour telepix skedded for November 4th start. Michael Phillips directs.

### ROLAND REED PRODUCTIONS

Hal Roach Studios, Culver City

"TROUBLE WITH FATHER" series of 30-minute situation comedies now shooting.
Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James
Producer: Roland Reed
Director: Howard Bretherton
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS

Eagle Lion Studios: Hollywood

Half hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: John English.

Series of 26 "BIFF BAKER, USA," vidpix, starring Alan Hale Jr. and Randy Stuart now shooting.
Director: Richard Irving.

Motion Picture Center, Hollywood

"THOSE WE LOVE" shoots October 13 for half-hour series of dramatic teleplays entitled "AMERICA'S FINEST." Joan Crawford stars.
Producer: Revue Productions
Director: Rod Amateau

### HAL ROACH PRODUCTIONS

Hal Roach Studios: Culver City

"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

"Life of Riley" shooting 13 half-hour telepix in series of situation comedies for NBC.
Cast: William Bendix starred with Marjorie Reynolds, Tom D'Andrea, Douglas Dumbrille, Wesley Morgan, Lujean Sanders.
Supervisor: Sidney Van Keuren
Producer: Tom McKnight
Director: Abby Berlin

### SCREEN GEMS

1302 N. Gower, Hollywood

Now shooting the FORD THEATRE series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Seats

### SHELDON REYNOLDS PROD.'S

Post Parisien Studios, Paris

FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sydna Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

### DON SHARPE ENTERPRISES

RKO Pathe Studios, Hollywood

Series of "FOUR STAR PLAYHOUSE" half-hour telepix dramas shooting.
Producer: Don Sharpe

"MY HERO" series of comedy-dramas starring Robert Cummings now shooting
Producer: Mort Green

### SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series resume shooting half-hour telepix series Oct. 27.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

### SWARTTZ-DONIGER PRODS.

Motion Picture Center: Hollywood

"WARDEN DUFFY OF SAN QUENTIN" series of 13 half-hour films to begin shooting mid-October. Paul Kelly stars.
Producers: Walter Doniger, Berman Swarttz.
Director: Walter Doniger
Production manager: William Stephens.

### TELEMOUNT PICTURES, INC.

11565 Ventura Blvd., Los Angeles

"COWBOY G-MEN" series of half-hour western vidpix now shooting.
Cast: Russell Hayden stars with Jackie Coogan, Phil Arnold, Jackie Cooper, Jr., Byron Foulger, Dorothy Patrick featured.
Producer: Henry Donovan
Associate producer: Russell Hayden
Directors: George Cahan, Reg Brownle

### VOLCANO PRODUCTIONS, INC.

General Service Studios, Hollywood

"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

### FRANK WISBAR PRODS.

Eagle Lion Studios: Hollywood

"FIRESIDE THEATRE" series of half-hour adult dramas now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

### ZIV TV

5255 Clinton St., Hollywood

Six in "BOSTON BLACKIE" series of half hour adventure telepix shoot in October.

General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

# Vidpix Chatter

## New York

PSI-TV, vidpix producers-distributors, have opened branch offices in Boston to service New England accounts. **Edward Ruff** and **Irving M. Farber** are in charge . . . East coast sales reps of Consolidated TV Sales held a one-day business huddle Monday (13) in N. Y., with eastern sales chief **Halsey Barrett** presiding . . . **Albert Black** TV productions filming new series of 13 half-hour films, "Drama on Canvas" . . . **Douglas Fairbanks, Jr.'s**, "International Theatre," which NBC-TV is syndicating, bought in 19 markets by Phillips Petroleum . . . Screenwriter **John Duff Stradley**, former prez of Fuerst, Stradley Productions, signed as a writer-producer with Fletcher Smith Studios . . . Seacrest Productions has completed the first in its series of "Captain Banner" vidpix, with **Jay Doten** producing and directing.

"Industry on Parade," the National Assn. of Manufacturers' TV newsreel, enters its third year on the air this week. State Dept. is now promoting international circulation of the reel to show other countries how U. S. free enterprise works.

## Hollywood

Bing Crosby Enterprises moved from RKO Pathe to Hal Roach studios, and resumes production on the "Rebound" series tomorrow (Wed.), with **Harve Foster** as producer-director . . . **Myrna Dell** inked to continue in femme lead of **Dan Duryea** series, "The Affairs of China Smith," produced by **Bernie Tabakin** . . . Thomas J. Corradine and Associates named Coast reps for DuMont Television net film sales, and will buy and sell vidpix for the net . . . Telethesp **Maura Murphy** left for video work in N. Y. last week . . . **June Vincent** inked by Revue Productions for femme heavy role in **Alan Hale Jr.** starring series, "Biff Baker, U.S.A." . . . TV thesp **Helina Gregory** to Gotham on biz . . . Guild Films acquired 15-min. live-and-film sports quiz show tagged "Call the Play," produced by **Leonard Keys**, for distribution . . . **Kenneth Tobey** cast in "Dragnet" vidpix being gunned by Mark VII Productions at Walt Disney studio . . . "It's a Small World," audience-participation show toplining **Al Gannaway**, got the gun at Filmcraft Productions, with series of 39 half-hour telepix owned jointly by Gannaway and Filmcraft. Prexy **Isadore Lindenbaum** of Filmcraft is producer . . . **Oliver Crawford** is revising "Chinese Legacy," "Chinese Coffin," and "Co-Pilot," for Dougfair's "Terry and the Pirates" . . . **Virginia Gordon**, who has set role in "Our Miss Brooks," has been inked by General Foods to do teleblurbs for the situation comedy program this season . . . **Hillary Brooke** landed role in "My Little Margie" at Hal Roach lot . . . Filmcraft production chief **F. H. Fodor** presented scientific paper on camera control system, in film, before Society of Motion Picture and Television Engineers in Washington, D. C. . . . **Frank McDonald** joins Flying A as director, and began megging second duo of "Range Riders" series. He will alternate with **William Berke** and **George Archainbaud** as director on the "Rider" and **Gene Autry** series . . . Story eds **Leon Benson** and **Tom Gries** and director **Eddie Davis** have been upped to producer status at Ziv TV . . . **Eddie Rubin** has been named dialog director, and **Ralph Berger** art director on "My Hero," starring **Robert Cummings** . . . Helen Ainsworth Corp. acquired for TV distribution "Hollywood Newsreel," "Adventures of Patches," musical briefies, and series with **Gerald Heard**. **Sam Nathanson**, v.p. in charge of distribution and sales, left on junket around the country . . . "Fireside Theatre" telepic, "Code of Honor," currently shooting, has **John Hoyt, Ron Hagerthy, Larry Carr, Richard Dodge** in cast.

## UNGER VAMPS SNADER OVER POLICY SQUABBLE

Oliver A. Unger has resigned as sales veepee of Snader Telescriptions, apparently over a policy squabble with Alexander Bisno, prez of Snader Telescription Sales. Unger, who's been with Snader since the company was formed in 1950, will announce his own plans in the vidfilm distribution business soon.

He remains on the board of Snader Telescription Sales.

# IS FILM GOOD OR BAD FOR TV?

## TWA Bid for NLRB Election Among Vidpic Scripters Blasted by SWG

Hollywood, Oct. 14.

Television Writers of America, new group opposing the Screen Writers Guild and Authors League of America, has filed for a National Labor Relations Board election in the vidpic scripting field.

Mary McCall, Jr., SWG prez, called the filing "ill-timed and ill-chosen" and said it may delay "as much as a year" the network pact which she called "the most forward-looking contract ever negotiated in the history of writers' organizations." She blamed the TWA move on a "little group of impatient finks whose loyalties belong not to writers but to a fanatical political party."

A TWA spokesman wouldn't disclose the number of writers who signed the NLRB petition or membership of the new guild. He announced that Robert Shutan was signed as legal counsel and that a meeting of all tele writers is slated for Oct. 30. The petition may hinder SWG's negotiations in the 10-week-old strike against the Alliance of TV Film Producers.

**ALA, Webs to Sign Pact**

In New York the TWA move was not expected to affect ratification of the ALA contract with the live tele networks. Pact is to become effective tomorrow (Thurs).

It's understood that the contract will be signed by the ALA for itself and on behalf of the SWG, although SWG will not be asked to sign itself.

The Radio Writers Guild, some of whose Coast members formed TWA, is said to be urging ratification of the ALA-web contract.

The TWA action, however, is expected to delay adherence by the agencies and packagers to the network-ALA pact. These two groups probably won't sign until after the NLRB election.

## Still Stalemated On SWG Strike

Hollywood, Oct. 14.

Ten-week-old strike of Screen Writers Guild against the Alliance of Television Film Producers continues stalemated as disputing groups meet against this week in another negotiation session. Alliance committee presented counter proposals at a session last week, but, as anticipated, stiffly resisted SWG's insistence on royalties plus minimums, and consequently virtually no progress has been made.

Royalties asked by the scribblers are crux of entire situation, and until this question is resolved there's little possibility of a settlement. Inasmuch as both disputants strongly claim they will not yield on issue, situation appears to be very close to that existing when the strike was called Aug. 11, difference being they're still talking.

Meanwhile, Alliance reached agreement with Script Supervisors Guild on pact, under which script supes will get $2.18 an hour, with minimum of 60-hour week.

## JOAN CRAWFORD STARTS MCA'S 'FINEST' SERIES

Hollywood, Oct. 14.

MCA's vidpix subsid, Revue Productions, moved a new, high-geared production unit onto Motion Picture Center studios this week for production of "Those We Love," starring Joan Crawford in "America's Finest" series. Jay Dratler penned the yarn from an original by Les Crutchfield. Miss Crawford will star in another in the series in November.

Rod Amateau is directing the Crawford pic, Charles Lang is lenser, Frances Lyon supervising editor, and Bill Flannery art director. Jennings Lang, producing the series, has already canned one, starring Ray Milland.

## Ziv Vidpix Expansion; Sales Staff Increased

Ziv TV is expanding its sales staff due to its increased production plans and broader sales activities on its present stable, according to M. J. Rifkin, sales v.p.

Walter Kingsley, former L. A. account exec, becomes western division manager, and Albert S. Coustin, former N. Y. account exec, becomes eastern division sales manager. E. J. Broman continues as central sales chief. Rifkin announced addition of Don Staley, L. A., C. E. McCurry, Virginia-North Carolina; and Charles Britt, Memphis, as account execs.

Ziv has already sold "Favorite Story," which will star Adolph Menjou, to several big regional sponsors, although its national release date has not yet been set. Olympia beer has bought the vidpic series for entire west coast and Blatz will sponsor "Favorite" in Milwaukee and several other outlets.

## Wurtzel Backlog Of Feature Pix For TV Distrib

Indie Hollywood film producer Sol M. Wurtzel yesterday (Tues.) became the latest to open up his backlog of feature product to television, setting a deal with Major Attractions to lease his entire group of pix. Major, in turn, will turn them over to Unity TV for distribution to video stations.

Contract includes not only Wurtzel's backlog but also all that he will produce in the future. Some of the first group were released theatrically as late as 1949, and most of them were originally distributed by 20th-Fox, with which Wurtzel at one time had a distrib contract. Price of the original package was not disclosed, but Wurtzel said it's over the $500,000 mark.

Wurtzel intimated that he plans to set forth on a fullscale program of TV film production. He said he welcomes the question of costs as a "challenge," declaring he thought it could be best solved by setting up joint production and mutual participation deals with stars who will work in the pix.

## FOLEY ABROAD TO SET UP PROD. UNITS

George F. Foley, packager of ABC-TV's "Tales of Tomorrow" and producer of the Herman Hickman show on NBC-TV, treks to Europe Saturday (18) to set up production units in Paris and Rome for 26 half-hour 13 hour-long vidpic dramas.

Most of the work will be done in Rome, with some location shooting in and around Paris. Films are being partly financed by European capital. Production on the half-hour show starts in December, with the hour vidpix rolling in mid-January. Casts will be mostly Americans.

Foley, who'll be gone two weeks, said that there is a big need for the 60-minute vidpix and while costs would be "prohibitive" in the U. S., "European economics make such a project desirable." He said that while the 30-minuters would cost $22,000 and 60-minuters about $50,000 here, they'll be brought in "for considerably less" on the Continent.

## INDUSTRY SPLIT AS TO QUALITY

Is the increasing switch from live to film TV programming hurting the quality of shows? Question is probably the most bandied about in the industry today, with equal representation on pros and cons.

Despite constant critics' carping about the poor quality of most of the vidfilm shows now on the air, the producers and syndicators of such packages are of the opinion that film can do more to boost the quality of all TV programming than any factor yet to hit the medium. They claim it's all a question of simple arithmetic—the cost can be chopped up for amortization over a number of markets and yet the quality of the show does not get chopped up in the process.

On the other hand it's contended by the "live" proponents that many of the shows circuiting the vidpix channels are degrading the medium; that the lack of the all-important spontaneity and excitement that comes from watching a live performance makes all the difference. Further, they argue that too many of the vidpix are of a fly-by-night quality suggesting one day shooting with no rehearsal.

Vidpix proponents concede that the quality of TV films at this time may not be all that it should be. But, they point out, this new phase in video programming is still in its infancy—that it's four or five years younger than live TV, which is certainly not as good qualitywise as it should be. And, according to the vidpix spokesmen, the amortization possibilities in vidpix mean that more money can be spent on each property. And when money is available, the quality will improve as the medium grows more mature.

Detailing their theory, the vidpixites point out that a top-quality show can be produced on TV film for $40,000. Producers can sell it to one major client for 20 or so markets for $20,000, in what amounts to a regional network deal. Then, they claim, the producers have 45 other markets to sell their property to regain the remaining $20,000 of their budget and earn a small and just profit.

In most cases, the cost-per-market for these non-network stations is based on set circulation. Thus, the same show for which the big advertiser pays $20,000 in his 20-market lineup may go to a local sponsor in Albuquerque, N. M., or Binghamton, N. Y., for a $100 asking price. And, the clincher offered by the vidpixites is that the show selling for $100 in such cities is exactly the same, and therefore just as good qualitywise, as the one which the network sponsor buys for $20,000.

## 'Paisan' on TV Draws Chi's Heftiest Response

Chicago, Oct. 14.

Television feature pic fans are apparently ready to accept subtitled foreign language films. As an experiment, Hudson dealer Jim Moran aired a practically uncut version of "Paisan," Italian-localed pic, on his Sunday night WGN-TV "Courtesy Hour" recently and it resulted in the biggest mail response ever recorded by the station.

In answer to Moran's request for opinions on the film, 12,866 replies came in during the first five days after the showing. Letters ran 12 to 1 in favor of the pic, so Moran has scheduled such foreign product as "Open City," "Bicycle Thief" and "Battle of the Rails" for future beamings.

Pix are from the station's "library" buy from Motion Pictures for TV.

## NCAA Grid Restrictions Boon To Vidfilm Producers; Major Deals Set

National Collegiate Athletic Assn's limitation of live football coverage to one game each Saturday has resulted in an unexpected windfall for TV producers and syndicators of filmed recaps of major college games. At least three major packages are now airing in a number of markets across the country, and a number of smaller football film shows, either of highlights or pre-game predictions, are making the rounds.

Syndicators of the football shows attribute the chief reason for their success to the fact that the single NCAA game televised Saturday afternoons via NBC does not constitute enough football to satisfy the nation's fans. In addition, they pointed out, a number of football fans must work Saturday afternoons and so have no chance to see even the NCAA game. Producers of the film shows realize that the scores are old-hat by the time their packages reach the stations, so they put the emphasis on giving fans as good pictures of the games as possible.

Two chief football film packages are produced by Sportsvision and distributed by Consolidated TV Sales. "All-American Game of the Week," a half-hour recap of a single game each week, is now airing in 20 markets, where it's bankrolled either by a single local sponsor or sold by the station on a participating basis. "Big 10 Conference," which spotlights the top game played each Saturday in the Big 10, is bankrolled in 18 midwestern markets by Phillips Petroleum, and sold locally in 10 other markets by Consolidated.

In addition to these two packages, a number of markets are now airing "Touchdown," a series featuring highlights of four or five games each week. This series is produced by Wallace Orr, under the banner of Tel-Ra Productions.

## Consolidated TV Sales Gets a Personnel Hypo

Consolidated Television Sales, vidpic distrib, is expanding its sales force. New account execs are William Finkeldey, formerly with Capitol Records, and Morton Brandes, former assistant publisher of the Philly Daily News. Eastern sales manager Halsey Barrett is holding a sales meet in Gotham this week.

Recently Consolidated absorbed six men who had been with Jerry Fairbanks, Inc., when the two outlets merged. Among the properties CTS is handling are "All American Game of the Week," "Big 10 Game of the Week," "Pacific Coast Conference Game of the Week," "Steve Donovan-Texas Ranger," "Front Page Detective," Crusader Rabbit," "Public Prosecutor" and "Ringside with the Rasslers."

## Residual-Happy WJZ-TV Buys 100G Vidpix Playbacks

ABC-TV has evolved a pattern of a "residual theatre," skedding subsequent runs of half-hour vidpic series in the 7 p.m. slot on its owned-and-operated outlets.

Web was wrapping up yesterday afternoon (Tues.) a deal with Music Corp. of America for the agency's "Regal Theatre," a group of 65 half-hour dramas. Included in the package, for which WJZ-TV (N.Y.) is paying $100,000, are pix previously run on "Campbell Playhouse," Armour's "Stars Over Hollywood" and "Chevron Theatre."

Pix will be screened on Monday, Wednesday and Friday in WJZ-TV's 7-7:30 p.m. niche, starting Monday (18). Eventually, it's expected, the Tommy Henrich sports show, sponsored on the outlet at 7:15 p.m. Tuesday and Thursday, will be shifted from that spot to permit a cross-the-board layout of the half-hour film drama. The old films now in the 6-7:15 p.m. strip will be cut back to 7 p.m. Half-hour dramas are expected to provide a good lead-in to the shows on the web at 7:30, such as "Lone Ranger," "Beulah" and "Name's the Same."

The half-hour drama at 7 p.m. is already clicking on ABC o-&-o's in Detroit, WXYZ-TV, and in Los Angeles, KECA-TV.

While the 65 pix could fill the 7 p.m. berth for three or four months, WJZ-TV toppers feel that after the period is built up it will attract bankrollers who have other film properties of their own. MCA pix, incidentally, could be moved to another period to accommodate a bankroller desiring a different slotting.

## EDWARDS TO HEAD UP CBS-TV FILM SALES

Hollywood, Oct. 14.

Wilbur Edwards, manager of KNXT, is being moved to N. Y. to head up TV film sales for CBS and takes over his new duties Nov. 1. Appointment was made by Merle Jones, v.p. in charge of CBS-TV stations, who said the shift of Edwards was in line with the planned expansion of the net's telefilm sales. Fred Mahlsted, whom he succeeds on sales, remains with the department in charge of operations.

Among the filmed shows to be handled by Edwards are a new group of vidpix from Bing Crosby Enterprises, Gene Autry, Range Riders, Jeffery Jones and others on the CBS future list.

No announcement of Edwards' successor was made.

## $1,196,000 Lever 'Big Town' Budget

Hollywood, Oct. 14.

Lever Bros. have pacted Jack J. Gross and Philip N. Krasne to produce 52 more "Big Town" telepix, in deal involving $1,196,000.

Handling deal for Ruthruff and Ryan was Marshall Grant. As a result of the inking, Gross-Krasne will have a continuous shooting sked next year.

Series stars Pat McVey and Jane Night, and is directed alternately by Charles Haas and E. A. DuPont.

## 'Bobo' Puppet Vidpix Series Rolls in N.Y.; Sold to Indie Bakers

New series of quarter-hour vidpix, each with an original musical score, swings into production this week in N. Y. under the aegis of Fantasy Features. A puppet show, titled "Bobo, the Hobo," the series is budgeted at $10,000 per stanza and is being made specifically for sponsorship by independent bakers across the country. Series has already been sold in Pittsburgh, Syracuse, Binghamton, Norfolk and Johnstown, Pa.

Puppet troupe is operated by Zuny Maud and Nat Norbert. Music for the show is being composed by George Lesner, with Alice Hammerstein (daughter of Oscar Hammerstein 2d) as lyricist. Lorraine Lester is producer and Bud Fishel is doing the book. Series, with 13 set for the original cycle, is being distributed by Mahlon-Mohr Associates.

# N.J. B'casters Told H'wood, B'way, Not the Answer to Educational TV

Camden, N. J., Oct. 14.

TV was described as "the electronic blackboard of our era" by FCC Commissioner Frieda Hennock in a strong plea for commercial broadcasters to support educational TV in a speech before the fall meeting of the New Jersey Broadcasters Assn. here today (Tues.).

Broadcasters should work with educators, not against them, in the development of non-commercial educational TV stations, commissioner Hennock declared. At the same time she reaffirmed her faith in the future of radio, asserting that "AM will be with us for a long time."

All segments of the average American community, she said, must decide the types of programs to be offered on educational TV channels. Universities and colleges have a rich pool of talent and material to use in programming once the educational TV stations are constructed, she explained.

In some respects, she said, radio "is a blind business" because many station operators do not know the tastes or needs of their audience and the public doesn't always know how to makes its opinions about radio programs known to the broadcasters. Commissioner Hennock urged NJBA members to "get close to your audiences" to improve programming and also to find ways of a more successful operation.

Dr. Frederick W. Raubinger, New Jersey State Commissioner of Education, explained the state's plans for six educational TV stations, declaring that educational TV can provide "a high standard of values for commercial TV."

During the Rutgers Radio Institute portion of the NJBA meeting Dr. Lewis Webster Jones, Rutgers President, asserted that educational institutions can perform "the tremendous creative job" that has to be done in providing firm direction to the development of TV. Pointing out that the U. S. has "failed badly" in artistic and cultural development Dr. Jones said educational institutions would be better trusted with the creative tasks than sole reliance upon Hollywood and Broadway.

NJBA members heard a radio debate between Republican U.S. Sen. H. Alexander Smith and Archibald Alexander, rivals for a New Jersey Senate seat. The foreign policy debate was aired over several Jersey stations and will be rebroadcast over more stations within the next few days as a public service.

# 'No Problems,' NBC Cancels '52 Conv.

NBC has called off its Boca Raton, Fla., convention this year. It was scheduled for the first week in December.

Having only recently resolved its AM rate problem with the affiliates, and with TV moving in high gear, the web echelon decided over the weekend that there wasn't a really hot item left on the '52 agenda to warrant calling the affiliates into convention.

It'll be the first time that NBC has skipped a convention since the first one was inaugurated at Atlantic City six years ago.

## WW 14.2; Murrow 9.9

Walter Winchell's first telecast on ABC-TV on Oct. 5 outpulled Ed Murrow's "See It Now" on CBS-TV. According to advance Trendex data WW scored a 14.2 (with a 32.7% share of audience, against "See's" 9.9.

Rating was taken in the 10 multi-station Trendex cities where the two news type shows collide head-on. ABC feels more complete ratings will show WW to even better advantage, since he gets live into several one-station markets like Hartford.

## Olds Cancels Peggy Lee

Oldsmobile this week checked off the 15-minute Peggy Lee show on CBS Radio, which it has been bankrolling Tuesday and Thursday nights at 7:30. With no sponsor for the slot, CBS is replacing Miss Lee with Mindy Carson, who will bow in Nov. 6.

Olds had originally pacted to sponsor Miss Lee on a short-term deal only last spring, but kept renewing its option for what amounted to a total of almost six months on the show.

# Nielsen 6-Minute Audience Delivers Higher TV Rating

Television producers will be happier this week—their Nielsen ratings will all be higher. However, the move reflects a change in the rating which A. C. Nielsen is featuring in his pocket piece, rather than increased audiences.

The nose-counter is now featuring the six-minute audience rather than the average audience. It's a change that has some time-buyers and program-sellers (already confused by a multiplicity of rating services) still further perplexed. Actually, however, it is a move by Nielsen to end a practice which to some degree shortchanged video.

Nielsen takes a minute-by-minute count of dialers. The average audience (AA) rating indicates the audience tuned in during the average minute. The six-minute audience includes all dialers who caught a program for at least six minutes. This figure is almost uniformly above the AA figure. For example, under the AA system, one specific web show gets a 22.4 on the latest report; but on the six-minute basis it gets a 26.8.

New system will tend to give a break to longer programs, since a set-owner would only have to view six minutes of a 60-minute program to be counted in the audience. Taking one Milton Berle show last spring, for example, the Texaco airer started with a 19.0 rating in the first minute and built to a 41.2 rating in the last minute, getting an average rating of 32.4 (with the average home viewing 43 minutes). However, its six-minute rating is 44.9 or 33% higher than the average audience. Another example: Red Skelton's half-hour this spring got a 43.3 average, but made a 49.0 on a six-minute basis. Six-minute rating of a Robert Montgomery

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## AFL OPPOSES RENEWAL OF KSTP LICENSE

Minneapolis, Oct. 14.

Minnesota's branch of the American Federation of Labor will seek to have the FCC refuse radio and TV KSTP renewal of the station's license because of involvement in a two-year dispute with AFL radio technicians.

At the organization's annual convention here it went on record as opposing such renewal and to notify the FCC of its action.

The KSTP technicians struck for higher wages. They claim now they're being locked out and they're picketing the station.

## Gen. Mills Trims Brace Of ABC Radio Stanzas

"Lone Ranger" and "Silver Eagle" are being cut back from 30 minutes to 25 minutes by General Mills. Shows are now aired in the 7:30-8 p.m. strip on ABC radio, with "Ranger" taking three days and "Eagle" filling the alternate periods. Reason is budgetary. Effective date is Nov. 10.

Web meanwhile is on the prowl for a hot five-minute property to put in at 7:55 p.m.

## Chalmers Exits Grey Agcy.

William A. Chalmers has resigned as veepee and radio-TV director of the Grey agency, effective Nov. 1. His future plans have not been announced.

Chalmers joined the agency 18 months ago. Prior to that he was radio-TV director at Kenyon & Eckhardt.

# Scorecard On Dem, GOP Spots

Spot campaign on behalf of Gen. Eisenhower is being placed by local state committees supporting the Republican candidate, rather than by the Republican National Committee or National Citizens for Eisenhower. Total to be spent for Ike in AM and TV can't be estimated, although original target was around $600,000.

Citizens for Ike has made TV spots and AM transcriptions available to the local groups. These are 20-second and one-minute spots, including vidpic plugs made in the studio and an animated cartoon. Spots are being placed by the various agencies for the local committees, such as BBD&O for the N.Y. Republicans, Benjamin Eschleman for the Pennsylvania group, Frost agency for the Massachusetts group, Edward Graceman for the Connecticut group, etc.

Although backers of Gov. Stevenson lashed out at the use of spots, saying that the Democrat's supporters lacked the funds for a "spot blitz," a Citizens for Eisenhower spokesman answered that the general's forces "did not have the money which the Democrats have for half-hour programs. We feel that with the limited funds available, we can tell our story best through spots."

On Sept. 26, Linnea Nelson, of Kudner agency, and Tucker Scott, of BBD&O, attended a meeting called by the National Assn. of Radio & TV Station Representatives to promote use of spots by the politicos. Scott and Miss Nelson said they are not involved with any spot purchasing and plans for the Republican National Committee. They stress that no spot campaign by the GOP national body has been contemplated.

On Oct. 1 Volunteers for Stevenson announced that a "$2,000,000 spot blitz" for Ike was under consideration by the general's supporters. The plan became a political hot potato, with the FCC and NARTB asked to consider its implications. However, the alleged plan didn't materialize and the Bates agency is not buying any spots for the National Citizens for Eisenhower body. BBD&O and Kudner are not buying spots for the GOP national committee.

## ABC Tosses Plum To Affiliates Via Co-oping Of Strong Ayem Entry

ABC radio is developing a new pattern, simultaneously expanding its Pyramid spot-carrier plan and its co-op programming into the lucrative morning period. The project is now being unwrapped for affiliates at the web's regional meetings (on the Coast last week), in New York today (Wed.), in Chi on Friday and in New Orleans on Monday (13).

Plan involves tht Masterson-Reddy-Nelson package, "Live Like a Millionaire," whose preem on ABC has been postponed for three weeks in order to get the stations behind the new sales project. Under this setup ABC is making "Millionaire" a co-op, which is unusual since the program will take the 11-11:30 a.m. strip—a slot that is particularly valuable because before-noon AM time is less threatened by video inroads. However, one of the four one-minute plugs will be reserved by the net for a Pyramid spender.

According to web execs, the setup, combining co-op and Pyramid features, is designed as a plum for affiliates in a move to better relations with stations in an era when outlets have been edgy with their chains over rate cuts and other practices. Stations will pay a relatively small talent fee to get the co-op and are glad to get a strong program at a desirable time to peddle on a local or spot basis.

Response from stations so far has been enthusiastic, it's reported.

# Radio's Respectability Restored

Since the readjustment downward of the major networks' radio rate structures, there is increasing evidence to support the belief that the day of the "deal" is over. The networks, having evolved their "realistic" formula, appear determined to stick to it, come what may.

The CBS Radio books are clean—not a single "deal" recorded. The NBC radio boys are inviting new business—and getting it—strictly on its downgraded rate pattern, the clients content to embrace the medium on its bargain prices without resort to under-the-table maneuvers.

It's all had a salutary effect on radio, which is regaining its one-time respectability in the eyes of the agencies and the all-important clients. It's the consensus today that network radio for the first time in years looks headed for brighter days, having moved in the right directions to put its economic house in order.

# No Discrimination Exists on B'cast Time to Politicos, FCC Tells Demos

Washington, Oct. 14.

Federal Communications Commission formally notified the National Volunteers for Stevenson last week that no discrimination now exists in radio and TV time for the Presidential candidates upon which FCC can take action.

Democrats were told that if they believe violations of the Corrupt Practices Act exist, they should take the matter up with the Justice Department.

Wire was sent by FCC chairman Paul W. Walker in reply to one in which the Stevenson Volunteers alleged the GOP was buying $2,500,000 worth of radio and TV spot time for a three-weeks saturation campaign in 49 counties in 12 key states.

From two other sources, however, some mild comfort was held out to the Demmys.

1. Commissioner of Internal Revenue John B. Dunlap warned corporations that if they use part of their radio and TV commercial time to plug a candidate, the programs are not deductible for income tax purposes. "The rule applies," said Dunlap, "whether the payments are made directly to a political party or indirectly in the form of paid advertisements or contributed radio and television time, or in any other manner."

2. Senate Election Committee disclosed that it will ask all radio and television stations to fill out a questionnaire on the amounts spent on behalf of the various candidates during the campaign. If enough information is in hand, estimates of the figures will be released before Election Day.

Republicans here have hit back at the Democrats by pointing out that, not so long ago, the Demmys were boasting they had moved in early and contracted for all the best

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## WNBC's B'way Spectacular

WNBC and WNBT, key radio stations of the NBC web in N. Y., have bought a gigantic new spectacular sign on Times Square, N.Y., which it is claimed will have the largest electrical letters on Broadway. Sign will have a public service aspect in that under the two-station call letters will be a 90-foot long running sign, which will give weather and news, information on the stations' top shows and personalities and sponsor identification of the stations' various bankrollers.

Call letters for the sign, which is being built by the Douglas Leigh organization, are said to be 30 feet high. New display, which will utilize more than 8,000 bulbs, goes into operation about Nov. 15.

# WGN 50% Radio Rate Slash Sets Day-Night Parity

Chicago, Oct. 14.

WGN, the Chicago Tribune station and Mutual affiliate, will slash its nighttime rates 50% when its new rate card goes into effect Nov. 1. WGN is the first major Chi AM operation to cut its evening time charges and the first to follow the much-discussed trend toward putting nighttime and daytime rates on a par.

The new evening reduction brings the charges down from $900 an hour to $450, which is the current daytime rate. The new formula does away with the C and D time classifications. Class A time will run from 7 a.m. to 10:30 p.m. at the $450 hourly figure. With the Class A time starting at 7 a.m. this represents an increase in the 7 to 8 a.m. period which under the old card went for $300 an hour.

The Class B rate of $300 will apply to the 6 a.m. hour, and the time after 10:30 p.m.

Station-break and spot blurbs will follow the same pattern.

WGN-TV, the sister tele operation, is also coming out with a new card. Basic rates remain the same at $1,200 for a Class A hour. However, the Sunday afternoon 2 to 5 period, currently classified as A time, will be cutback to a C classification of $600 hourly.

## NBC-TV Despairs Of 'Goldbergs' Clearances

NBC-TV has virtually given up hopes of finding a sponsor and time slot to coincide for a resumption of "Goldbergs" this season. With the web unable to clear enough stations to satisfy sponsors in the 7 to 7:15 p.m. cross-the-board slot, both Rybutol and Procter & Gamble have bowed out of the picture, after showing interest originally.

NBC is currently mulling the possibility of trying to clear station time for its 5:30 to 6 p.m. Sunday slot, but isn't certain whether that would be a good time period for the show. Web has virtually given up, meanwhile, its attempts to clear that 7 to 7:15 strip.

# Lennen & Newell's $30,000,000 Biz

Lennen & Newell, new agency succeeding Lennen & Mitchell, was formally launched yesterday (Tues.) with annual billings of $30,000,000, according to Philip Lennen, board chairman. He added that in the past four months the agency has picked up $10,000,000 in billings, from Carlton House, Chicopee Mills, Emerson Drug, Embassy cigarets, Schlitz beer and United Aircraft.

According to H. W. Newell, prez and chief officer, about 50% of the agency's take is in radio and TV. AM-TV veepee is Nick Keesely. AM-TV copy veepee is Peter Keveson. Among other L&N accounts are Colgate, Dorothy Gray, Lehn & Fink, P. Lorillard, Scripps-Howard newspapers and Tide Water Oil.

## Toni Buys ABC Time, May Install 'Istanbul'

Toni, which has bought the 8 p.m. Friday slot on ABC radio, is interested in inserting the Marlene Dietrich "Cafe Istanbul" show in the period.

"Istanbul" started in the 8:30 p.m. Sunday segment over the weekend (12). If the bankroller takes the Dietrich stanza, it will probably be moved into the Friday niche in a couple of weeks, to warm it up in that period for Toni's sponsorship, which becomes effective on Nov. 17.

# 'TOO MANY TELEVISION DOCTORS'

## The McConnell Saga

Joseph H. McConnell last week quietly marked his third anniversary as president of NBC, observing the milestone at his desk on the day that he returned from his Coast visit to the new Burbank studios.

It was on Oct. 8, 1949, that McConnell moved into the network prexy hot spot—six weeks before he was officially introduced to the affiliates at the White Sulphur Springs, Va., convention.

What has transpired since adds up to one of the more exciting chapters in broadcast annals. It was three years of confusion and transfusion which saw the web play footsie with the ill-starred Booz, Allen & Hamilton administrative overhaul. The three-year period saw the virtual demise of the "old order," with new faces and new techniques brought into the picture as the old guard, one by one, faded from the scene.

The three-year-period, too, witnessed the "split-down-the-middle" operational technique, its abandonment, and now the re-integration pattern. But out of the three-year McConnell regime, it's conceded, has come an NBC-TV ascendancy and the solidifying of the radio network structure, as opposed to those '49 days when, bereft of its top-star talent roster, NBC was being prematurely written off.

## P&G, Gen. Foods Find Solution For Splitting Up Multi-Agency Commission

The attempt to find some formula in an equitable distribution of the 15% ad agency commission in cases where two or more agencies are involved in television programming accounts, appears to be headed for some semblance of solution. General Foods and Procter & Gamble, two of the top advertisers in broadcasting, have already undertaken to find the right answers, with Colgate also ready to translate the need into some concrete action.

The problem of splitting up agency commission was never so acute until TV came into the picture. By virtue of video's high cost, the client has found it necessary to divide the plugs among several of the company's products, with invariably two or three or even four agencies involved.

The major gripe, of course, has come from the producing agency, which justifiably has felt entitled to a major share of the 15% commission. It's the producing agency, whether it's an agency-built or an acquired package, that has to take the rap on the attendant expenses, including script people, contacts, promotion, etc. Yet the other agencies involved, by virtue of the fact that their account was getting a commercial ride on the show, have been divvying up the 15% on the same basis as the producing agency.

Under the General Foods and P & G formula, the producing agency is now getting the major slice of the commission, in many cases taking off anywhere from 15 to 25% of the overall 15% commission before the split is made.

### Leave It Alone

The new Eddie Albert CBS-TV show preemed last night (Tues.) under the title "Leave It to Larry."

A month ago it was titled "Leave It to Dad." CBS figured it might conflict with the projected "Life With Father" series so changed it to "Leave It to Lester." Last week Albert nixed the title—didn't like the name of Lester. After considerable debate they hit on Larry.

## Herbert's Sales Shuffle on Tap; O&O's Still Big?

Next on the NBC reorganization "agenda" is Jack Herbert's integrated AM-TV sales division, although the departmental revamp won't materialize until after the first of the year. Any action is being held in abeyance while Herbert familiarizes himself with his expanded setup (previously he headed up the radio division alone.)

While Herbert's sales department remains as the only major shuffle still to be resolved, there's a watchful waiting attitude in regards to the owned-and-operated division now headed up by former exec veepee Charles R. Denny and which now boasts a complement of five veepees. The o & o division in recent weeks also inherited a new addition in the person of Charles Bevis, who was brought back to New York when NBC disposed of its Denver KOA operation, of which Bevis was manager.

## Colgate Returns To Soap Operas

After several years of "sitting it out" on sponsorship of daytime serials, Colgate has come back into the picture. Company last week negotiated a deal with NBC for sponsorship of "Lorenzo Jones" cross-the-board in the 5:30 to 5:45 segment under the web's new rate formula. On a 52-week basis, the show is costing Colgate about $650,000, time and talent.

With the pickup of "Jones," which starts carrying the Colgate banner in December, the client now has one of the biggest stakes in commercial radio. Other Colgate AM entries include "Mr. and Mrs. North," "Strike It Rich," the Bob and Ray Show, Louella Parsons and "Our Miss Brooks."

Both CBS and NBC are SRO in daytime radio with the soapers continuing to dominate the ratings, with the lone exception of Arthur Godfrey, who continues to hold down the No. 1 status in audeince pull.

## MORE INVENTIVE COMML'S NEEDED

If television programming is in a rut, with the production impresarios playing the situation comedy and panel show trends to death, the TV commercial today is in an even more stagnant condition. It's the era of the "unimaginative blurb," when one client's plugs looks and sounds like everybody else's, with a resultant confusion that not only bewilders the viewer (the ultimate consumer), but strips the product of its identity.

These, in essence, are the major conclusions of a "retention test" undertaken by the George A. Gallup research organization in Princeton, which only recently has been exposed for the first time to key clients and agencies. It's a new approach to testing commercials, with the data uncovered anything but flattering to an industry that plays around with multi-million dollar sponsorship deals.

The tests bear out what has long been a major bone of contention in TV—that the commercials with any distinctiveness and originality to set them apart from all the others are few and far between.

One major conclusion is that here are too many television doctors. The "men in white" extolling the virtues of asserted cigaret

(Continued on page 36)

### Overlong Comml's

NBC and CBS have passed the word along to major advertisers and agencies that they're going overboard on length of TV commercials. In letters to the clients and agencies, the webs point out that they're being put on the spot because of strict adherence to the NARTB Code.

This is the first instance since promulgation of the code of the networks censuring the plug-happy sponsors who have been abusing the time limitation on commercials. It's believed that viewer squawks have occasioned the "reminder."

## Chi's Kleenex Cleanup

Chicago, Oct. 14.

Network radio activity continues on the upgrade with the Chi NBC sales office corraling one of its largest orders in several moons. The International Cellucotton Products Co., makers of Kleenex, has ordered the five-minute nighttime John Cameron Swayze news strip for Jan. 1 delivery on the full network.

New quickie occupies the 9:30 to 9:35 p.m. (CT) cross-the-board slot. Foote, Cone & Belding is the agency.

## Automotives Roll Into Radio-TV Sponsor Bigtime; Flock of Deals

The automotive industry, which even in radio's best days never registered too much sponsorship enthusiasm, and which until now has been somewhat lukewarm to TV as well, appears now to be moving into high gear as bountiful bankrollers in radio and video. A few years back there was a sudden spurt of TV activity among the automotives but one by one they pulled out, with only two or three permanently latching on to established properties.

However, there's every indication now that the auto companies will siphon more and more coin into TV, with several new deals reported on tap for the near future.

General Motors, which hasn't been around since pulling out of the NBC Symphony Orchestra radio sponsorship about five years ago, has moved into TV to the tune of $3,000,000 with its Saturday afternoon pickups of the NCAA football series on NBC-TV. The GM Pontiac subsid is also going along for an adjacency ride with a sports show.

On top of the GM splurge, Willys-Overland is plunking down $1,000,000 for sponsorship of the CBS Sunday afternoon radio pickup of the New York Philharmonic concerts in the major "institutional" sale of the year. In addition it is sponsoring the Ford Foundation "omnibus" series on CBS-TV.

Another newcomer this season is Buick, with its elaborate NBC-TV spread in the Tuesday night at 8 period vacated once a month by "Texaco Star Theatre."

Ford, currently represented by the Thursday night "Ford Theatre" on NBC-TV, has been doing some juggling in an effort to find the coin for a permanent slotting of the Wally Cox "Mr. Peepers" show, which served as Ford's summer replacement vehicle. It's anticipated that "Peepers" will be back in the sponsorship columns as an added Ford entry before the first of the

(Continued on page 36)

### Man to Watch

Frank White, now one of the top echelon at NBC, shifted his office space last week from the sixth to the fifth floor at Radio City, N. Y. hqs. Ordinarily such a move would go unheralded, but in the case of White there's a "more than meets the eye" undertone to his new surroundings, which now finds him flanked on either side by (1) Frank Crosswell, the NBC Comptroller, and (2) David Adams, who is credited with bringing order out of chaos as the behind-the-scenes operator in the web's recent reorganization.

General impression now is that White, with the Crosswell-Adams assist, will oversee the whole financial operation of NBC, with close control of the purse strings, etc.

## Kellogg Exiting 'All Star'; Season's 1st Major Pullout

Network television suffered its first major casualty of the season this week, when Kellogg's served notice on NBC-TV that it is checking off the Saturday night "All Star Revue" when its present contract expires after the Dec. 27 program. Kellogg's is one of three participating bankrollers on the show, sharing the weekly tab with Pet Milk and Del Monte foods.

While no official reason was given for the cancellation, it's believed the move was dictated by the cereal firm's recent switch from Kenyon & Eckhardt to the Leo Burnett agency. Burnett had previously advised Kellogg against its intended plan of sponsoring "Space Cadet" cross-the-board on NBC, advising the client instead to shove that part of its budget into syndicated vidpix on a local level. It's believed, consequently, that the new agency again advised the client that the costs on the "All Star" were too high and that the budget might be used more judiciously in other types of advertising.

With NBC virtually SRO for all its cream evening time, the web is confident it will have little trouble in replacing Kellogg. "All Star" plays to a network of 58 live stations, so the web will run into no station clearance problems on the show.

## WNBT, Princeton U. Kick Up Some Intellectual TV Excitement

On the premise that "once the educator leaves the classroom and starts broadcasting he no longer has a captive audience," WNBT, the New York TV flagship of the NBC network, in cooperation with Princeton University, is inaugurating one of the most ambitious ventures to date designed to explore and develop a variety of program formats and techniques in order to give educational programs the appeal and vitality that will win them large audiences. Huddles have already been held between Princeton U. prexy Dr. Harold W. Dodds and station execs, with the project already sanctioned.

The venture involves the setting up of a Fellowship at Princeton by WNBT, with the University assigning one of its faculty to work on the "curriculum" for a projected WNBT series, with WNBT in turn putting its staff and facilities at the disposal of Princeton's faculty members.

Specifically, the WNBT-Princeton joint project wants to know: How best can television service the modern university? How can an outstanding university make the most effective use of TV and extend the range of its teaching and research beyond the library, the laboratory and the classroom? What are the most effective video techniques and program formats for bringing these subjects to the TV screen? What should be the minimum and maximum objectives of a Princeton University TV series?

WNBT says it will approach the project with an open mind and an open camera, with no frozen concepts as to how the program should be presented or produced. If, after study, the University decides that it could best use an hour once a month then WNBT will assign an hour a month; or it may be a half-hour weekly, or a group of hour programs, 30-minute or 15-minute programs—whatever best fits the educational need. It may include setting up the cameras on the Princeton campus for an entire day, and through a dozen different telecasts picture for the first time a university, a faculty and its students at work, and to convey this intellectual excitement to the televiewers.

While steering clear of stunts or gimmicks, the projected pioneering series aims to avoid dullness or an overly-pedagogic treatment.

## Willys 1st To Buy 'Omnibus'

CBS-TV tagged its first sponsor yesterday (Tues.) for its upcoming Sunday afternoon "Omnibus" series, with Willys-Overland Motors signing on as one of its five participating bankrollers the web is seeking for the hour-and-a-half show. Automotive firm, which only two weeks ago signed a $1,000,000 deal to bankroll the N.Y. Philharmonic-Symphony pickups this season on CBS Radio, is paying $25,000 per week for "Omnibus," including $13,000 for the show and $12,000 for time, on a 26-week deal.

Show is being produced by CBS in association with the Ford Foundation, and will hold down the 4:30 to 6 p.m. slot Sundays starting Nov. 9. Program will present a number of innovations, including pickups of Metropolitan Opera broadcasts, a series of five original plays scripted by William Saroyan specifically for the package, etc. William Spear is exec producer for "Omnibus."

## MINIATURE 'BIG SHOW' FOR TALLU ON RADIO

Tallulah Bankhead may soon be going full circle, in the route from radio to TV to radio. Now that she has made her video debut as star of NBC's "All Star Revue" last Saturday night (11), the web is cooking up a new half-hour radio package for her, which will be in addition to the five more stints already lined up for her on "All Star."

AM program is to be a half-hour version of last season's "Big Show." Web has set a $10,000 price tag on it, and reports one major sponsor is showing considerable interest. If the sale is made.

### BING CROSBY SHOW

**With Ken Carpenter, John Scott Trotter orch, Red Nichols combo; Rhythmaires; Jane Wyman, Joe Venuti, guests**
**Producer-Directors: Bill Morrow, Murdo MacKenzie**
**Writer: Morrow**
**30 Mins., Thurs., 9:30 p.m.**
**GENERAL ELECTRIC**
**CBS, from Hollywood**
(*Young & Rubicam*)

Bing Crosby's back for another semester in radio, this time flying the General Electric colors. Chesterfield gave him the go-by at the windup of last season, along with Bob Hope, considering the weekly tab too high. The Hollywood & Vine reports have it that, as with Jack Benny before him, the production accoutrements and bankroll on The Bing's showcase have been trimmed in keeping with the "radio reappraisal." If so, GE has grabbed itself a good deal. For there's no perceptible change—so far as the listener is concerned—either in Crosby or his entourage.

If the opening stanza lacked some of the sharpness and brittleness of the Crosby romps in the past, the track record is sufficient warranty that in another couple of weeks the Thursday night 9:30 to 10 slot on CBS will be rockin' to the customary Crosby mastery. Not that one needed too much reassurance on his first time out last week. His brief encounter with Joe Venuti (leading up to the fiddlin' virtuosity); his byplay with announcer Ken Carpenter; his soloing on "Auf Wiederseh'n" and his dueting with Jane Wyman on "Zing a Little Zong" (in a reprise from their Par film click "Just For You") were all grooved to the Crosby touch and manner, even though some of the dialog spark was lacking.

Significantly, the Groaner tipped on his GE preem that he'll be TV-bound (presumably under the same sponsorship auspices) when he winds up a film chore in Europe.

Only despondent note in the show were the heavy-handed and triphammered GE plugs, with both Crosby and Carpenter equally guilty. *Rose.*

### WALK A MILE

**With John Henry Faulk, emcee; Joe King, Joe Ripley, announcers**
**Director: James Harvey**
**Producer: Helen Phillips**
**30 Mins.; Wed., 8 p.m.**
**CAMEL**
**NBC, from N. Y.**
(*Esty*)

"Walk A Mile" is a routine quiz show in all departments. Airer introduces John Henry Faulk, Texas humorist, as emcee but Faulk failed to live up to his billing on the preem show (8), except that he did have a Texas drawl. Faulk handled his interviews with the studio participants in strictly pedestrian fashion, bringing little humor to the session and repeatedly missing laugh cues handed to him by the remarkably hep group of contestants. The latter seemed to deliberately lay themselves open to devastating comebacks by the emcee but Faulk didn't appear to be listening and rapidly skipped over his trite introductory questionnaire.

Quiz format calls for each contestant to answer four questions with a pyramiding cash giveaway. If he answers all four posers, he gets $250 with a crack at a $500 jackpot question at the finale. The brainteasers were on an elementary level and most of the contestants had no trouble pocketing the $250 prize. The show even filed to generate much enthusiasm from the usual easy-to-please studio audience. *Herm.*

### CLIFF JOHNSON FAMILY

**With Cliff, Luella, Sandra, Pamela, Linda, Vicki Johnson**
**Producer-Director: Hooper White**
**45 Mins.; Mon.-thru-Fri., 8:15 a.m. (CST)**
**CO-OP**
**Mutual, from Chicago**

After five years building up a local identity, the breakfast chatter of the Johnson clan is now getting spread around the land via the Mutual web. Definitely an offbeat offering, the free-wheeling gab session, sparked by the Johnson daughters, ranging in age from 5 to 11, may well get by as a novelty on Mutual's grassrooters.

With Mom and Pop (Cliff and Luella) keeping the conversational ball rolling, the four youngsters keep up a running line of patter that on the debut seg (13) had both bright and dull spots over the 45-minute span. Best sequence was a discussion of presidential balloting with the kids querying the parents about the workings of a free election. The gals demonstrated they're well trained in the niceties of radio's objectivity by refusing to tip their mitts as to which candidates they favor.

To round out the show, a couple of records were spun, including the windup hymn. *Dave.*

### FIBBER McGEE & MOLLY

**With Jim & Marian Jordan, Bill Thompson, Richard LeGrand, Arthur Q. Bryan, Gale Gordon, Billy Mills orch, King's Men; Harlow Wilcox, announcer**
**Producer-director: Max Hutto**
**Writers: Phil Leslie, Keith Fowler**
**30 Mins.; Tues., 9:30 p.m.**
**REYNOLDS METALS CO.**
**NBC, from Hollywood**
(*Buchanan*)

Of all of radio's durable acts, "Fibber McGee & Molly" is the major TV holdout. According to the most recent dope, they'll continue to snub the sight-and-sound sweepstakes, preferring (undoubtedly) the comparative serenity of pictureless broadcasting. Teeing off their 21st season—18 of them on NBC—in the aural medium last Tuesday (7), Jim & Marian Jordan are fortified by a large national following as zealous in their behalf as Brooklynites are for their Dodgers, win or lose.

The twosome is timeless; there is a hot rumor around that the River Jordan was named after them, although some traditionally unimpeachable sources believe they derive from the Flying Jordans, who operated around circuses and vaude a couple of generations ago.

The Fibber and Molly approach is just as pat as a river or trapeze, with such variations as are dictated by climate, weather or personal mood. The scripters, Phil Leslie and Keith Fowler, give 'em the words and setups, Max Hutto gives 'em the blueprint, and the Jordans just keep rollin' along on their own momentum. It's one of the more agreeable situationers around the kilos—transcribed or otherwise.

Nothing has changed except the source of the salary, which this time out emanates from Reynolds Metals (vice Pet Milk), plugging its aluminum foil, etc. All the mainstay characters are parenthesized in the comedy vignettes: Bill Thompson as the Old Timer doubling on Wally Wimple; Richard LeGrand as Ole the janitor, Gale Gordon as Mayor LaTrivia, Arthur Q. Bryan as Doc Gamble, and Harlow Wilcox as the announcer who's often entwined in the narrative. For the interim or musical relief innings, the lineup is still the Billy Mills orch (real good) and the singing King's Men (real good). For the records, their respective efforts at segment caught were "Zing a Little Zong" and "Polly Put the Kettle On," for a pair of winning splicers.

For their fall coming-out, Fib and his mate drew their chuckles on their elaborate preparations to receive a presumably wealthy couple. No one in show biz can do a better "show off" pitch than Fibber. And his apron-mate is a lulu with a line. It turned out that the couple were merely a chauffeur and maid using their master's Rolls Royce on their night out. The red-faced revelation made everything hunky-dory for all down-to-earth hands.

It'll take more than television to drive "Fibber McGee & Molly" out of 79 Wistful Vista. The lease looks like a lifetimer. *Trau.*

### JACK KIRKWOOD SHOW

**With Lillian Lee, Lee Albert; Steve Dunne, announcer; Gaylord Carter, organ**
**30 Mins.; Mon.-Fri., 4 p.m.**
**Sustaining**
**Mutual, from Hollywood**

Jack Kirkwood, a veteran Coast funnyman, has launched a cross-the-board comedy stanza for Mutual. Slotted in an afternoon niche, it should have a fairly good reception among femme dialers taking a breather from housework. He maintains a rapid-fire pace of gags, which run the gamut from yocks to eggs. Idea is to dish 'em out so quickly that the listener hardly has a chance to discriminate. He uses a number of regular features, such as "Madhouse News" and "Madhouse Little Theatre," which indicates the kind of insanity he's working for. On the initialer Monday (13) he enacted a screwball surgeon who's so busy he files his patients in the closet. It brought in just about every medico gag from Joe Miller's compendium, in original form or in a switch. Overall effect of sketch, however, was good.

Another segment is "Poets' Nook," which featured a verse argument between the dollar and the cent, which blended a touch of comedy with a moral. There are some quick musical interludes.

Kirkwood is assisted by Lillian Lee Albert, announcer Steve Dunne and actor-organist Gaylord Carter. Cast works hard. Chief weaknesses are the playing to the studio audience, the references to Kirkwood's bulk, the striving for laughs, comic's breaking up over his material, the tittering and giggling of the audience which makes it difficult to follow the lines, and the overemphasis on the zany brand of humor. *Bril.*

## Radio Followups

"Charlie Chaplin, The Tramp Who Makes Music" was the subject of the WQXR (N.Y.) "Music Magazine" last Thursday (9) and it turned out to be a firstrate airer. Program included the air preem of the score for his new film, "Limelight," as well as segments from "City Lights" and "Modern Times." Although cinema music frequently fails to stand up on its own, divorced from the screen, most of the pieces that Chaplin cleffed (and in some cases also performed) came over with an impact that would have been strong even if they were not identified with the well-known Chaplin tag. Some of it is worthy of release in record form. One or two instrumental pieces could also be reworked, given lyrics and published as pop tunes; they've got a good melody line and emotional appeal.

Fred Grunfeld, editor of the "Magazine" offered the three music hall songs: "Sardine Song," "Animal Trainer" and "Spring Is Here," all sly and witty. Also the ballet, "Death of Columbine," which is flashy, schmaltzy and lyrical—it's listenable, but actually is a takeoff on the genre rather than a serious work on its own. A piano theme, in the Chopin manner, has a potent nostalgic effect. The concerto, which in the pic is the musical subject of a riotously funny act by Chaplin and Buster Keaton, stands up as a bright opus with its alternating virtuoso and sentimental passages.

From Chaplin's two earlier pix, Grunfeld selected the wonderful doubletalk cabaret song ("Titina"), the bullfight music which accompanied Chaplin's prizefighter ballet and the poignant "Who'll Buy My Violets" theme.

Grunfeld quoted Ray Rasch, who helped Chaplin arrange the music, on the comedian's approach. Latter noted that Chaplin deals more in phrases, themes and moods rather than in tunes and melodies, that he feels a few instruments can convey an effect, at times, better than a full orch. (One of the "Limelight" themes played was the music of a trio of down-at-heels street musicians.) Grunfeld commented that some of Chaplin's compositions are derivative, such as the shadow-boxing motif from "City Lights" being in the manner of Mendelssohn or the ballet "out-Delibes-ing Delibes." He called Chaplin a "gifted amateur."

Amateur or not, Chaplin is a film-maker who plans his pix on a musical blueprint and his output has a simple, popular quality, diversity and feeling, in addition to the inventive humor one would expect. *Bril.*

**Mary Margaret McBride's** interview (8) via ABC with Edna Kaehele, author of "Living With Cancer," probably marked a milestone in radio approach to the disease. Putting aside the usual forbidding statistics and technical commentary, Miss McBride talked directly though sympathetically with Mrs. Kaehele, a former newspaperwoman, whose personal experience with cancer forms the basis of the book.

Mrs. Kaehele told the story of her successful struggle with a courage, skill, frankness and warmth that stimulated the listener. Her handling of small incidents and significant details, bore the marks of the trained writer.

Miss McBride registered solidly as interviewer on the taped show. *Jaco.*

### AUTUMN IN NEW YORK

**With Jimmy Carroll, Frances Greer, Alfredo Antonini Orch**
**30 Mins.; Fri., 9:30 p.m.**
**Sustaining**
**CBS, from N. Y.**

"Autumn in New York," a new series on the CBS net, is an okay interlude featuring two excellent vocalists in Frances Greer and Jimmy Carroll. It's a straight musical session with accent on the showtunes and standards with Carroll handling the brief chatter introes to each number in acceptable fashion. While a pleasing session, this is hardly the kind of high-powered programming which bespeaks of any radio challenge to video's grip on nighttime listening audiences.

Opening session featured Jimmy Carroll singing such tunes as "It's Spring Again" and "Hallelujah" while Frances Greer exercised her well-trained soprano pipes on "Some Day" and several Rodgers & Hammerstein showtunes. It was a good repertory with Alfredo Antonini's baton lending rich orchestral support. *Herm.*

### KUKLA, FRAN & OLLIE

**With Burr Tillstrom, Fran Allison; Jack Fascinato, musical director**
**Producer: Beulah Zachary**
**Director: Lewis Gomavitz**
**10 Mins.; Mon.-thru-Fri., 1:45 p.m. (CST)**
**Sustaining**
**NBC, from Chicago**

Reversing the usual trend "Kukla, Fran and Ollie," Burr Tillstroms pioneer video fantasy, has switched to radio with this 10-minute daily NBC capsule. First edition (13) was introduced briefly by Tillstrom and showcased headliners Kukla, Oliver J. Dragon and Fran Allison, with other Kulapolitans to make their appearances on subsequent shows.

Without visual punch of the cavorting crew, particularly Ollie's famous neck bends, it'll probably take a little while for the characters to gain momentum via the sound-only route. Also with its midafternoon slotting the radio version bypasses a moppet audience. However, enough of the group's basic charm came through on the initial segment to indicate that Kukla and his colleagues will build an AM following.

Opening show was little more than a "hello" romp through, with Kukla and Miss Allison arguing Ollie out of producing his annual Columbus Day pageant. Trio polished off a fine vocal treatment of "It's Nice To Be Nice" as the session's single musical sparkler. *Dave.*

### SPACE ADVENTURES OF SUPER NOODLE

**With Charles Flynn, Tomi Thurston, Robert Englund, Everett Clarke**
**Producer: Al Bland**
**Director: Gene Eubanks**
**Writers: Budd Blume, Gene Dailey**
**15 Mins.; Sat., 9:45 a.m. (CST)**
**I. J. GRASS NOODLE CO.**
**CBS, from Chicago**
(*Gordon*)

Despite its gay title, "Space Adventures of Super Noodle" shapes up as a routine entry in the science fiction field. It's targeted at the kids in the hopes they'll force Mom to buy the sponsor's noodles. Off the initial stanza (11), the vehicle seems hardly strong enough to get much action out of the roundabout selling technique.

Fanciful tale has hero Super Noodle and his young pal Rik projected 500 years into the future where, among other things, they find a supply of the bankroller's noodles as a peg for an integrated blurb. Real business, however, has Super forestalling an invasion from another planet by getting the earth's ray guns back in action through some unclear bit of scientific legerdemain.

Charles Flynn as Super and Robert Englund as Rik do a professionally competent job, as does Tomi Thurston as the femme foil and Everett Clarke as the leader of the invading forces.

Standard giveaway device this time pitched at the kiddies is flying saucers, complete with projectors. Here we go again. *Dave.*

### CAFE ISTANBUL

**With Marlene Dietrich, others; music, Ralph Norman**
**Producer: Leonard Blair**
**Director: Murray Burnett**
**Writer: Peter Barry**
**30 Mins.; Sun., 8:30 p.m.**
**Sustaining**
**ABC, from New York**

By really listening intently, a dialer can get a fairly muddled idea of what goes on in "Cafe Istanbul." This is the second season for a series whose original locale was in the Middle East. If the preem of the new skein last Sunday (12) bears any relationship to past yarns, the chances are that there was a diplomatic exchange between (1) the foreign government in which the bistro was set and (2) the U. S., with the party of the first part suggesting that the location be changed on pain of an international incident involving the party of the second.

So now — presto chango! — the cafe has been moved way over to San Francisco, with Marlene Dietrich cast as the femme fatale, Mlle. Madou, "sultry song siren and owner of the nitery," who "weaves dramatic tales of adventure, love and intrigue."

As nearly as can be ascertained, the initialer revolved around a hotel deed with a 250G price tag, a ship in the harbor called Lucy-Something-Or-Other, a murder or two, a double-cross or three, Miss Dietrich's lost love or four, and, of course, "a star sapphire set in a green gold band."

"Cafe Istanbul" is transcribed in part. Other than Miss Dietrich, no acting credits were aired. The secret is safe at this end.

That there's a continuing market for these airers, however, is evidenced from Toni's desire to sponsor "Istanbul." *Trau.*

### EDGAR BERGEN SHOW

**With Ray Noble and orch; Dorothy Kirsten, guest; Bill Baldwin, announcer**
**Producer: Frank Gill, Jr.**
**Writers: Zeno Klinker, Artie Phillips, Norman Paul**
**30 Mins., Sun., 8 p.m.**
**RICHARD HUDNUT**
**CBS, from Hollywood**
(*Kenyon & Eckhardt*)

This continues to be one of the topgrade comic shows on radio. Last Sunday's (12) segment, second since the fall return of the show to the air, was really in the groove, with a flock of funny lines, fresh and new. Edgar Bergen's joshing with Charlie McCarthy on the former's growing waistline and need of exercise, and Charlie's reluctance to lend his bike for the purpose; Ray Noble's verbal fencing with Charlie; guest Dorothy Kirsten's palaver with Charlie and Noble, and Mortimer Snerd's bit with Bergen—all tickled the risibilities. Especially Snerd's comments on the coming election and what he'd do if elected president. This part was tops.

In addition to the surefire patter, Miss Kirsten flattered the ears with choice renditions of "Poinciana" and "Stars In My Eyes," and Noble led his orch in a snappy rumba," "How Strange." The Richard Hudnut Quartet started the show off smoothly with a singing commercial, and then Bergen et al. went to town. Radio need take no back seat with this grade of entertainment. *Bron.*

### TWIN CITIES COMMUNITY CHESTS

**With John Salisbury, Cedric Adams, Bob De Haven, Arline Haberle, etc.**
**Producer: Charles Miller**
**Director: Fred Kaufman**
**Writer: John Salisbury**
**30 Mins., Thurs. (2), 7 p.m.**
**Sustaining**
**WCCO-TV, Minneapolis**

In offering this half-hour show to boost the Minneapolis and St. Paul Community Chests, WCCO-TV performed one of its frequent public services by providing pleasant entertainment for viewers and, at the same time, lending a helping hand to a worthy cause. The Red Feather messages were neatly interwoven with song and dance performed by its staffers and other local talent. The combination of propaganda and diversion proved much more palatable, of course, than the fromer would have been on its own, and the appeal's effectiveness was enhanced. There is no question that the show got across the Red Feather's important place in the communities and the Chests' financial needs and enlisted support as it brought out the need for larger contributions and detailed the philanthropies that the donations finance.

For names the show had some of the Twin Cities top radio and TV personalities, notably Cedric Adams, Bob DeHaven and Arline Haberle, each of whom made a pitch for the Chests. John Salisbury capably emceed the proceedings. It was the first time Adams and DeHaven had been brought before the TV camera from a local station and they revealed assets which should assure them a future in this field.

There was first rate vocalizing by Tony Grise and Mary Davies, above par hoofing by Randy Norris and expert keyboard tickling by Jerry Mayheron. A mother and son team did a Polish folk dance in costume and a Negro femme trio contributed songs. The two latter acts haled from settlement houses. *Rees.*

### BERNIE BIERMAN SHOW

**With Bierman, Halsey Hall, Stu MacPherson, Willie Peterson**
**Producer-director: Robert McKinsey**
**Writer: Harold Sarjeant**
**30 Mins.; Sun. 5 p.m.**
**TWIN CITY FEDERAL SAVING & LOAN**
**WCCO, Minneapolis**

Featuring former U. of Minnesota gridiron coach Bernie Bierman, this football season show is right down the alley for the army of Minnesota fans. It undoubtedly possesses added listener attraction because of interest in the ex-coach's views of the new tutoring regime.

Minus unobtrusive commercials, the show follows a set format calculated to give football fans valuable opinions and information, and to hold their interest closely. Halsey Hall, Morning Tribune sports writer, is an able emcee, and deep-voiced Bierman, queried by him and Stu MacPherson, WCCO sports director, handles himself professionally, being an able, clever talker whose well-chosen words are apparently delivered extemporaneously, instead of being read from a script.

Narrator Gordon Eaton leads the

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# TV SEES EMERGENCE OF 'NETLETS'

## Variations On a Theme by 'Lucy'

That television is on an "Everybody Loves Lucy" kick is evidenced from the 1952-53 programming rosters. In contrast to the handful of situation comedies circuiting the video channels last season, they're now all over the spectrum. Significantly, even the TV dramatic shows with their weekly change of cast appear to be de-emphasizing the adventure motif this season in favor of the boy-meets-girl saga with situation comedy overtones. It was no accident that the NBC-TV premiere last week of "Hollywood Opening Night" (in opposition to "I Love Lucy") featured a Bill Bendix comedy designed to make a dent on the fabulous "Lucy" pull.

Following is the 1952 vs. 1951 scorecard on situation comedies already on or with imminent premieres:

| 1952 | 1951 |
|---|---|
| I Love Lucy (CBS) | I Love Lucy (CBS) |
| My Friend Irma (CBS) | My Friend Irma (CBS) |
| Our Miss Brooks (CBS) | Mama (CBS) |
| Life With Luigi (CBS) | Amos 'n' Andy (CBS) |
| Mama (CBS) | Stu Erwin Show (ABC) |
| Joan Davis Show (NBC) | Claudia (Cancelled) |
| Red Buttons (CBS) | Burns & Allen (CBS) |
| Texaco Star Theatre (NBC) | Aldrich Family (NBC) |
| Eddie Mayehoff-"Corkle" (NBC) | Young Mr. Bobbin (cancelled) |
| Ozzie and Harriet (ABC) | |
| Stuart Erwin Show (ABC) | |
| Robert Cummings—"My Hero" (NBC Syndication) | |
| Heaven For Betsy (CBS) | |
| Leave It To Larry (CBS) | |
| Burns & Allen (CBS) | |
| Amos 'n' Andy (CBS) | |
| My Little Margie (NBC) | |
| Dennis Day Show (NBC) | |
| Aldrich Family (NBC) | |
| Meet Millie (CBS) | |

## ABC Adopts 'Voice of Distinction' Formula for Radio Announcers

ABC radio is calling for a switch in directions for its announcers. The friendly, light-hearted, personality-type announcer will give way to the voice of distinction with its precise pronunciation, pear-shaped tones and authoritative attitude.

In recent years, the Arthur Godfrey-Galen Drake school has held sway in the various network and station announceries. The individual station-break and plug pitcher has been given full scope to underline his individuality, even if the informality resulted in his talking with a wad of gum in his mouth.

Ray Diaz, ABC program topper, believes this approach has lost what impact it may have once had and, paradoxically, has served to make the announcer less important than in the early days of radio. Diaz feels that the announcers are extremely important to the personality a network or station presents to the listeners and for that

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## NBC to Salvage 50G on O'Connor

It looks like NBC-TV will salvage about $50,000 of the $125,000 rap inflicted on the network last week when the NABET union dispute blacked out the Colgate-sponsored Sunday night "Comedy Hour" on Oct. 5. That was the show starring Donald O'Connor. Because of the strike it was only given a West Coast airing, but the network made a kinescope of the hour stanza.

As result of medicos ordering Eddie Cantor to "sit out" his scheduled Oct. 26 "Comedy Hour" stint (which carries with it a $50,000 production nut), NBC-TV will substitute the kine of the O'Connor show.

Colgate execs looked over the kine last week to determine its quality. They found it okay.

## ABC Soaps in Cleanup

ABC radio's soap opera block is now SRO. Seeman Bros. has taken the Tuesday and Thursday editions of "When a Girl Marries," daytime serial, and Durkee Foods has picked up the Monday, Wednesday and Friday segments.

Durkee has also bought the Monday, Wednesday and Friday editions of the noon news period on the web.

### Fly Kines to Paris

Pierre Crenesse, North American director of Radiodiffusion Francais, has negotiated a deal whereby a newsreel kinescope will be flown direct from UN headquarters in New York to Paris for weekly TV presentation over the facilities of the French TV.

Radiodiffusion flew over its own commentator-analyst who is installed at UN hqs, where General Assembly sessions began yesterday (Tues.).

## 'World's Biggest Network' for UN Preems With Bldg.

Without fanfare or publicity, the United Nations Radio-TV Division has been quietly building up a communications system that's probably without parallel. On its U. S. and Canadian coverage alone, the asserted radio-TV shows "packaged" by the UN staff blanket the stations to the tune of 2,250 program impressions each week. This is exclusive of the radio-TV shows originated by the radio and TV networks, which have access to UN facilities. Nor does it include the manifold "extra services" accorded the TV networks, such as special newsreel clips, kinescopes, etc.

In addition to the domestic coverage, UN services practically the entire world, including the Armed Forces Radio Service. Programs off

(Continued on page 30)

## Macdonald Carey Set For NBC Radio Series

"Jason and the Golden Fleece," new mystery-adventure series starring Macdonald Carey, takes over the Wednesday night at 10 slot on NBC radio, starting Oct. 29, to occupy the time until the new Bob Hope show for Jell-O moves into the time period in January. William Gargan's "Barrie Craig" show, now in that slot, moves over to Sunday nights at 10.

"Jason" will have Carey as operator of a boat, the Golden Fleece, wharped out of New Orleans

## REGIONAL LINKS MAY BE ANSWER

Network, station and agency toppers are crystal-balling the potentialities of the "netlet"—tieup between two, three or a half-dozen outlets—which may well set a pattern for the video of the future.

Last week WOR-TV, N. Y., and WFIL-TV, Philadelphia, announced that they were available for advertisers who want to sponsor a show on both channels. Stations would be paid their regular rates, but would pick up the tab for cable charges. The advantages to the spender are: (1) With a single show he can tap one-quarter of the nation's tele sets; (2) production costs would be lower than producing separate shows in the two cities; (3) the stations' coverage areas touch each other, forming a solid WOR-WFIL zone which duplicates the distribution patterns of some big regional bankrollers.

This "tale of two cities" is being studied because similar netlets could be established in Baltimore-Washington (and even add that tie-up to a Philly-N. Y. axis) and other major markets. It's significant that Columbia has set up CBS Television Pacific Network as the first regional skein, comprising KNXT, L. A., KPIX, 'Frisco, KFMB-TV, San Diego; KSL-TV, Salt Lake City and KPHO-TV, Phoenix. CTPM, Columbia declares, can reach 75% of the population of California, Arizona and Utah. The five-station wheel will permit programming with a regional appeal and coordination of merchandising efforts in this $10,000,000,000 market.

It's pointed out that by banding together, stations can strengthen their bargaining power and independence vis-a-vis the chains. Some industry circles feel that in two or three years there may be as many as a dozen or two netlets, with neighboring stations helping each other and consequently less dependent on the webs. That the threat of this possibility is not lost on the webs is indicated by Columbia's move in setting up CTPN under its aegis, with CBS-TV Spot Sales representing the quintuplet hookup.

The webs, of course, are aware that film placed on a spot basis poses one threat to their financial health and see in the netlets another menace on the clearance front. An affiliate might prefer to take a show on a netlet basis, as more remunerative than a web-originated stanza. Such considerations might put one or more of the four existing chains under tight economic pressure. The counter-balancing force will be the local station operators' desire for the stronger program fare skeins can offer, particularly when competition at the local level intensifies.

The station representatives are likely to play a part in developing netlets, spurring these weddings where they have clients in nearby markets. A problem to be worked out is whether the reps will draw commission on business coming in to a two-station linkup. Reps get their 15% on billings coming in from out of town, but not on network biz or local biz placed from within the city.

## NO SPONSOR, 'CONCERT' GETS WCBS-TV HEAVE

WCBS-TV, the CBS video web's key N. Y. station, lost its only all-music show Saturday (11) with the cancellation of "Concert in the Park." Half-hour show featuring Alfredo Antonini and a house orch, plus vocalist Carol Reed, had been airing Saturday afternoons since the start of the summer but had failed to come up with a sponsor.

Station hopes to revive the program eventually but on a smaller budget, which will probably entail the use of a much smaller orch. Miss Reed, meanwhile, is continuing on the WCBS-TV payroll as narrator of the five-minute weather report, aired cross-the-board at 7:25 p.m.

## N.Y. Market's TV Saturation Isn't Inviting Radio Tuneout, Sez Nielsen

In the highly TV-saturated New York market, radio activity in video homes is up for almost every hour of the day. Figures compiled by A. C. Nielsen from N. Y. tele homes, comparing September, 1952, with September, '51, shows that from 6-9 a.m. radio listening is up and from 2 p.m. until midnight radio dialing is also up. Only in the 9 a.m.-2 p.m. period did radio listening fall off in the video homes.

Nielsen data shows that TV sets-in-use were appreciably below last year in the heart-of-the-evening hours, which may indicate that set-owners are doing less viewing as their sets become older. On the other hand, TV activity was up in the morning, probably reflecting the greater and more diversified programming by stations in that period, as well as the growing daytime viewing habit.

Afternoon hours significantly show an increase in combined radio-and-tele dialing.

Since New York has about 3,000,000 tele homes (roughly a 75% penetration), increased AM tuning in these video homes means a great deal to the radio outlets, Nielsen figures. For example, in the 11 p.m. hour there was an increase from 0.7 to 3.0 in radio activity in the video homes. This means that 690,000 more tele homes were available to radio this September over the same month last year.

Nielsen statisticians report that September was no flash-in-the-pan. The increase in radio listening in N. Y. TV homes has been noticeable in the evening hours for the past few months. It could be a reflection of dull summer programming, however, or that the '52 warm weather fare had less audience interest than the '51 summer schedule.

### Stay of Judgment

Minneapolis, Oct. 14.

The Ramsey county grand jury asked the judges for permission to adjourn its sessions so that it could watch the World's Series baseball games on television.

Permission was granted.

## RTDG Pact Gives 20% Pay Hike To AM-TV Directors

Radio-Television Directors Guild's new contracts approved last week give average wage hikes of about 20%. Pacts signed with the nets, agencies and packagers cover staffers and freelancers.

New minimum scales are: net TV directors, $175 weekly; net AM directors, $165; TV local directors, $150; net TV floor managers and associate directors, $100, with increase to $120 after six months; net AM directors, $115; and local AM directors, $90. The same dollar increase over the old wage scale applies to all persons who received over-scale pay in the last contract.

Freelance AM scale was raised 15% for strip dramatic and musical shows. All other shows up to and including the half-hour show were given a 10% boost.

TV freelance scale for all TV network shows (with a few exceptions such as speeches, discussions, news, etc.) will be $300 for a half-hour, $400 for an hour and $350 for a cross-the-board quarter-hour.

Web staff pact recognizes the RTDG nationally and provides for a national guild shop, but terms were negotiated in each city covered. Other gains cover job definitions, an eight-hour day for TV floor managers and associate directors, elimination in TV of the "kickback" (reduction of staff salary when a staffer gets commercial fees) and other fringe benefits.

## ND Raps NCAA Plan To 'Share the Wealth' In Divvying Grid Coin

Chicago, Oct. 14.

The National Collegiate Athletic Assn. continues on the receiving end of squawks from its member schools over its handling of football television. Latest beef has been registered by athletic director Ed Krause of Notre Dame over the NCAA TV committee's proposals that the tele fees earned under the controlled plan be pooled and distributed to all member institutions.

Under the setup prevailing this year, the schools repped on the NBC-TV gridiron telecasts split an average of $100,000 each game. The NCAA committee, which this season and last has "packaged" the college games under its controlled program, has announced it is working on a "share the wealth" formula whereby schools not included in the TV schedule will garner some of the coin. The committee plans to present the proposals at the next NCAA convention.

The plan has been dubbed "socialistic and communistic" by the Notre Dame athletic topper. Notre Dame, along with the U of Pennsylvania, has been bitterly opposed to the overall action by the NCAA to limit grid TV, and has contended that the individual schools should have the right to make their own tele arrangements.

## 'Peepers' Set To Replace Mayehoff

Reynolds Metals has decided to jettison "Doc Corkle," the Eddie Mayehoff vidfilm series it currently sponsors Sunday nights on NBC-TV, in favor of picking up "Mr. Peepers," the half-hour live situation comedy series which Ford bankrolled on the same web during the summer. Reynolds, repped by the Buchanan agency, is reportedly dissatisfied with early ratings on "Corkle," which debuted Oct. 5, and despite the fact that several succeeding stanzas are in the can is making the switch to "Peepers."

Latter show will continue on a live setup, moving into Reynolds' Sunday night at 7:30 slot in the near future. Show, created by producer Fred Coe and an NBC house package, was a marked success for Ford during the summer. Automotive firm had mulled the possibility of picking it up again this fall, in addition to sponsoring its "Ford Theatre" vidpix, but NBC could not clear time on enough stations for a period which would have been acceptable to Ford. Wally Cox will continue in the title role for Reynolds.

## PEE WEE REESE SHOW TO PREEM IN L'VILLE

Louisville, Oct. 14.

Pee Wee Reese, local resident, who had the dubious distinction of being the last putout in the recent World Series, will indulge in an extra-curricular activity this winter in his home town, together with Don Hill, local sportscaster, in a weekly 30-minute air show, in which Reese will discuss all phases of baseball and answer questions. Reese will take on the radio assignment after his return from a barnstorming tour of Hawaii with a group of Dodgers and Yankees.

### ALL STAR NEWS

**With Bryson Rash, Pauline Frederick, Gordon Fraser, Leo Cherne, Gunnar Back, Bill Berns, others**
**Producers: Louis Ruppel, Bill Stapleton, John Denson**
**Directors: Robert Doyle, Marshall Diskin**
**4½ Hours Weekly**
**Participating**
**ABC-TV, from N.Y.**

ABC is trying to carve a niche for itself as the top TV news web, with this program of 4½ hours weekly (Sunday, 8-9 p.m.; Monday, 9-10; Wednesday, 8-9; Thursday, 8-8:30, and Friday 8:30-9:30). Judging from the third time out (12), a lot of work is necessary to whip the stanza into shape.

The primary concept has validity. With the other skeins concentrating on drama, variety and panel shows, a number of set-owners who are sated with the fare on the competing channels may turn on their receivers to get the evening's news. And with a full hour to play with, ABC can offer a more complete coverage of current stories as well as presenting features which can't be squeezed into the quarter-hour news strips. But with the limited budget the web has available, "All Star" lacked the necessary impact to put in into the big time. The intention is to use TV as a "direct reporter" rather than a "mere transmitter" of the news; but on the edition caught no actual headline makers were brought before the cameras. Perhaps a third to one-half the show was visual—with film clips from Telenews and ABC's own film unit. The remainder was straight lensing of the gabbers, which is not necessarily untelegenic (as shown by Walter Winchell's TV-er), but this entry didn't cut to the heart of the news.

Man-in-the-slot assignment is rotated among the web's stable of reporters and commentators, with Bryson Rash doing an excellent job on Sunday. He kicked off with a summary of the hard news of the day. Bill Berns (WJZ, N.Y., program chief) then did a neat man-in-the-street film roundup on whether the Yanks should get out of Korea. Gordon Fraser followed with a reel report on the traffic jams in the N.Y. garment center, featuring some dramatic shots of the kingsized tieups. Little light was shed on the problem, however.

Leo Cherne, director of the Research Institute of America, did a good report on registration figures, showing that although the registration has passed the 1948 mark, it hasn't kept pace with the growth of population. In the second half, Cherne also clicked with data on the cost of living, throwing some coins on the desk and tossing away a cent to indicate the 1% decrease in purchasing power. He made some other attempts at visualization, which were steps in the right direction.

Marking Columbus Day, Gunnar Back in a Washington pickup chatted with a Library of Congress rep and the Spanish Ambassador on a letter Columbus had written. It was a so-so feature. Pauline Frederick's interviews with some doctors who won public health service awards opened weakly, but had a good final segment.

Winding the first half was a "deadline wrapup" of the news. Rash launched the second portion with a concise roundup of the political scene. A film survey on the bumper corn crop was good, but this was followed by some footage on a corn city that was chamber of commerce material. Final celluloid offering was a British documentary excerpt on fighting in Malaya, which naturally espoused the Empire point of view. Stanza wound with another batch of bulletins. There's little or no repetition, and thus no invitation to tune out on that score.

"Managing ed" behind the scenes is Louis Ruppel (ex-editor of Collier's and vet newspaperman), assisted by John Denson (former Collier's managing ed) and Bill Stapleton (quondam Collier's correspondent and production manager of the Miami Herald "TV Newsreel"). Trio has heavy newspaper and magazine experience, and presumably may be able to endow this series with more punch as it gets up a head of steam. Primarily, they'll have to dig more deeply to get the background and significance of the news. Airer, which will expand to five hours weekly after the elections (with the Thursday edition going into the 9-10 p.m. niche), is participating. It gets into five or six cities a night, with a one-minute spot on five outlets costing around $1,250; a quarter-hour goes for around $2,750, time, talent and agency commission. On a cost-per-thousand basis it may prove an economical buy when the ratings are in. *Bril.*

### EVERYWHERE I GO

**With Dan Seymour, interviewees, Sammy Spear orch**
**Producer: Irving Gitlin**
**Director: Lloyd Gross**
**Writers: Charles Romine, David Moore**
**30 Mins.; Tues., Thurs., 2 p.m.**
**Sustaining**
**CBS-TV, from N. Y.**

"Everywhere I Go" is "We The People" with tricks added. "People" having been jettisoned by Gulf Oil in favor of vidrama in its nighttime niche, its longtime interviewer-host, Dan Seymour, has been provided with a similar format for this two-a-week afternoon cruise. And quite a cruise it is as Seymour is spotted on a flying saucer with a commanding view of what goes on in the world, descending from his cloudy perch for studio gabbing. The difference is measured in the skillful employment of film for background and mood-setting, a good deal of this being rear projection. The live and celluloid mating is nursed along for generally good results in creating an illusion of a locationer a la Hollywood travelogs.

"Everywhere" was launched last Tuesday (7) and block caught was the second outing (9). Since this is the shakedown period, the program toppers will have discovered by now that they are trying to accomplish too much, and in electing quantity, have dissipated their punches over too broad an area. This was especially evident in the fourth and final 1951 true-story vignette, of a pretty little girl in Union City, N. J., who was "adopted" by the local police and her future assured. What was intended as a walloper in human interest came out a bit disjointed, lacking smooth continuity for peddling the objective. Nevertheless, it had distinguishing qualities and atmosphere which indicate that "Everywhere" itself has a decent future in tackling such subjects.

In the opening, Seymour dropped down on a Chinese junk on L. I. Sound in New Rochelle, N. Y., for a chat with a family who've lived on the seagoing boat exclusively for many years. The shimmering water in the background heightened the reality. In the next flight from the stratosphere, Seymour boarded a bus to have a back-seat talk with a driver from Holland and one from the N. Y. transit system, eliciting the differences in operation while the vehicle "moved" over its route. Rear view showed the city's streets.

A novelty entry displayed a royal couple from Uganda in Central Africa doing a ceremonial dance with bell and stick symbolic of tribal joy anent the king's accession to the throne. The tribesman's wife (he stressed fact she was his "consort") made a striking, barefooted figure in severe hairdo and stance. Not severe, however, was the duoterp with her master in what could well pass as an African-Cooch. Two notable features here were the Oxfordese of the chief and the authentic flora and fauna of the British protectorate blending with the studio accoutrements.

CBS-TV has tossed some of its top variety and documentary hands into this show. Producer Irving Gitlin won a Peabody Award for his scripting-production of "Nation's Nightmare." Writer-reporter is Charles Romine and reporter is David Moore, latter having teamed with Gitlin on the memorable "The People Act." Marlo Sullivan is exec producer and Lloyd Gross directs. *Trau.*

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### SECOND CUP OF COFFEE

**With Erik Rhodes, Red Cramer**
**Producer: Richard Stark**
**Director: Paul Burggraf**
**Writers: Rhodes, Cramer**
**15 Mins.; Mon.-thru-Fri., 11 a.m.**
**Sustaining**
**WJZ-TV, from New York**

WJZ-TV tees off its telecasting day at 11 a.m. with an amiable session tagged "Second Cup of Coffee." The 15-minute cross-the-board series is an easy to take potpourri of chatter and song pegged at the hausfrau viewer. Show does nothing more than give the gal-at-home an excuse to relax over an extra cup of java while Erik Rhodes and Red Cramer brief them on sundry items pertinent to New York, and they do well.

Rhodes and Cramer, who also pen the series, are likeable hosts and they pace the show with an ingratiating informality. On the kickoff stanza Monday (13), they covered the weather, Gotham's remaining nickel ride (Staten Island Ferry) and upcoming WJZ-TV shows. Rhodes broke up the patter pace nicely with an okay vocal of "Wish You Were Here," which he self-accomped on the keyboard.

Paul Burggraf, who's at the directorial helm Monday and Tuesday (Roger Shope takes over for the rest of the week), kept the quarter hour at a lively gait. *Gros.*

### LITTLE LADY PARTY

**With Ireene Wicker, others**
**Producer-director: Ray Nelson**
**30 Mins.; Sun., 12 noon**
**HELENE PESSL, INC.**
**WABD, Dumont, N. Y.**
*(Keystone Advertising)*

Ireene Wicker, who lost her "Singing Lady" TV show two years ago after her name appeared in Red Channels (and despite the fact that she vehemently denied any pro-leftist leanings), is back with a new show on DuMont's WABD, N. Y., and one which should have little trouble in regaining her army of moppet adherents. Although the program has a new title, it's basically the same as "Lady," with Miss Wicker spinning fairy-tales in her unique thesping-singing style. Parents will probably appreciate it as much as their wide-eyed offspring.

Producer-director Ray Nelson has injected into the format a touch of smallfry singing and dancing. Even though the youngsters on the show caught (12) were not so preciously precocious as they usually are, their routine was just so much added fluff for Miss Wicker's talents. Format also has a guestar of the week (in absentia), which gives the star a chance to do a short biographical sketch on each and then reprise the personality's favorite fairy-tale. Last Sunday, it was Lily Pons, with Miss Wicker delineating how the soprano first turned to singing, and then reciting Miss Pons' favorite, "Cinderella."

Show is bankrolled by Helene Pessl, for its Little Lady Toiletries. Plugs come too often and are too long, but they're well-produced and should do a good selling job for the sponsor. *Stal.*

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### WHEEL OF FORTUNE

**With Todd Russell, others: Hal Simms, announcer; Milton Kaye, organist**
**Producer: Peter Arnell**
**Director: Lloyd Gross**
**60 Mins.; Fri., 11 a.m.**
**Sustaining**
**CBS-TV, from N. Y.**

With Arthur Godfrey absent from CBS-TV Fridays because he does his radio show from his Virginia farm, the web is filling the 10 to 11 a.m. slot that day only with a new giveaway show, "Wheel of Fortune." It has a new gimmick in that contestants for the loot are persons who saved someone's life or otherwise distinguished themselves as "good neighbors." As such, the show has considerable human interest which should play well to the pre-lunchtime video audience.

On the show caught (10), Todd Russell did a nicely subdued job as emcee, handling his interviews well with the various guests and displaying the right amount of suspense as each spun the "wheel of fortune" (a carney-type "big six") to determine the value of the loot he had a chance to win. As part of the deal, the subject whose life was saved answers the questions for the hero, getting for himself a wristwatch. As customary in such cases, donors of the various prizes get full identification.

Wheel is set up in an interesting way, which helps build up suspense. Top numbers are spaced from $30 to $1,000, which determines the value of the loot. In addition, just below these are noted the number of questions which must be answered correctly, such as "1 of 1," "2 of 2," etc. Queries on the stanza caught were none too difficult, indicating that winning of the prizes is secondary to the human interest element in the program.

Peter Arnell's production and direction by Lloyd Gross are plenty adequate for the comparatively low-budgeter. Show, of course, is to be sold on a participating basis, but so far there are no takers. *Stal.*

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### WHAT'S THE STORY

**With Ralph Renick, Bill Baggs, Dr. Don Larson, guests; Lee Taylor, announcer**
**Producer: Ralph Renick**
**Director: Bernard Rosen**
**30 Mins.; Thurs., 8:30 p.m.**
**PEOPLES MORTGAGE CO.**
**WTVJ, Miami**

This series of half-hour public service telecasts has won wide attention among viewers locally, thanks to calibre of guests appearing for interrogation and answers through recent weeks. Added impact comes with use of figures in current political campaign with hassle among state Democratic leaders—the feature on program caught—a good illustration.

Moderator is Ralph Renick, who handles his chores in a quietly efficient manner to guide the questioning and cutoffs on the sometimes long drawn wrangles. He has himself two intelligent and up-

(Continued on page 37)

## Tele Follow-Up Comment

**"Toast of the Town"** took off on a somewhat different tangent for its tribute to Sophie Tucker on Sunday (12). Set depicted her living room and a house party atmosphere gave a somewhat more informal tone to the proceedings. This is innately a good idea, but unfortunately the camera picked up extraneous movement in the background and detracted from several turns. It revealed that the acts not working at the moment at times seemed disinterested in the central action.

First half of the show couldn't get off the ground, but the second half was one of the best put on by "Toast." Ronny Graham and Harry Mimo warmed up the show and by the time La Tucker got on, the proceedings were sizzling. Miss Tucker, of course, hit a top reaction. Her oldies established a nostalgic mood and again affirmed the fact that she's a superior showwoman that can hit a rapport with viewers in any bracket. She provided a curtain that was a solid sendoff for the session.

Graham was the first to put the show in gear. He negotiated a dissertation of a hipster running for president. The material was timely, sharp and loaded with laughs. Graham, now in "New Faces" was brought on the N.Y. scene via intime cafes where he is a surefire laughgetter.

Mimo is likely to become a fad. This Italian pantomimist came on with a trademark burlesquing nervous mannerisms by straightening tie, coat and hanky and lining himself up with his clothes. Repetition of bit created an excellent sight gag. He went into dance satires which were expert and helped him off to a socko mitt.

Sandwiched in between this talent was Gloria Lesser, winner of the Cigar Festival (Hartford) Sophie Tucker contest. She's a good vocal carbon of Soph.

Early half comprised the Ink Spots, who seemed on their way to warming up the show, but background distractions didn't contribute to their cause. Rex Harrison & Lilli Palmer were interviewed at length by host Ed Sullivan. It was an actionless precede to their recital of a bit from their current pic, "The Fourposter." *Jose.*

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**If Sen. Richard M. Nixon** isn't elected Vice-President, he can always get a job as a TV actor—and should do a terrific job as a one-man yarn spinner. Republican party candidate appeared solo Monday night (13) on CBS-TV to delineate the first meeting between Alger Hiss and Whittaker Chambers, in which he played a major role as a member of the House Committee on Un-American Activities. Aside from any sympathy for his politics, he turned in the kind of job that should have had GOP adherents gleeful at their sets and the Demos gnashing in frustration.

Nixon's entire half-hour pitch led up to the fact, which was previously known, that Gov. Adlai Stevenson had appeared as a character witness for Hiss. But it was his manner of delivery that made the show — and show it was, in every sense of the word. He started from behind a desk, leading viewers step-by-step through the original conflicting Hiss-Chambers testimony. Then, when he came to the part in the script where Hiss was first introduced to Chambers in a room at the Hotel Commodore, N. Y., Nixon arose and, with the best of theatrical gestures, acted out each role in the drama. He managed to generate considerable suspense and if the denouement hadn't been known at the outset, his job would have been worth a TV "Emmy."

Question remains, of course, whether the playacting will win any votes for the Republican candidates, since Stevenson has already answered the Nixon charges. But it was a solid piece of TV politicking and, if nothing else, points up the use to which TV is being put in this current Presidential campaign. *Stal.*

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**Jackie Gleason** stanza continues to gather strength on the basis of some superior sketches. By now it's admitted that Gleason is one of the best sketch men in video. If he were as good on standup comedics, then it's conceivable that this CBS program would be one of the best on TV.

Gleason's bit at the beginning had some deadly stuff. There's little fault with his projection that good material couldn't cure. In the sketch department, Gleason, Audrey Meadows and Art Carney provided an appealing bit in which Gleason is trying to appropriate a foundling. The bartender piece which is similarly a good piece of material was also on the plus side.

Nat "King" Cole tore into "Walkin' My Baby Back Home" and "Faith Can Move Mountains" and exited to a powerful mitting. Doretta Morrow charmed her way through a tune from "King & I" in which she originated the Tuptim role, and "Because You're Mine" from the Mario Lanza pic in which she's appearing. Results were excellent. The June Taylor girls with violin dressing by Maria Neglia did well in the production department. *Jose.*

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**CBS-TV's** "Studio One" furnished a fine example Monday night (13) of know-how integration of all facets of TV dramatic programming to come up with a solid click—in this case, W. R. Burnett's gangster story, "Little Men, Big World." Production, direction, casting (which led to solid thesping) and camera work were all top-drawer and the result was a valid argument for the superiority of live video over film when it comes to drama. It was one of the better jobs turned in by Donald Davis and Dorothy Mathews since they took over as producers on "Studio One" last spring from Worthington (Tony) Miner.

As adapted by Reginald Rose, the Burnett tale emerged as a starkly realistic portrayal of big-time gambling, complete to the sensitive and emotional gang leader and the respected public servant, who was in reality the gang chief. Cast, topped by Jack Palance and directed by Paul Nickell, was solid down to the last bit player. Palance gave a finely-shaded reading to his role of the Arkansas hillbilly who became the gang chief, and Shepperd Strudwick was solid as the senator who ruled the

(Continued on page 37)

## Foreign TV Review

### MUSIC HALL

**With George Robey, Winifred Atwell, Archie Robbins, Hollywood Marionettes, Joan Turner, Sirdani, Wandy Tworek, Jack Radcliffe, Eunice Metcalf, Bobbie Kimber, Twelve Toppers**
**Producer-director: Richard Afton**
**90 Mins., Sat., 8:30 p.m.**
**Sustaining**
**BBC-TV, from London**

Light vaudeville programs have become a regular Saturday night feature of the British TV wavelength, and one of the more popular of the attractions is the "Music Hall" series. It's a simple presentation, usually from an outside theatre rather than the BBC's own studios, and is staged without most of the directorial touches and fancy camera shots that are a feature of other programs. In other words, the show is basically a string of vaudeville acts in which the artists come out on stage, do their stuff and bow off, with the cameras frequently perched at the same point recording a near-static picture.

In the bill caught, U.S. comic Archie Robbins was hired for the third consecutive "Music Hall" program to act as emcee. He's filled the spot with distinction on two previous occasions and was being used for the third time before checking out for a tour of camps in Germany. Robbins is a breezy, energetic comedian, a slick raconteur and a warm personality. All these qualities emerged in the deft way in which he introduced the artists and in the more elaborate spot in which he did his well-known parody on "Manhattan Towers," "My Basement In The Bronx."

Bill was distinguished by the inclusion of vet George Robey, who that day celebrated his 83rd birthday. He made a gallant but brief contribution which garnered sturdy mittings from the studio audience. Winifred Atwell made a sock impression with some fast, highly stylized pianistics, and Wandy Tworek scored a comedy hit with funny business with his fiddle.

Featured prominently in the program were the Hollywood Marionettes, with their slickly manipulated puppets and a rather gruesome skeleton dance. Magician Sirdani's act relied mainly on his gab, although he's an adroit pickpocket and demonstrated his skill on two members of the studio audience. Joan Turner's vocal impressions were of mixed quality, and she'd probably fare better with straighter material. Jack Radcliffe's comedy sketch had little to commend it, while Bobbie Kimber's ventrilo bit served to assist in introing some of the acts. *Myro.*

### BOB HOPE SHOW

**(Colgate Comedy Hour)**
**With Fred MacMurray, Connie Haines, Clark Bros., others; Les Brown orch**
**Director: Jim Jordan, Jr.**
**Writers: Norman Sullivan, Jack Douglas, Charles Lee**
**60 Mins.; Sun. (12), 8 p.m.**
**COLGATE**
**NBC-TV, from Hollywood**
*(Sherman & Marquette; Ted Bates)*

Bob Hope teed off his series of stints on NBC-TV's "Comedy Hour" Sunday night (12) with what was probably his best video show to date. Web producers made a wise choice in not burdening the comic down with too many over-produced numbers and skits, so that the show came off as almost a throwback to Hope's better radio days. This gave him a chance to display the type of stand-up comedics which he does best, and he made the hour pay off in a solid string of yocks.

Hope devoted almost the entire opening quarter-hour to his rapid-fire monologging and, with good material (most of it based on the current Presidential campaigning), he parlayed the gags neatly. Fred MacMurray, as his top guestar, joined him in more stand-up gagging, and in a short skit about the first French discoverers of the Mississippi, which was funny more because the pair were evidently having such a good time playing it than because of its intrinsic worth.

Best of the hour was a sketch parodying TV's "Captain Video," titled "Captain Electron," in which Hope played the pilot of a spaceship on its maiden flight to a new planet. Sketch ultilized a number of sight gags and prop gadgets and all of them, for once, worked on the nose. MacMurray lent his talents to this capably as the ruler of the planet.

Vocalist Connie Haines and Hope scored solidly with their "Takes Two to Tango" song-and-dance, and the diminutive Miss Haines returned later in the proceedings for a sexy rendition of "Jambalaya," which also registered. Clark Bros. were socko with their jet-paced acrotapping. Les Brown and his orch, never on-camera, backed the show well.

Colgate commercials, both live and on film, were standard for this show. *Stal.*

### COFFEE AND—

**With Hugh Downs, Marilyn Lovell, Art Van Damme Quintet**
**Director: Dave Brown**
**Writer: Marv David**
**30 Mins.; Mon.-thru-Fri., 9 a.m.**
**Participating**
**WNBQ, Chicago**

The search for economical morning TV formats continues. To take advantage of the flow-over from the parent web's "Today" eye-opener, the Chi NBC station has launched this daily music-chatter session. While certainly not a rouser, it's easy to take and won't scare off the "Today" fans.

Strip has Hugh Downs and singer Marilyn Lovell as co-hosts. Downs, with his relaxed, natural style, is a highly capable hand at this sort of informal goings-on and Miss Lovell adds some distaff pertness. Her warbling takes a little getting used to, off the samples revealed on show watched (9).

Besides the tune segments with the Art Van Damme Quintet coming through with neat instrumental specialties and the guest interview, there's a heretofore unexploited device. That's a daily roundup of the upcoming neighborhood club meetings and other events. It's a good gadget to build up good will with the femme coffee klatch set.

Show's furnishings are kept to a minimum but, not so much as to give the production a threadbare look. *Dave.*

### PARADE OF STARS

**With Maxine Sullivan**
**Steve Hall Trio, Ernie Tetrault**
**15 Mins.; Tues., 10:30 p.m.**
**BRESLAW FURNITURE CO.**
**WRGB, Schenectady**
*(George R. Nelson)*

First telecast in a series featuring weekly changes of guest singers came through fairly well, with Maxine Sullivan spotlighted. A firming of the accompaniment, quickening of camera shifts and tightening of production would lift the program level.

Miss Sullivan used "The Lady Is a Tramp" and "Loch Lomond" for the big numbers. She sang surely, although the Scotch tune in swing seemed to lose some of the lift and bounce noticeable with orchestral support.

Steve Hall, WGY-WRGB staffer, pianoed and led trio which includes guitarist Bill Bender and bass Abe Rapp. Hall appeared stern and rigid of face, until finale. Threesome should be flexed easier and integrated better. *Jaco.*

### BOB & RAY

**With Bob Elliott, Ray Goulding, Audrey Meadows, Florian ZaBach; Julia Meade, hostess**
**Producer: George Zachary**
**Director: Herb Horton**
**Writer: Jack Roach**
**15 Mins.; Tues., 10:30 p.m.**
**EMBASSY CIGARETS**
**NBC-TV, from N. Y.**
*(Lennen & Newell)*

Whoever lined up the format for this new Bob (Elliott) and Ray (Goulding) show did NBC's zany comedy team dirt. Duo, who have brought to both radio and TV a bright new comedy note by free-wheeling on their own, are almost straightjacketed in this little opus by a format tried and found wanting four or five years ago on TV. Comics distinguished themselves on the preem (7) despite the show, certainly not because of it.

Basically a vaudeo production, the show is set up under the guise of a nitery (the Embassy Club, of course, to spotlight the sponsor's brand name). Julia Meade, a buxom blonde, serves as hostess, introducing the various acts and also pitching the commercials. Guests sit around at tables, applauding the acts on cue. Whole thing had a slightly phony tinge and, while the Bob and Ray sketches were played to the cameras and not specifically to the "nitery" audience, their material nonetheless is something which should not be related to a nitery floor.

Despite their confinement, the comics managed to get in a surprising amount of their biting takeoffs on various things. First skit, in which they introduced their new raccoon coats for football games, was none too bright. They more than redeemed themselves, though, on a scathingly funny satire of Sen. Richard Nixon's now-famous TV fund speech (with Goulding, as a reporter, interviewing Elliott, as a scoutmaster, on his income status). Equally tops was the mimicry of CBS-TV's "Danger" show, complete with the guitar background music and full identification of the rival network's show title. Audrey Meadows lent them capable assistance in both sketches.

Violinist Florian ZaBach is apparently in only for window-dressing. On the preem, he played his customary "Hot Canary" in an overly-produced production number. Besides Miss Meade on the Embassy blurbs, an unidentified cutie dressed as a cigaret girl also tosses in a singing plug, reminiscent of the Goodyear commercial done on that bankroller's shows by Maureen Cannon. *Stal.*

### ONE WOMAN'S EXPERIENCE— ONE MAN'S EXPERIENCE

**With Mildred Clinton, John Griggs**
**Producer-Director: Larry Menkin**
**Writers: Virginia Radcliffe, Chris Riland**
**30 Mins.; Mon.-thru-Fri., 11:30 a.m.**
**Sustaining**
**WABD, DuMont, N. Y.**

WABD has probably reached the ultimate in inexpensive, live programming with this new daytime entry. Comprising two separate 15-minute soap operas, the show utilizes no sets and only a few basic props—and a single actor and a single actress in each of the two segments. Take away the props, black out the pictures and producer-director Larry Menkin would probably have come up with a new invention called radio.

It's an interesting experiment and, with sharper scripting to remove the oldhat soap opera overtones, might come up with a respectably-sized audience. Initial stanza (each story is to run serially for a week) had too much of the maudlin, tear-jerking aspects of radio soapers. Show definitely needs a script hypo.

First 15-minute segment is titled "One Man's Experience" and on the preem week has actor John Griggs essaying a story titled "Two Young Lovers," scripted by Chris Riland. Stanza caught (9) had Griggs recovering from a heart attack he had just suffered at his desk and then recalling to viewers how he had met his wife, their early family life, etc. Obviously it had to be a tour-de-force for the actor and, while Griggs gave a creditable performance in the solo spot, the story wasn't interesting enough to make up for the lack of action.

Same can be said for "One Woman's Experience," which had actress Mildred Clinton in "Two Young Lovers," scripted by Virginia Radcliffe. This one was even more soapy, dealing with a woman whose husband had gone off his rocker, recovered and then started to go mad again when she lost their baby during childbirth. Menkin helped things considerably with his fine camera direction, often even giving the "cast" a chance to change costume, even though each was on camera almost the entire 15 minutes.

Whether the show can lure any sponsors remains to be seen, since that will be dependent on the size of the audience drawn. *Stal.*

### BUICK CIRCUS HOUR

**With Joe E. Brown, Dolores Gray, John Raitt, Ben Blue, others**
**Producer-director: John C. Wilson**
**TV director: Frank Burns**
**Writers: Anita Loos, Jerry Seelen**
**60 Mins.; Tues., 8 p.m.**
**BUICK**
**NBC-TV, from New York**
*(Kudner)*

Taking the every-fourth-week date in the Tuesday-at-8 Milton Berle slot is a lavish production, "Buick Circus Hour," which has promise of providing some top-flight entertainment. The initialer last week (7) showed that there is still lots of work to be done in whipping "Circus" into shape, but it was an exciting stanza that kept the viewer looking to see what would happen next.

Producer-director John C. Wilson's airer is a musical show with a book, latter provided by Anita ("Gentlemen Prefer Blondes") Loos and Jerry Seelen. The rub is that with vaude routines and production numbers, songs by Dolores Gray and John Raitt and comedy interludes with Joe E. Brown, the plot gets lost in the shuffle, with the drama telescoped into skeletonized, sketchy segments. The story also tended to relegate Brown into a featured rather than starring role.

Brown is a clown in a circus owned by Raitt, a cocky fellow who is being pursued by a debutante. Miss Gray is in love with Raitt and quit her job as nitery chanteuse to become the phrenologist for the tent show, with Brown's help and over the deb's objections. By end of the hour, as was to be expected, she had succeeded in getting Raitt to duet with her on "Isn't It a Lovely Day:" Next month, presumably, the course of the courtship will be followed.

On this relatively slight thread was strung some good singing by Raitt and Miss Gray. He did "Come See the Circus" and "Song of the Open Road" and she warbled "Fair Encounter" and "Little Girl Blue," and later, in her cafe spot, "We're Having a Heat Wave" and "How Much Do I Love You?"—all put over nicely. Raitt did well by his items, although projecting a bit too heavily for the video medium and occasionally seeming a little hesitant with his spoken lines. Both are likely to develop into strong video personalities.

Brown opened with a cute sight gag, involving a big dog and a tiny pooch. He had a sock number midway in the layout, as a tramp clown giving a marksmanship exhibition, revealing his mastery of pantomime and his early circus training. Another amusing turn found Brown togged out as a gal's guardian angel, protecting his ward from the amorous advances of a youth egged on by Ben Blue, playing a provocative devil. Sketch wound with angel Brown vamping the Mephistophelian Blue. It pleased, although not realizing its full potentialities. Besides, it seemed a pity that Blue's talents were utilized only in this bit.

Chief flaw, perhaps, was that too many diverse elements were tossed together. The Tokayer Troupe (six men and a gal), which does a surefire teeterboard act (currently at the Palace, N. Y.), have a standout turn culminating in four of the seesaw performers being catapulted into a basket chair held aloft by one of the team. Yet, in terms of a musical drama, spot seemed long—since it was not related to the plot.

Production had the earmarks of a big budget, with excellent costumes by Frank Thompson, sets by Stewart Cheney and deft music direction by Victor Young. TV direction was smoothly handled by Frank Burns. Use of "roustabouts" to change some of the set elements fitted in nicely with the Big Show atmosphere. Latter was built up with a parade of clowns, jugglers, "freaks" and animals (including a couple of elephants). Ballet corps, eight-strong, also showed to good advantage.

Frank Gallop played the ringmaster and also did the integrated commercial (on film) which had a covey of clowns put the Buick through a test, riding it over a succession of logs. Demonstration was effective, although the explanation which followed could have been presented with greater clarity via closeups. *Bril.*

### SCOTT MUSIC HALL

**With Patti Page, Frank Fontaine, Mary Ellen Terry, Peter Conlow, Carl Hoff Orch**
**Producer: Harry Herrmann**
**Director: Buzz Kulick**
**Writers: Bob Weiskopf, Jack Huston, Charles Spaulding**
**30 Mins., Wed., 8:30 p.m.**
**SCOTT TISSUES**
**NBC-TV, from New York**
*(J. Walter Thompson)*

"Scott Music Hall" represents one of the larger tele outlays of the season, with a reported $35,000 weekly tab allotted for the Patti Page-Frank Fontaine stanza. Despite the cost, the show's projectors are attempting to play it safe. These two toppers have to get along on what they bring with them. The show designers expect that Miss Page's tunes and Fontaine's comedy should carry the session, with relief terping by a charming ballerina, Mary Ellen Terry, to fill the lulls.

Actually, it doesn't work out that way. The shallowness of the session is evident at the start when Miss Page, not a particularly gifted femcee, introduces the various turns. On the preem show Miss Page negotiated "Pennies From Heaven" before introducing Frank Fontaine, who did his Red Riding Hood bit. That's a truly funny piece of business. Miss Page gives a very triste countenance on this display. The nature of her sad ballads makes it difficult for anyone, except a top performer, to pull up the key of the show again.

The straight presentation of the first half of the show contrasts greatly with the latter half, where some imagination was used. Last half was essentially a ballet sequence, with a thin thread of plot, that went off charmingly. This segment had some depth and color, along with highly entertaining terps. Sequence started off with Miss Page's "I Went to Your Wedding" which set the theme of that portion. Frank Fontaine's sketch as a reception guest, was far below the level of his other bit on the show. Miss Terry combines looks with talent and has capable partnering by Peter Conlow. Herb Ross' choreography and B. G. Shevalove's staging helped considerably. Show alternates with "Cavalcade of America." *Jose.*

### ROLL UP YOUR SLEEVES

**With Arthur Godfrey, Marguerite Piazza, Ezio Pinza, Sam Levenson, Dinah Shore, Archie Bleyer orch, others**
**Producer: Franklin Heller**
**Director: David Rich**
**30 Mins.; Sun. (12), 3 p.m.**
**CBS and NBC-TV, from N. Y.**

If talent meant anything, "Roll Up Your Sleeves" should have converted sufficient b.o. (blood owners) into b.d. (blood donors) to supply the nation's military and civilian needs for years to come. Columbus Day one-shot via CBS and NBC in tele plus the four radio nets (CBS, NBC, ABC, Mutual) lined up on the entertainment side with the smash contributions of Marguerite Piazza, Ezio Pinza, Dinah Shore and Sam Levenson, to the amiable emceeship of Arthur Godfrey.

It emerged as a superior half-hour session that spliced its surefires with interesting vignettes from the GI-civilian point of view. Program's blood pitch was presented in cooperation with the American Red Cross, the Defense Dept. and the Civil Defense Administration. Godfrey set the mood pronto with a general appeal, twice over lightly. Miss Piazza and Pinza paired in a sock operatic aria after a nurse, assistant director of supervision in several southern states, described the dire need for whole blood and plasma in a Godfrey vis-a-vis.

A charming Englishwoman married to an American officer explained the role of blood during the blitzing of England, and a corporal recently back from Korea gave quiet but vivid response to Godfrey on the circuitous route necessary to get 21 pints of blood delivered to him as he lay in an evacuation hospital.

Levenson played his monology along the lines of medicos and drugs of his Brooklyn youth, for a series of chuckles. Miss Shore was cut in from the Coast for her rich thrushing on "Getting to Know You" and "Auf Wiederseh'n." Latter tune was in the Vic Schoen arrangement with male chorus backing the singer. Franklin Heller's production and David Rich's direction of the stanza were first-rate.

Donating a pint would seem just about the biggest bargain, considering the top talent who came through for this greatest of all current-day causes. *Trau.*

### TALLULAH BANKHEAD SHOW

**(All Star Revue)**
**With Groucho Marx, Ethel Barrymore, Meredith Willson, Ben Grauer, others**
**Producer-director: Dee Engelbach**
**Executive Producer: Sam Fuller**
**TV Director: Hal Keith**
**Writers: Mort Green, George Foster**
**60 Mins., Sat., 8 p.m.**
**PET MILK, KELLOG, DEL MONTE**
**NBC-TV, from New York**
*(Gardner, Burnett, McC-Erickson)*

By any law of averages, a Tallulah Bankhead-Groucho Marx-Ethel Barrymore entertainment parlay would appear to be supercharged with a voltage capable of generating an electric TV excitement comparable with, say, the Jimmy Durante video bow of a couple seasons back.

Yet in spite of all the advance bally and premiere anticipation, the "Tallulah Bankhead Show" on Saturday night's NBC-TV "All Star Revue" came as a disappointing letdown. True, there's no quibbling that Miss Bankhead emerged as a new and interesting TV personality; there were moments when the pacing was proper and the triumvirate had some worthy material to sink their teeth into. At such times the show fulfilled its promise. But these were isolated moments that stood apart from the otherwise erratic tempo and shoddy production that ushered the Tallu into TV.

The TV show was obviously patterned after the ill-fated NBC radio "Big Show" (with Dee Engelbach returning to the producer-director assignments), but the video counterpart missed sadly when it came to utilizing the technical knowledge of the new medium. In addition to being hampered by script material that was weary and kind of shopworn by too frequent use, camera miscues were glaring and the production as a whole fell short for a topflight showcase. The flub in one of the better skits (employing a synchronized recording for some subconscious expressions) was inexcusable.

To maintain the character that the sharp-tongued caustic, devil-may-care Tallu has created should, obviously, have been the aim of the show. But the too-slow pacing and the studied wise-cracking jarred the tempo. As projected on "All Star Revue," an hour was too much. Judicious editing, permitting the elimination of the Tallu intro in a song-and-dance turn, the overworked Pet Milk commercial with Miss Bankhead and Ben Grauer, and a couple of other needless items, could have brought in a slick and fast half-hour show.

Initial skit between Miss Barrymore and Miss Bankhead, with the inevitable sniping, somehow never got moving along. When Groucho joined them things hummed. This was the spot for the "subconscious" trick effect. Whatever laughs it generated got bogged down by the mechanical snafu.

This wa Groucho's first live TV appearance (his "You Bet Your Life" weekly quizzer is filmed) and for the occasion he tried to get back into the "Animal Crackers"-"Cocoanuts" stride of visual comicalities with a "Go West" number. That it lacked zest and spark was perhaps one of the evening's major disappointments.

A "Writer versus Critic" takeoff on "Author Meets the Critics," with its almost day-&-date promotional bally for Miss Bankhead's autobiography, had Meredith Willson as panel emcee; Groucho taking the book over the coals, and Miss Barrymore siding with the author. It had a good quota of laughs. But nothing boff.

Miss Bankhead hit her stride in a solo skit, which found her venturing into the subterranean for her first subway ride, only to find it didn't have a sleeper, drawing room or dining room. Here was the first really Tallu-slanted bit of writing and she translated it into a socko bit. (Her encounter with a Bette Davis posted in the subway was an inspirational gem.) Closing refrain by the cast, of "May the Good Lord Bless and Keep You" was a visual pickup of the "Big Show" weekly finale.

A "Jericho" dance production number, conceived by Ron Fletcher, nitery-musicomedy choreographer, was above par for the TV course. There was some tasteful designing by Richard Day (who has a topdog status on the Coast film lots). Meredith Willson contributed his usual musical finesse. *Rose.*

# Television Chatter

## New York

NBC-TV exec producer **Robert Montgomery** named a member of the board for the Committee for the Public Understanding of Epilepsy . . . Announcer **Rex Marshall**, who does the Best Foods commercials on TV, opening the Food Editors convention at the Waldorf-Astoria this week with talk . . . **Tom Walters** signed by Gene Hennessey Productions to announce "Quick Trick," magic show aired Saturday evenings on WPIX.

**Charles F. Abbott, Jr.**, added to WJZ-TV sales staff . . . **Mickey Aldrich**, formerly with Martin Goodman, has joined **Don Sharpe's** package outfit . . . **George F. Foley** has inked **Frank De Felitta** and **Mann Rubin** to do scripts for his "Tales of Tomorrow" . . . **Alicia Markova** to make her tele dance debut on "Your Show of Shows" Saturday (18) . . . Newscaster **Bob Wilson's** WNBT 11 p.m. Saturday stint, which starts its third year for Savarin coffee . . . **Jim Fleming** of NBC-TV's "Today" boards the Eisenhower train Oct. 22 and Stevenson caravan Oct. 27.

**Irving Gitlin**, producer of CBS-TV's "Everywhere I Go," will be principal speaker at the Publicity Club of N. Y. meet today (Wed.). . . . **Charles Sanford**, musical director of NBC's "Show of Shows," has been cited by AFM Local 411, Bethlehem, Pa., as "the man responsible for the finest music heard on TV today" . . . **Rose Tobias**, formerly with the CBS-TV casting department, has joined the production staff of the web's "Mike and Buff" show . . . Legit actress **Connie Lembcke** is doing the narration for the fashion film spot on **John Cameron Swayze's** "Camel Caravan" nightly on NBC.

**Matthew Boylan**, eastern region manager for ABC-TV station relations, switched to CBS-TV, after spending 18 years in NBC and ABC setups . . . **Eva Gabor** guests on CBS-TV's "Strike It Rich" tonight (Wed.) . . . **Wade Bingham**, Telenews cameramen, back after two years in Japan and Korea . . .

**Paul** ("Mr. I. Magination") **Tripp**, has scripted another Sam Whipple yarn in which he'll also be starred for "Tales of Tomorrow" on ABC-TV Friday (17) . . . **Eliott Lawrence** handling music chores on "**Red Buttons Show**," which preemed on CBS-TV last night (Tues.).

**Hope Miller** shifts to comedy when she plays a sketch with **Jackie Gleason** on latter's CBS-TV show Saturday night.

. . . Dancer **Betty Luster**, formerly teamed with **Jack Stanton**, back to a single act. She guests Sunday night (19) on CBS' "This Is Show Business."

. . . Cpl **Larry Winkler**, former associate director for DuMont, preauditioning GI talent at Fort Monmouth, N. J., for CBS-TV's "USA Canteen," **Jane Froman** starrer which bows in Saturday night (18).

## Hollywood

**Herm Sanders** replaces **Gale Robbins** as emcee of KTTV's "Ladies Always Win," as Miss Robbins takes over "Tell Me a Good One," which debuts on the same channel . . . **Walter O'Keefe** and his biz manager, **Angus Robinson**, to Gotham on a few days business . . . **Jack McElroy** took his KNBH troupe, including **Marilyn Mills, Les Anderson, Eddie Baxter, Vance Colvig** and **Bill Thompson** to Anaheim high for a benefit . . . National Assn. of Broadcasting Engineers counsel **Jim Brown** and **Bob Pennebaker** and **Lloyd Hockin** left for NABET's convention in Montreal, expect to be gone a week . . . "Your Town's Talent" shifts from twice-weekly half-hour spot to a one hour weekly program on KTTV, with Southern California Pharmaceutical Assn. picking up tab . . . "Garden Chats" renewed for 52 weeks on KTTV by Downey Fertilizer . . . Tommy Crosson sponsoring **Bill Anson's** "Have a Heart" show for 26 weeks on KHJ-TV, with Anson emceeing, writing and producing half-hour program bowing tomorrow (Wed.) . . . Calo Dog Food renewed "Calo Pet Exchange" on KTTV for 52 weeks . . . KTLA launched new one-hour western variety show, with **Doye O'Dell** emceeing, **Spade Cooley** guesting . . . Producers **Lynn Rogers** and **Bill Burrud** of "The Open Road" plane to Hawaii this week for 10-day trek to shoot film of Aloha Week, footage to be shown on KTTV in mid-November . . . **Florence Chadwick** returned from junket to N. Y., and will soon start a TV show on KNBH . . . KLAC sales manager **Larry Buskett** has been upped to assistant sales manager of KLAC-TV and AM . . . California Teachers Assn., Southern Section, tees off its sixth educational TV show, "How Does It Work?" on KTTV Oct. 18, with **Arnold Pike** as producer-moderator

## Chicago

**Bill Hamilton** is the town's newest weather man, berthed now as conductor of WENR-TV's nightly "Top O' the Weather" . . . Cole-Finders, Mercury dealer, has dropped **Ulmer Turner's** newscast on WBKB to back a new sidewalk interview show featuring **Victor Perry**. Same time and station . . . Robert Hall Stores, big spot spender, is trying out feature film pulls, taking over WNBQ's Tuesday night "Eleventh Hour Theatre" . . . KFO producer **Beulah Zachary** tossed a big hoopla at the Park Dearborn's Cafe De Paris Monday night (13) honoring the joint birthdays of "Kukla, Fran & Ollie" and the show's creator **Burr Tillstrom** . . . WBKB chief **Bill Kusack** featured speaker at the Chi Television Council luncheon today (Wed.) . . . Sarra's Chi studios have canned a series of filmed blurbs for Best Foods and the Jules Montenier Co. . . . **Jackie Van** and **Bill Snary** in as regular vocalists on WGN-TV's new "Breakfast Party," hosted by **Ernie Simon** . . . Democratic gubernatorial candidate **Sherwood Dixon** has taken over the Sunday night 9:30 half-hour on WNBQ for the next four weeks . . . Square Deal Plumbing & Heating launched a feature film series on WGN-TV Sunday afternoons with **Ed Roberts** doing the spelling . . . The Lucas Co. has picked up **Herbie Mintz's** Monday show on WNBQ . . . Chi Pontiac Dealers have renewed WENR-TV's Monday night beaming of the feature boxing bout at Rainbo Arena for another 26 weeks, effective Nov. 17. Deal was set by the Sidney J. Page package firm.

## San Francisco

**Lew Lengfeld's** "Let's Look At Books," formerly with KRON, now with KGO-TV, jumps to KPIX, Nov. 11, making it first show to play all rings in the local three-ring circus . . . Announcer **Bill Edwards** resigning from KGO-TV to freelance . . . **Ed Sullivan** ad libbed role of New York newsboy on **Lee Giroux's** KPIXture. . . . "Press Club Presents," formerly on KPIX, moves to KGO-TV (17). Under new format panel of local newsmen will quiz the celebrities each week . . . **G'en Haywood**, ventriloquist starts new Saturday half-hourer, "Freshie Fun Time," on KRON, Oct. 19 . . . Upcoming new KPIX local shows: "Story Teller" with **Jerry Walters**; "Pinocchio" with **Kenny Kingston** . . . **Dorris Carr**, whose teevee good looks could build a fire, named Queen of Fire Prevention Week! . . . Sportscaster **Ira Blue** sewed up all TV announcing for Far West Motors—wrestling, boxing and football.

## London

"The Dybbuk" by **S. Ansky** will be produced by **Rudolph Cartier** on Tuesday (21). **Peter Wyngarde, Donald Morley, Mark Dignam, John van Eyssen** and **Winifred Hill** will be in the cast . . . Arrival of stars and personalities will be telecast from the foyer of the Odeon, Leicester Square at the world premiere of "Limelight" tomorrow (Thurs.) . . . **D. A. Clarke-Smith** and **Mary Ellis** are to star in **A. A. Milne's** "Mr. Pim Passes By" next Sunday (19). **Campbell Logan** is producer . . . The Gilmore Puppets will be featured in Children's TV on Sunday (19) . . . New serial play be **Francis Durbridge** "Operation Diplomat," begins on Saturday week (15). **Martyn C. Webster** will produce . . . **Laurie Payne** and **Joan Anderson** will star in **Kenneth Carter's** production of "Hit Parade" on Monday (20) . . . "Music Hall" on Saturday (18) will include **Ann Shelton, Laurie Watson, Hackforth** and **Doyle**, and **Les Trois Reale, Bobbie Kimber** and **Augustus Peabody** will compare . . . "This Is Show Business" on Saturday week (25) will star **Vanessa Lee** and **Dick Bentley.**

*THANKS*

to

GENERAL MILLS, INC.

KNOX REEVES, INC.

DANCER-FITZGERALD-SAMPLE, INC.

COLUMBIA BROADCASTING SYSTEM

and

All Our Own Wonderful People

for Helping to Make

"BRIDE AND GROOM"

Daytime Television's

Top Rated Show*

*The Three Johns*

MASTERSON, REDDY AND NELSON

745 FIFTH AVENUE, NEW YORK CITY

*TRENDEX REPORTS
FOR AUGUST AND
SEPTEMBER, 1952

*New International Star Launched . . .*

EARNS RAVE REVIEWS
WITH EACH APPEARANCE

This versatile performer has no peer on the men's fashion stage. An unusual and distinctive Trench Coat that rates stellar billing among show people of discriminating tastes. Produced in England, by the *House of Aquascutum*, this beautifully tailored coat is a rugged scene stealer. Water-repellent for all-weather comfort, it's good for a long run. Of finest West of England Worsted checks and plaids, also in navy blue and natural gabardine. . . . . . $110

*Currently booked at the . . .*

BRITISH AMERICAN
RAINCOAT COMPANY
200 FIFTH AVENUE at 23rd STREET

# ASCAP
# toasts
# ED SULLIVAN

ASCAP's 3,000 Composers and Authors and 500 Publishers are grateful to you Ed Sullivan for:

- Bringing the ASCAP Story over "Toast Of The Town" into the homes of millions of televiewers on two successive weeks...
- Reminding America of ASCAP's more than 38 years of service to the entertainment industry and the nation...
- Dramatizing ASCAP's struggle to provide a measure of security for composers and authors enabling them to add new works to ASCAP's varied and ever-growing repertoire...
- Delighting young and old with glimpses of a few among the thousands of creators who have made ASCAP music truly "the music of America."

Thanks Ed Sullivan for your fine shows and human understanding. They are deeply appreciated by the Composers, Authors and Publishers of America.

**AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS**
575 MADISON AVENUE, NEW YORK 22, N. Y.

# CBS Sees Over 50% of Shows From H'wood's TV City Within Two Years

Hollywood, Oct. 14.

That CBS' Television City will supply the network with more than half of its tele shows within the next two years is the optimistic outlook taken by Hubbell Robinson, Jr., the chain's teevee veepee, and Harry Ackerman, Coast v.p. It's not just a wild guess, they say, but the trend has that unmistakable look about it.

Looking ahead two years, they see more studios arising to complement the present four and that, they believe will cast the die that will stamp Hollywood as the oft-proclaimed world capital of television. CBS has other production bases in town to accommodate the flow of new programs but at the present only the Earl Carroll Theatre will be abandoned after first of the year.

There is also a clear indication that once the union jurisdictional disputes are ironed out, CBS will be impressing many of their programs on film. Its house shows now on film are let out on sub-contract to avoid controversies with the crafts. Alan Young may be added to the filmed shows but network has the right to telecast the show live.

Ackerman has several new shows in the hopper, and first out will be the televersion of "Millie" starring Elena Verdugo. Others on the planning board are an hour-long mystery series of unique pattern, and two daytime serials. Other futures includes Parke Levy's "December Bride," now on radio, and a tele concept of "My Favorite Husband," which served Lucille Ball as a starring vehicle. Diana Lynn is pencilled for the lead.

Robinson and Ackerman have okayed the format for the 90-minute program officially dedicating Television City Nov. 15.

With Jack Benny as emcee, the show will spotlight all the web's top talent. To date, Lucille Ball and Desi Arnaz, George Burns and Gracie Allen and Marie Wilson ("My Friend Irma") have been set.

Possibility exists that Arthur Godfrey will also take part in the program, which will take the air from 9 to 10:30 p.m. (opposite NBC-TV's "Show of Shows"). Web wants Godfrey to fly to the Coast, but if that isn't possible, may cut back to N. Y. to show him in action.

As detailed by Robinson the show will have a running premise throughout the 90 minutes.

## UN Network

Continued from page 25

the UN beltiline are shipped to Latin American countries, Australia, New Zealand, Persia, Spain, Arabia, Greece, Israel, Korea, Tangier, Norway, France, South Africa, etc.

"UN Today," 15-minute series, is carried cross-the-board by 250 stations, including Mutual, UN's Network for Peace and Dominion Network of Canada, making 12,500 program impressions a week. Cross-the-board "UN On the Record" is carried by both CBS and Trans-Canada Network. "UN Story," transcribed dramatic series, is heard over 550 stations in the U. S. "UN News" is built specifically for WNYC, N. Y., and the National Assn. of Educational Broadcasters Network.

New fall schedule officially preemed yesterday (Tues.) with the opening of the United Nations General Assembly at the new UN quarters in N. Y. The radio-TV facilities are high on the "must" attractions in the building.

**Philadelphia** — Maxwell House, through Benton & Bowles, just purchased a saturation advertising campaign in Philly using 158 spots among four network stations and several indies, with WIP snagging more than a third of the total business placed in the local market.

# Inside Stuff—Radio

Louis Berg, film and tele editor of This Week mag, sharply criticizes Merle Miller's book, "The Judges and the Judged," in the October issue of Commentary. Berg said that Miller's report on "blacklisting" in radio and television "opposed guilt by association with innocence by association, refusing to admit evidence pointing to guilt as 'Red Channels' refuses to admit evidence pointing to innocence. Neither tells the whole story; Mr. Miller's book is no more a fair report on the blacklist in radio and TV than 'Red Channels' is a proper report on Communist influence in the industry."

Berg relates that "Judges" has been under attack within the board of the American Civil Liberties Union. Miller is a board member and wrote the study for the ACLU. Commentary article said that the fight against Communists has been conducted by "people too far to the right, by unscrupulous demagogues," and added, "we of the liberal faith have surrendered to them the fight against Communists."

Recommendation by Berg is that a "fair-minded board of inquiry, such as has been proposed by management and trade union officials alike, would first of all serve the function of getting the truly innocent and innocuous off the hook." He adds, "We will at least know whom we are defending and why. We will know who is being punished and why."

Commentary is a monthly sponsored by the American Jewish Committee.

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In a unique new system of program promotion, WNBC and WNBT, key stations of the NBC radio and TV nets in N. Y., will launch a special newspaper for ad agency execs next week, designed to keep agency men abreast of the latest news events while they are at their offices. Titled the "Mid-Day Edition," the one-page handout will be delivered to a select group of agency toppers daily by uniformed NBC page boys.

Newssheet will spotlight the latest headlines direct from the NBC newsroom in N. Y. Final item on the sheet will be a capsule promotion pitch for the two stations, including a time availability, a new show starting, a line on one of the station's name personalities, etc.

---

Jeff Chandler can claim the record for long distance commuting for radio work. He'll pile up a total of 7,500 miles over a three-week period to appear on CBS' "Our Miss Brooks" opposite Eve Arden. Actor is locationing at Pendleton, Ore., on the film "Sioux Uprising." Deal was worked out between CBS and Universal-International to fly him back to Hollywood every Sunday for the broadcast and get him back to Oregon in time to continue his film work on Monday morning.

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WQXR, N. Y., will conduct the first experiment in the east of "binaural sound reproduction," the ear counterpart of stereoptical pictures.

A three-dimensional sound effect is produced by picking up one side of an orch with a mike feeding WQXR-AM and the other side with a mike feeding WQXR-FM. When a listener places his FM set on one side of the room and his AM set on the other, the music sounds full and deep as though the orch was ranged around the listener. Demonstrations will be aired at 9:05 p.m. on Oct. 29 and 30, with cooperation of the Audio Engineering Society, the Audio Fair and Magnecord tape recorders.

---

Mutual has launched a novel "get out the vote" campaign. Homeowners are being urged to turn on their porchlights for one hour—between 8 and 9 p.m.—on Nov. 3, day before Election Day to remind citizens to vote.

Drive is being conducted by five newscasters, H. R. Baukhage, Cecil Brown, Holland Engle, Sam Hayes and Frank Singiser.

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Increasing rate of production for radio and TV home sets is not interfering with the industry's defense output, National Production Authority was assured last week by the Radio and Television Manufacturers Industry Advisory Committee.

Since Korea the output of military electronic goods has been upped 1,000%. However, all of this is taking less than 10% of the manufacturers' capacity. However, manufacturers are now encountering some shortages in their civilian production. There have been spot shortages of 21-inch picture tubes and of certain other tubes and components.

NPA warned the manufacturers of possible cutbacks in copper and aluminum.

---

News Service of the National Catholic Welfare Conference is inaugurating a weekly newsscript for use on radio and television stations. This will be a professionally prepared script for a 15-minute show, with breaks for local news items and announcements. Material will be a roundup of top Catholic news gathered world wide by the News Service. Service, established 30 years ago by Catholic Bishops in the U. S., collects and disseminates news for Catholic press and other publications in 50 countries.

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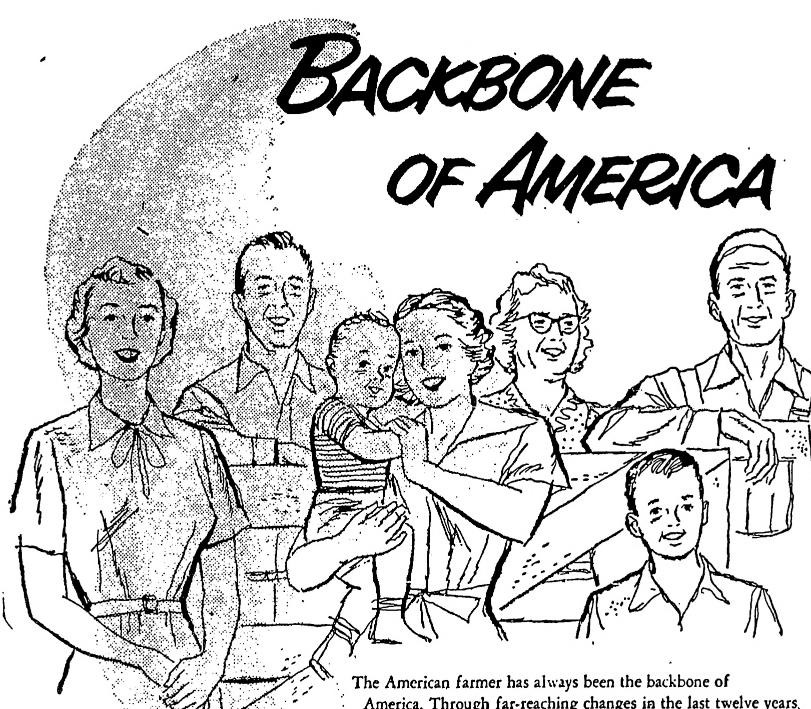
World Broadcasting System is giving its subscribers a Yuletide gift of "Christmas Lane," a half-hour open-end drama.

"Lane" stars Pat O'Brien as policeman in a crowded tenement district, with an anti-delinquency slant. It was produced on the Coast by Herbert Gordon, World production v.p., and directed by Henry Hayward with music conducted by David Rose. It's part of a 12-feature Yule package WBS is preparing.



The American farmer has always been the backbone of America. Through far-reaching changes in the last twelve years, the farmer has become one of America's most important consumers as well. Here are some of the factors that have made him "Your Best Customer:"

In 1940 income from farming was less than $11 billion; in 1951 it was $37.5 billion.

In 1950 the farmer's purchases of consumer merchandise were 2½ times what they were in 1940.

In 1940 total farm assets were $54 billion. By 1951 they were $153 billion. In this same period, mortgages, in relation to assets, were reduced 67%.

In 1940 the spendable cash held by farm families was $4 billion; in 1951 it was nearly $20 billion—$3,178 per family—many times the liquid assets of the average city dweller.

These are just a few of the statistics that illustrate how important it is to reach the rural market—your best customer. In WLW-Land, WLW radio reaches more of them more often for less than any other medium. Ask to see the WLW story of "Your Best Customer".

WLW 1922 · 1952 30th year

WLW The Nation's Station

### Cincy's Personnel Shifts

Cincinnati, Oct. 14.

Personnel traffic is stepping up at local radio and TV stations.

Latest departures from the Crosley staff are Lee Jones, femme personality on "Midwestern Hayride," who became dissatisfied with her programming, and Larry Vincent, pianist-singer, and Ken Lynn, announcer. Vincent spots are being filled by Al Morgan, a recent joiner.

Fred Thomas, veteran newsman, who was with WCKY and WLW some years back, has returned to Cincy as publicity director of WKRC-TV.

WLW has moved up Robert Yeager from producer to assistant program director, replacing Chet Herman, who switched to control operation.

Betty Matthews has been appointed a producer on WLW-T.

**Little Rock** — Arkansas' state capital was faced with a TV hassle here when the Little Rock Television Co. filed official articles with Secretary of State for a commercial VHF application. Company has applied for Channel 11, which is also the same channel filed by the Arkansas Broadcaster Co., owners of Little Rock's AM station KLRA, CBS outlet here.

## FCC Appoints Gaguine

Washington, Oct. 14.

Benito Gaguine, veteran Government attorney, has been appointed a hearing examiner by the FCC.

Gaguine, native of France, joined the Federal Alcohol Administration as a trial attorney in 1935.

Eileen BARTON
AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
Guesting October 16
"CHANCE OF A LIFETIME"
ABC-TV
CORAL RECORDS Dir.: MCA

# Golf & Headaches On NARTB Agenda

Second District meeting of the National Assn. of Radio-Television Broadcasters will be held tomorrow (Thurs.) and Friday at the Westchester Country Club, Rye, N. Y., with a two-day agenda of meaty radio and TV problems. Paul Morency, of WTIC, Hartford, chairman of the All Industry Affiliates Committee, will preside at the radio sessions, with Robert D. Swezey of WDSU-TV, New Orleans, member of the Television Board of the NARTB, chairman of the video session.

AM panel discussion will feature Raymond Spector, the agency head; E. W. Ebel, director of advertising for General Foods (which has just plunked down $2,000,000 for the Bob Hope daytime-nighttime radio show); Kevin Sweeney, BAB veepee; Hans Zeisal of Tea Bureau, Inc., Hugh M. Beville, NBC research chief; and Horace Schwerin.

The TV delegates will hear Ray Guy, of NBC (who put the first UHF station on the air in Bridgeport); Irving Rosenhaus, of WATV, Newark, who will discuss "Non-Network Operation"; Bill Fay, of WHAM-TV, Rochester, who will talk on "Single Station Markets"; Paul Adanti, of WHEN, Syracuse, discussing "Multiple Station Markets," and Nat Fowler, film director of WJZ-TV, N. Y., who will kick around the intricacies of pix buying for TV.

Golf tourney is on the "relaxation" schedule.

# WFIL (& TV) Into Fancy New West Philly Center In Shift From Midtown

Philadelphia, Oct. 14.

WFIL and WFIL-TV have left the midtown section to take over a new and self-contained plant in West Philadelphia. For the first time all divisions of the WFIL operation—radio, television, film and newsreel—are housed under one roof.

The Inquirer stations have shifted radio operation and managerial offices from the Widener Bldg., in the central city to a greatly expanded radio and TV center on the site of its previous television station. WFIL is the second of the town's three video outlets to move all activities from the midtown. The WCAU stations moved to the suburbs last Spring.

Combined studio and office space occupies 33,000 square feet, and the new construction is highlighted by such features as studios easily converted into radio or television use, simplified control room operation and enlarged newsreel and film facilities.

Four studios with individual control rooms, property and carpentry shops, and AM and TV master controls occupy the ground floor. Distinguishing feature of the studio layout is the fact that all are interconnected and can be served through one point of entry, a factor which permits flexibility in use of studios for programs requiring maximum space. Fully equipped kitchen sets have been installed in three studios, complete with water, gas and electric.

### 'Space Cadet' Back

"Tom Corbett, Space Cadet" returns to radio this month via a Saturday morning spot on the NBC network. Show, which has been absent from the air since Kellogg's bowed off as sponsor, will take over the Saturday 9:30 to 10 slot, replacing the Kathi Norris show.

NBC has not yet tagged a sponsor for the program.

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt. William Morris Agency

# EXITING OF STREIBERT NO INDUSTRY SURPRISE

With Tom O'Neil, Jr., prez and board chairman of Mutual, trimming the sales of WOR and WOR-TV, N. Y., the resignation of Theodore C. Streibert as prexy of the two outlets and veepee of General Teleradio, owner of the WOR stations, was "in the cards." Streibert, who has been with WOR almost 20 years and was one of the founders of Mutual, will remain on the MBS board. Effective date of Streibert's resignation hasn't been set.

Streibert's bowout follows the exit of R. C. Maddux, WOR sales veepee; J. R. Poppele, engineering veepee; Dave Driscoll, news-special events topper; and other department heads, as MBS and WOR operations were integrated.

Before joining WOR, Streibert was assistant dean of Harvard Business School and held exec posts with FBO (later RKO) Pictures, Cinema Credits Corp. and Pathe Exchange. After the O'Neil takeover of WOR this spring, Streibert was named prez of General Telecasting, which was to form basis of a tele web.

### Antell Buys 'Millionaire'

Charles Antell has bought "Live Like a Millionaire" on ABC-TV, starting Saturday (18) in the 7:30-8 p.m. slot.

## WTIC Spans the Years

Hartford, Oct. 14.

A three-part broadcast of the voices of U. S. presidential candidates dating back to 1888, was presented over the weekend by WTIC. It's believed to be the first time in radio history that so many voices of presidential timber has been aired.

Programs were prepared by the station as part of its "Let's Get Out the Vote" drive. Programs consisted of brief vignettes describing the highlights of the political conventions and elections of the last 60 years, beginning with Benjamin Harrison's nomination and election. In addition to the actual voices of the candidates, campaign songs and other popular tunes identified with each election year were aired. The broadcasts were built around a collection of speeches by presidential candidates which WTIC has been assembling for many years, including the famous "Cross of Gold" and "Normalcy" speeches by William Jennings Bryan and Warren G. Harding.

**Memphis** — Tom Ragland has been upped to local sales director of WHBQ, Memphis' Mutual outlet here. He was promoted to his present post from the sales staff by commercial manager Bill Grumbles.

# $5,000,000 Educ'l TV System To Blanket Minn. on Univ. Agenda

Minneapolis, Oct. 14.

Dr. J. L. Morrill, University of Minnesota president, has outlined to the institution's regents a vast $5,000,000 educational television system to blanket the state and provide TV to an estimated 1,500,000 Minnesotans who don't see it now, at an annual operating cost of $544,590.

A statewide meeting of educators, civic leaders and interested citizens will be called by the university president next month to discuss the plan. At the meeting it's planned to appoint a committee to present the plan to the next legislature, which must provide the funds.

Drafted with a Washington engineering firm's help, the plan contemplates a key station and studios in the Twin Cities and nine satellite stations throughout the state.

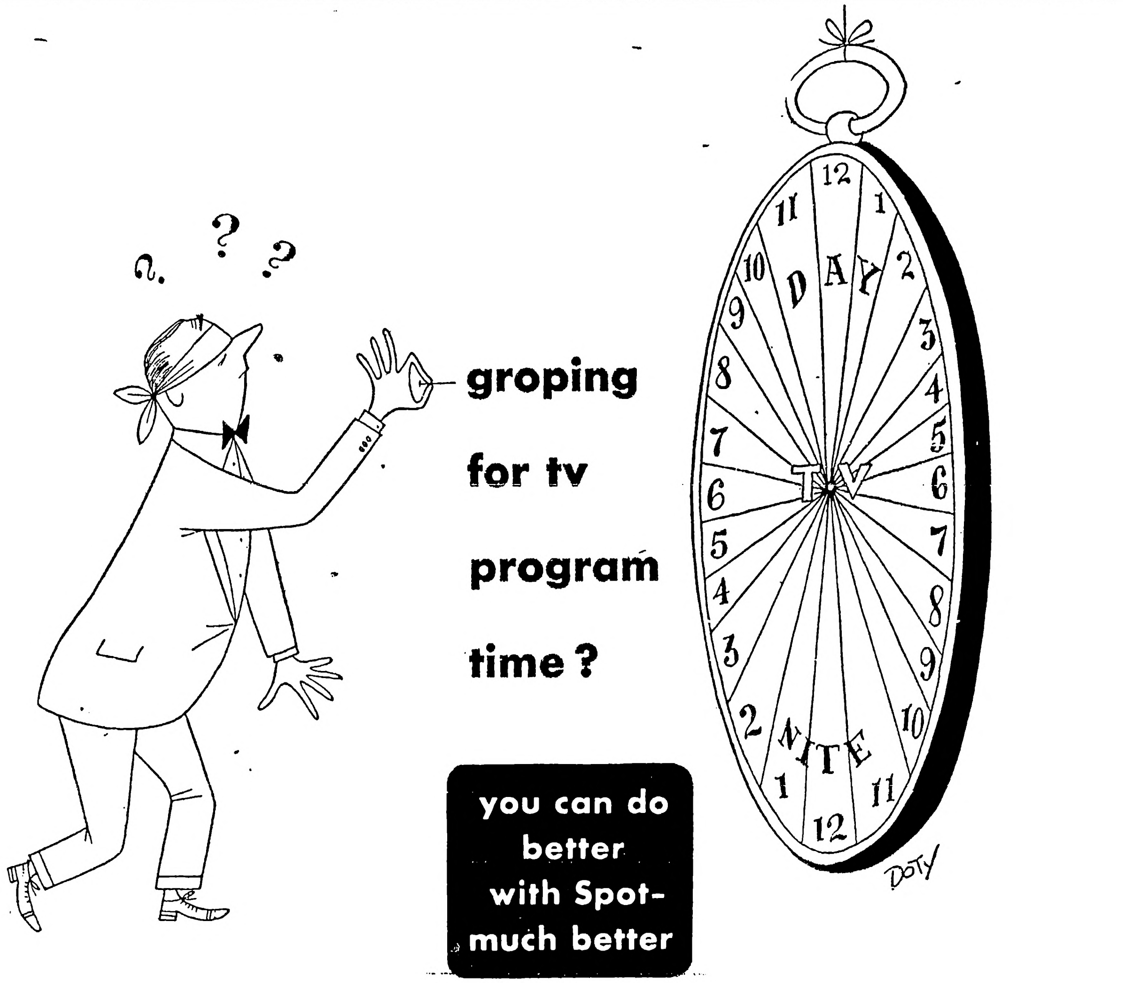
Representatives of several educational organizations already have agreed that the University of Minnesota should be the system's licensee, Morrill announced. The university has been summoned by school superintendents, other colleges and civic groups to give the project leadership, he said.

"But this is a state question," Morrill told the regents. "It is not a university question. The question is whether Minnesota people want educational television. It would be a tragedy of educational statesmanship not to lay the plan before the legislature."

Any appropriation for educational television should be in a separate legislative bill, with no connection whatsoever with the regents' university request to the legislature, Morrill asserted.

Applications for very high frequency channels 2 and 8, which have been set aside in Minnesota for educational TV, must be made to the FCC before next June, Morrill pointed out. They should not be claimed unless funds for the project are expected from this legislature, he said.

Under the proposed plan, as explained by Morrill, the key station in the Twin Cities could be built for $1,150,757, including a new building for studio facilities, as a starter, and the satellite stations could come later. Operating costs for the key station are set at $252,340 a year, according to the university president.

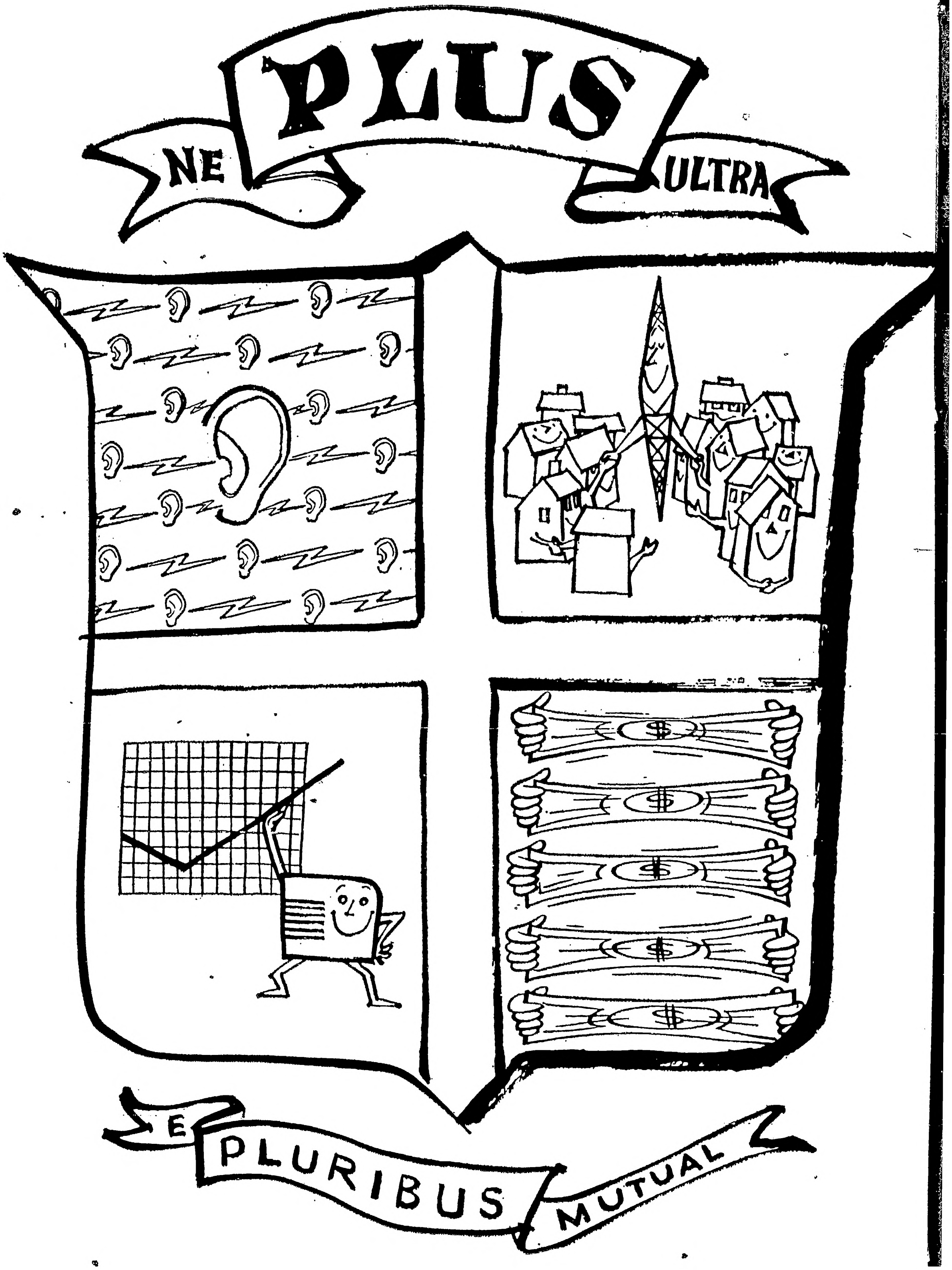


There's no groping when you buy national TV coverage on a Spot basis: Full choice of markets and time offerings . . . no minimum group requirements . . . wholehearted station cooperation . . . better picture quality than kinescopes . . . savings in time charges—enough to cover film prints, their distribution and other costs.

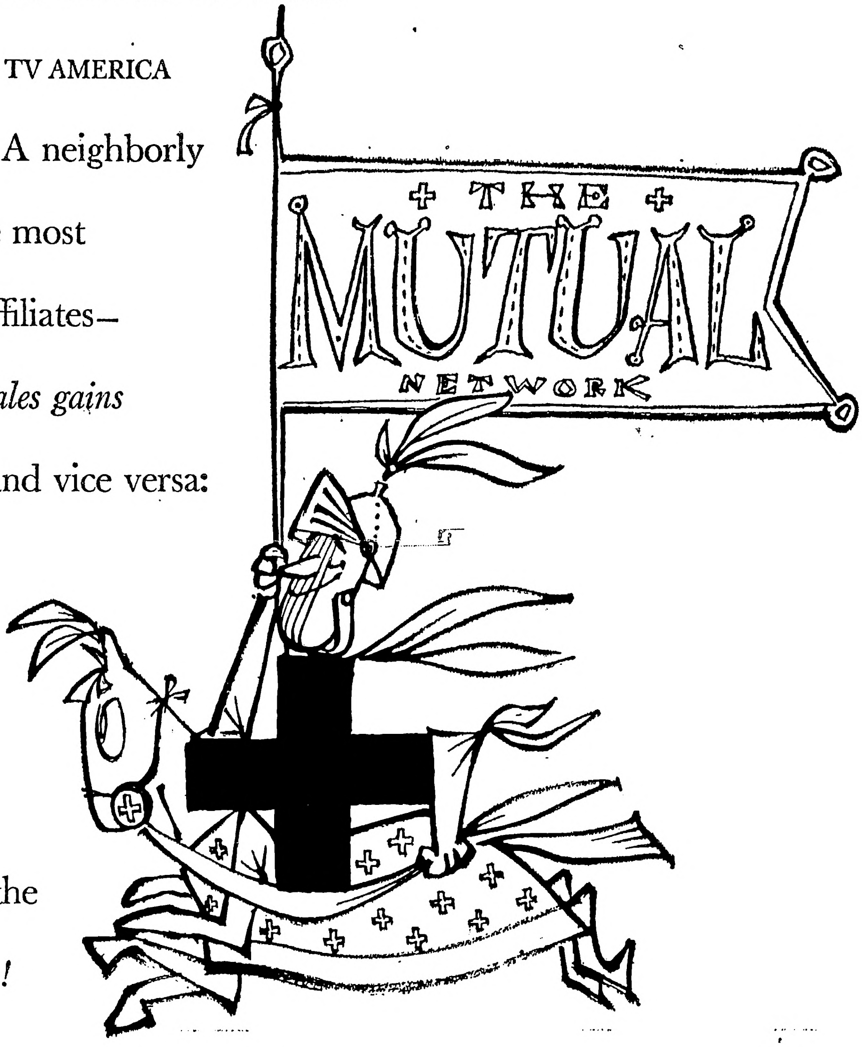
*Get the full details from your Katz representative.*

THE KATZ AGENCY, INC • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT


NE
PLUS
ULTRA
E
PLURIBUS
MUTUAL

*Ears* and *towers, sales* and *dollars*—these make modern heraldry for The Plus Network. + *Ears* to mark the 17 million radio homes in NON-TV AMERICA (dominated 2-1 by MBS) and the 73 million family-hours-a-day of radio listening in TV AMERICA (where MBS alone is gaining listeners). + A neighborly *radio tower* to set the MBS pattern of the most stations nearest the most people (560 affiliates—nearly double any other network's). + *Sales gains* to show what MBS is doing for clients (and vice versa: billings up 13% here, 1st 9 months over '51). + *Stretched dollars* to represent MBS economy (lowest costs in all broadcast advertising).



+ + + + These four forces, put together the *Plus* way, can herald new profits for *you!*

*Mutual Broadcasting System • 1440 Broadway • New York 18 • LOngacre 4-8000*

# 5-Min. Radio Strips to Ease Pinch Of TV Expenditures Seen Paying Off

Format of using radio in five-minute strips to complement TV expenditures is paying off for clients of Calkins & Holden, Carlock, McClinton & Smith.

Harold L. (Hay) McClinton, prez of the agency, told VARIETY last week that the five-minute pattern clicks because it's "in between national network and spot broadcasting." Until a couple of years ago, webs frowned on capsule shows because they figured they'd be stuck with the remaining 10 or 25 minutes. Today, however, the picture is different.

C&HCM&S recommended that Prudential Life, which backed Jack Berch in a quarter-hour stanza, trim it down to five minutes at 12:10 p.m. on ABC; and that Stokely-Van Camp's John Conte, who had been on three quarter-hours weekly on NBC-TV, get an 8:55 a.m. berth on ABC radio. Other Stokely coin went into a 15-minute participation in CBS-TV's Garry Moore show.

Using a five-minuter instead of a quarter-hour, in the case of Prudential, cut the AM expenditure by 50%, thus allowing Prudential to put more coin in "Your Show of Shows" on NBC-TV (where it is backing a half-hour segment on 16 dates). The five-minute format permits more commercial time, proportionately, than the 15-minute format. Cost-per-thousand is cut appreciably. Furthermore, the frequency of the message is increased.

Although a sponsor may lose some identification by buying a participating program such as Garry Moore or "Show of Shows," rather than backing his own stanza, McClinton feels that he is "buying circulation just like you buy a page in Life or the N. Y. Times." A key problem in building a series specifically for a spender is station clearances. "Even if we came up with another 'I Love Lucy,' we'd have trouble getting outlets," the agency topper said. "But with an established show the circulation is there."

Neil Hathaway, account exec, added that Prudential plugs should attract notice in the "Show of Shows" layout because it is the only firm of its type on the series. First three commercials were live, but remainder will be on film. Pix were pre-tested by Horace M. Schwerin.

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Minneapolis—WCCO-TV for a second year is offering a Friday morning St. Paul public schools show as a public service. It's designed to give television viewers a weekly look at the huge variety of activities that make up a youngster's education.

# Teleprompter Sets RCA Subsid Deal For Public Speaking

Teleprompter Corp., manufacturers of the cueing device widely used in TV shows, set a deal with the RCA Service Co. this week under which the prompter will be made available to public speakers throughout the country. Under terms of the pact, which can gross Teleprompter up to $1.000.000 in rental billings for the first year, the RCA subsidiary will serve as a rental and servicing agency for the prompting equipment, which is expected to be used at conventions, industrial sales meetings, merchandising presentations and other such gatherings.

RCA Service organization presently has a group of trained engineers operating out of key cities across the country, who service theatre equipment and other RCA products. Working with Teleprompter, they'll provide as many of the prompting units as are required by each speaker so that he can move about the podium, referring to charts and other displays without losing sight of his text. When more than one of the units is used, they are electronically synchronized to operate in unison at whatever speed the speaker desires.

Deal was set by E. C. Cahill, prez of RCA Service, and Irving B. Cahn, Teleprompter exec veepee. E. C. Buurma, assistant to Cahill, will serve as general sales chief for the Teleprompter service.

WGN 50,000 Watts A Clear Channel Station

NOW OFFERS MORE FOR LESS

ONE RATE from 7:00 A.M. to 10:30 P.M.

EFFECTIVE NOVEMBER 1, 1952

NOW, more than ever before, WGN is the greatest buy in the Middle West:

| | Radio Homes In WGN's Coverage Area* | Homes Available Per Dollar** |
|---|---|---|
| Six Years Ago | 3,761,000 | 4,178 |
| One Month Ago | 5,079,000 | 5,643 |
| NOVEMBER 1 | 5,079,000 | 11,287 |

This means, as of November 1, you can reach 7,109 more homes per dollar than you could six years ago, and 5,644 more homes than a month ago . . . WGN, the BEST advertising buy in the Middle West.

*Nielsen Radio Index **Based on Class A, 1 time, hour rate

A Clear Channel Station . . .
Serving the Middle West
MBS

WGN

Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee
Eastern Sales Office: 220 E. 42nd Street, New York 17, N. Y. for New York City, Philadelphia and Boston
Geo. P. Hollingbery Co.
Advertising Solicitors for All Other Cities
Los Angeles—411 W. 5th Street • New York—500 5th Avenue • Atlanta—223 Peachtree Street
Chicago—307 N. Michigan Avenue • San Francisco—625 Market Street

## Radio Reviews

Continued from page 24

proceedings as the Minnesota and other Big Ten Conference games of the day before are reviewed, the ensuing contests discussed and an all-Conference team named for the week, based on the Saturday individual performances. At the organ, Willie Peterson interrupts the gabbing occasionally with a college song selection. *Rees.*

---

**JAZZ AT THE PHILHARMONIC**
**With Norm Bobrow**
**40 Mins.; 11:20 p.m., Mon.-thru-Sat.**
**MERCURY RECORDS**
**KOMO, Seattle**

This newest of late-night record programs in Seattle features more talk than most such current programs, but it is good talk, clever and informative.

Norm Bobrow, quondam jazz concert impresario, knows his bands, leaders and sidemen and weaves information and anecdote into a narrative pattern that showcases the records played.

In addition, use of Mercury Records exclusively calls attention to many bands and tunes that are not featured in the usual hit parade and request-type programs.

On night caught Bobrow featured two versions of "Carioca," by Tico O'Farrell orch and Buddy De Franco Trio; two renditions of "Just One of Those Things—Oscar Peterson and Trio, and Buddy De Franco Trio; along with "Deed I Do" by Lester Young and "Spring Is" and "Somewhere, Someday" by Ralph Burns.

It's a smart show and should build a good audience on the powerful NBC outlet here. *Reed.*

## Transcription Review

**VOICE OF ISRAEL**
**With Bill Meyers, narrator**
**Director-writer: Mendel Kohansky**
**15 Mins.**

The National Committee for Labor Israel has put together a transcribed series of 13 quarter-hour stanzas which it currently is peddling around the country. Through narration and on-the-spot tapings, the series presents a vivid account of Israel's people and the problems confronting them in the development of the new country. It will, however, attract only those who have an emotional or educational interest in Israel. It's rewarding listening for this group.

Although series is limited to the living drama of only one country its scope is broad, encompassing peoples from all over the world who have come to build the new country. The melting pot quality of the country is expertly projected in the series' initial stanza tagged "Jerusalem." Tapings of Israelites who had come from such far apart countries as Persia and Yugoslavia spotlighted the varied nationalities involved in the building of this new country. The tapings of the sounds of the city were interspersed throughout and added dramatic intensity to the session.

Mendel Kohansky's direction keeps narration (which he penned) and tapings well intergrated. Bill Meyers handles the narration expertly. *Gros.*

## No Discrimination

Continued from page 22

television and radio time for their ticket. "Now," says one Republican, "they are griping about what we might do with the time they left over."

In his wire to George W. Ball, executive director of the National Volunteers for Stevenson, Chairman Walker said:

"The Commission has no specific information on the existence of the plan to which you refer . . . In the absence of such information, including the names of any stations which may be involved, and what steps, if any, have been taken on behalf of your candidate to secure a share of such time as may become available, we can make no determination as to whether any violation of Sec. 315 of the Communications Act will occur.

"That section generally requires that a broadcast licensee afford equal opportunities to legally qualified candidates. We will consider any specific information you are able to supply with respect to Communications Act requirements, but suggest that Corrupt Practices Act matters would more appropriately be pursued with the Department of Justice."

# UN Camera Fuss Hits NBC Vidcast

United Nations and NABET remained locked in a stalemate yesterday (Tues.) over NBC-TV's projected coverage of the UN General Assembly sessions in N. Y. If no settlement of the dispute is reached it's believed probable that NBC will be unable during the current UN sessions to televise the proceedings.

Deadlock arose when NABET, which has a contract with NBC, insisted that the network install a camera of its own in the UN building, to join the three UN cameras, which are operated by members of IBEW, a rival union. UN, however, told the NABET committee and NBC that there is no room for a fourth camera. NABET at that point refused to permit the telecast of the opening day's session yesterday and NBC, caught between the two unions in what is actually a jurisdictional strife, is now trying to work out a compromise.

Afternoon sessions of the UN are being covered by CBS-TV. Since that web has a contract with IBEW, no such problem arose. NABET-IBEW battle did, however, cancel the scheduled "United or Not" show on ABC-TV Monday night (13), which spotlighted UN Secretary General Trygve Lie being interviewed by a panel of UN correspondents. Show was kinescoped off the IBEW-UN cameras for a delayed broadcast, but NABET, which also has a contract with ABC, refused to allow the show to take the air.

# Too Much Comm'l Copy Masquerades as News, Broadcasters Warned

Ashland, Ky., Oct. 14.

Radio stations are losing "millions of dollars annually" by broadcasting publicity handouts from firms and trade associations which don't buy radio time, John F. Hardesty, director of local promotion for Broadcast Advertising Bureau told the Kentucky Broadcasters Assn. yesterday (Mon.). He said commercial copy is "masquerading" as news.

Hardesty said only cure is for station management to "personally police all incoming items of questionable news value for air use" and called for the wholehearted co-operation of staffers on news, sports, farm, women's and disk jockey shows. He cited examples of "free time grabs" by a chemical corporation, a petroleum association, a gasoline manufacturer, a cable corporation, a meat industry group, various fruit associations, many railroads and "a plethora of public utilities which buy newspaper space to promote the same products or services featured in publicity handouts to radio stations.

BAB exec said the "most deadly weapons of the free-time boys" are transcribed announcements and five-minute interviews. He also suggested that station managers check over organization in which they are members to make certain "your membership dues aren't helping to fatten up some newspapers' ad revenue kitty when that organization undertakes an advertising campaign of its own."

SPONSORS
LIKE
The American Oil Co.
LIKE
THEIR AMOCO
"Fife and Drum" Announcements"
with
MUSIC BY
CURTIS BIEVER
Complete Production Service Available
WA 9-2083

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

# Merrill Sworn As FCC Commissioner

Washington, Oct. 14.

Eugene F. Merrill, new FCC commissioner, took the oath of office this afternoon (14). He was appointed last week by President Truman to fill the unexpired portion of the term of Robert F. Jones, who resigned to go into law practice here.

Merrill, a Utah Democrat, was director of the Materials Branch, Office of Program and Requirements of Defense Production Administration when President Truman announced his appointment while campaigning in Utah. Since Jones had been a Republican, the makeup of the commission is now four Democrats, two Republicans and one Independent.

Merrill continues until Congress reconvenes next January. Then, the next president may send his nomination to the Senate for confirmation or nominate someone else for Senate consideration.

# Dewey Appoints Hanna To Educ'l TV Commission; N.Y. State Study Mapped

Albany, Oct. 14.

Michael R. Hanna, general manager of WHCU, Ithaca, is one of seven public members appointed by Gov. Thomas E. Dewey to a temporary state commission authorized by the Legislature last spring to study the feasibility of a noncommercial television network for educational purposes. Bernard Duffy, of Rye, is another of the public members. Douglas M. Moffat, New York City attorney, was named chairman of the Commission, which will submit a report to the Legislature by Feb. 15, 1953.

Young B. Smith, dean of the Columbia U. Law School, is vice-chairman. Other public members are Prof. Paul J. Lazarsfeld, Columbia; Clarence U. Carruth, Jr., Scarsdale; Mrs. James W. Kideney, Buffalo.

Additional members, under the authorizing resolution, are the lieutenant governor, Senate minority leader, Speaker and minority leader of the Assembly, a member of the Board of Regents, a member of the board of trustees of the state university, the director of the budget and commissioner of commerce.

The Commissioner will work with an appropriation of $25,000.

Board of Regents, who proposed an 11-station web covering 94% of the state's population has been authorized by the FCC to build TV outlets in Binghamton, New York, Albany, Buffalo and Rochester. Before it can proceed, the Legislature must appropriate the necessary construction money — estimated at $3,400,000. The Commission will guide the lawmakers in their decision on this matter.

# N.Y. Coke Dealers In TV Program Shuffle

In a reshuffling of its TV programming expenditures, the Local Coca-Cola Dealers Assn. of N. Y. has checked off both the "Rootie Kazootie" show on NBC's WNBT and Sheriff Bob Dixon's "Double C Canteen" on DuMont's WABD. In place of these, the Coke dealers have bought a new package, titled "Sense and Nonsense," which moves into the 6 to 6:15 p.m. strip on WNBT, vice "Kazootie."

"Sense" takes over Nov. 24. "Canteen" is also a cross-the-board production, airing in the 6:30 to 7 p.m. strip on WABD. Agency for the Coke dealers is William Esty.

St. Louis—The second plea of WTMV, East St. Louis, for a change in its wavelength and increase in power was nixed last week when FCC refused, temporarily, the application. The station, the only one in the town, asked to change from 1490 to 1260 kc. and an increase in power from 250 watts to 1 kw.

TAPE RECORDERS
Tapes, Accessories
Nationally Advertised Brands
Unusual Values
DRESSNER
624-V, East 20th Street
New York 9, New York

# ABC 'Voice'

Continued from page 25

reason is working more closely with them to establish a uniform pattern of patter for the network's stable.

Skein exec says ABC has a solid nucleus in Milton Cross, George Ansbro, Gordon Fraser and Don Gardner, among others. He feels the return to the more cultured kind of diction and a mature, responsible approach will be welcomed by the announcing fraternity.

Godfrey, who led the revolt against the stilted Oxford-type spieler, has frequently stated that listeners feel such formality is cold and condescending. Diaz answers, "There's only one Godfrey. Fifteen men all trying to be individuals merely produce a pot-pourri of patter."

# Falstaff's Mutual Show

Falstaff beer has bought "Hank Thompson and his Brazos Valley Boys" on Mutual for 10:15-10:30 p.m., Tuesday, Thursday and Friday. Program, featuring western music, will kick off Nov. 6. Network will be limited to areas in which Falstaff has distribution.

Agency is Dancer-Fitzgerald-Sample.

# UAW's Election Series

United Automobile Workers (CIO) has bought two series as pre-election stumping to get across "labor's views." Three half-hours will be aired on successive Sundays at 5:30 p.m., starting Sunday (19), via CBS-TV in the east and midwest and via ABC-TV on the Coast. Initialer will feature UAW prexy Walter Reuther being interviewed by a group of selected reporters.

Radio buy consists of two half-hours on Thursdays, Oct. 23 and 30, at 8:30 p.m. over CBS Radio. Program is tagged "Labor's Views on Key Issues."

# Crum's 'Inside Israel' Set for WABD Preem

"Inside Israel," weekly tele series of news and features on Israel, will be launched by Bartley Crum, author-attorney, on WABD, N. Y., Sunday, Oct. 19, at 1:30 p.m.

Airer is a tele version of show heard on WMCA, N. Y. It will be sponsored by the four scrip certificate companies approved by the Israel government. It will be produced by Sam Elfert, AM-TV director of the Israel Office of Information. Just returned from a three-month stay in Israel, where he set the filming deals, Elfert has developed a network of 70 stations in U. S. and Canada for the weekly transcribed show, "Vistas of Israel."

# WCCO's Banquet for 600 Biggies, Party for Hoi Polloi as Election Stunt

Minneapolis, Oct. 14.

As a unique feature of what it aims to be the most comprehensive election coverage in Northwest's political history, radio and TV WCCO (CBS) will stage an election banquet for 600 community leaders and an election party for the entire citizenry in the Hotel Nicollet grand ballroom on election night.

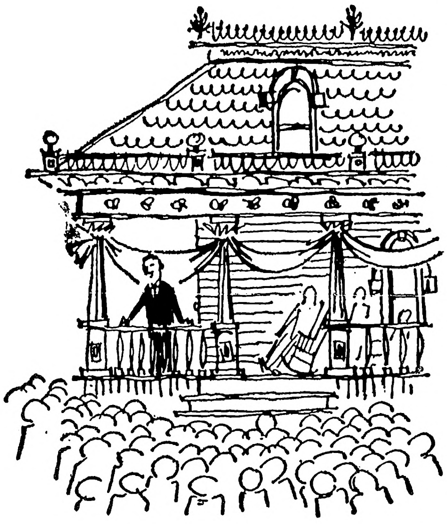
Announced as the first bigscale simulcast ever to be staged in the Twin Cities and designated as "Operation Combo," the promotion teams up both TV and radio, using the combined staffs to send out the returns, analyses and experting over the air from special headquarters to be set up in the hotel ballroom.

The banquet tables, where the station's guests will be seated, will spread around the WCCO radio and TV news headquarters. National and regional returns will flow into this model newsroom via telephone and teletype. The simultaneous broadcasts originating there will begin even before the guests have finished their repasts and will be heard by them.

After the tables have been cleared away, the doors will be thrown open to the public, with anyone interested in watching the special election coverage machinery in operation welcome to attend.

A crew of 70 newsmen, broadcasters, researchers, tabulators and technicians from WCCO radio and TV will handle the nightlong operation. A battery of teletypes, expected to be the most impressive lineup of wire services in Northwest radio and TV history, will channel national, regional, state and Twin Cities election returns into the Hotel Nicollet center, it's announced. In addition, WCCO will draw Twin Cities area returns by telephone from the election pools which will operate in the Minneapolis and St. Paul newspaper offices, it's announced.

During the course of the night, celebrities in the ballroom and other political personalities in the crowd will be interviewed for radio and TV audiences. In addition, WCCO's radio mobile unit will cruise the Twin Cities, from one campaign headquarters to another, picking up interviews with winning and losing candidates. These will be beamed by shortwave to the election news center and relayed to listeners and viewers.



1920

1952

NEW "FRONT PORCH" OF THE NATION

Television has brought campaigning a long way from 1920, when candidates campaigned from the front porch of their homes. Today, presidential candidates simply step before the television cameras and are seen and heard by many millions of people.

The first intercity network television broadcast using today's methods took place between New York and Philadelphia, only seven years ago. In the relatively short period since then, the Bell System has expanded its television network from coast to coast...so that 99% of the country's television sets can receive the same program at the same time.

Such development, at such a pace, requires great investments of effort, ingenuity and money. Radio-relay and coaxial cable routes have to be built. Special equipment has to be designed, and special personnel trained to install, maintain and operate it.

Yet the cost of the service is low. Bell System charges, for use of its intercity network facilities, average about 10 cents a mile for a half hour.

BELL TELEPHONE SYSTEM

# From the Production Centres

## *IN NEW YORK CITY . . .*

**Al Morgan,** CBS producer, back in town after a New England motor trip... **R. David Kimble,** national promotion director of Broadcast Advertising Bureau, made two speeches in Alabama last week.... **Jack Lacy** kicks off WINS' new youth-talent show on Saturday (18).... **Red Barber** opened the Pittsfield, Mass., community chest drive yesterday (Tues.)....WMGM's **Moishe Oysher** sings at an Israel bond drive in New Orleans Nov. 2....CBS Radio's "Grand Slam" offering a trip to the coronation of Queen Elizabeth as a prize....**Stan Freeman** begins his own six-nights-weekly show on WNEW Nov. 3....**Arnold Snyder,** WNJR, Newark, public relations director, masterminded the publicity job on the N. J. Broadcasters Assn. two-day meet in Camden (13-14).

**Ernest de la Ossa,** NBC's personnel chief, off to Panama for several weeks' vacation....CBS Radio writer **Hal Cranton** authored play, "Buttrio Square," on which the Broadway musical that opened last night (Tues.) is based....**Jan Bart,** WMGM tenor, appeared on **Carlton Frederick's** program to explain how he trimmed off 96 on his 316 pounds by following the nutritionist's suggestions; frau Lillian Bart similarly shed 60 pounds....**Elliott M. Sanger,** exec veepee of WQXR, will receive one of the two '52 awards of the Columbia School of Journalism Alumni Assn. on Nov. 13 for the indie's community service.... Joe Bostic, conductor of WLIB's "Gospel Train," produced a Carnegie Hall gospel concert Sunday (12) with top Negro singers and choirs with SRO crowds....WWRL expanded its Spanish language block to 37 hours weekly....WOV program chief **Arnold Hartley** off on a two-week trek to the Coast....**Donald Buka** into "Aunt Jenny" and on "Big Story" tonight (Wed.)....WWRL sportscaster **Jocko Maxwell** has piece in current issue of Metropolitan Golfer ...**G. W. (Johnny) Johnstone,** radio-TV director, NAM, back at his N. Y. desk Monday (13) following Pacific coast tour of one month, stopping off at Minneapolis and Chicago enroute east.

## *IN HOLLYWOOD . . .*

NBC's Coast vice-prexy, **John K. West,** is not one to butter up his boss, **Joseph McConnell.** On the chief's recent visit here, all West did was to take him three times at golf and outfish him, 135-pound marlin to nary a nibble....**Jack Benny** lured 20th-Fox production boss, **Darryl Zanuck,** on his show Oct. 19, for a go at comedy. Being a Benny show it means that DFZ will get the punch lines and be "trapped" into a plugeroo for "The Snows of Kilimanjaro"....It will take two broadcasts for **Charlie McCarthy** to get over his crush for **Marilyn Monroe** so she gets two successive guest bookings....Whenever "Telephone Hour" pitches camp here the call goes out for **Dick Joy** as announcer. It's his only spieling job since he became news director of KFAC, the longhair music station, records, that is.... **Amos Baron,** KECA manager, is taking on the additional duties of national sales manager for ABC's Coast regional....Network contracts with announcers expire Oct. 31 but negotiations to date by AFTRA have made little progress....**Mike Davidson** withdrew his resignation and remains as secretary of Radio Writers Guild at request of the council....**Hector Chevigny,** who lost his sight many years ago, was nominated national prez of Radio Writers Guild by Coast section.... "Dr. Christian" teed up its 16th season this week. Since the series started, **Rosemary De Camp,** who plays the lead opposite **Jean Hersholt,** has had four daughters, Hersholt became a grandfather and Cheesebrough, the sponsor, added a South African network.

## *IN PITTSBURGH . . .*

**Capt. Si Bloom** has been discharged from the Army and is rejoinng KDKA continuity department....**Sue Delphy,** Pitt graduate who was a runnerup in the Philip Morris Radio Playhouse college series last summer, will play the femme lead in Pittsburgh Playhouse's second show, "Remains To Be Seen"....Variety Club's telethon for charity on WDTV has been postponed until Nov. 22 to coincide with 25th anni banquet of showmen's organization the following night....**Yeoman Jim F. O'Neill** now announcing and producing "U. S. Navy Star Parade" on WJAS every Saturday morning at 8:30 with departure of Petty Officer **Al DeLucia** for sea duty....**Al Hallaman** has wound up relief announcing chore at KQV....Capitol Television bankrolling weekly half-hour "Polk Party" on Channel 3 every Saturday evening at 6 with **Nick Perry** as m.c. and **Frank Budzik's** band....Only four scenic designers left on ABC-TV staff in New York are all graduates of the Carnegie Tech Drama School here—**Albert Heschong, Romain Johnston, Fred Stover** and **James Trittipo**....On Duquesne Brewing Co.'s nightly quarter-hour "Time Out" series on WDTV, bowling with **Frank Polak** has replaced **Lew Worsham's** golf instructions Monday nights and photography with **Don Parker** is the replacement for baseball with **Frank Gustine** and **Jeep Handley**....**Moe Woolsey** picked to direct "Let's Visit" with the **Harold V. Cohens (Stephanie Diamond)** over WDTV Tuesday and Thursday afternoons at 2 for 15 minutes....KQV Manager **Jim Murray's** mother licked a coronary and is home again after four weeks of touch and go at the Mercy Hospital.

## *IN CHICAGO . . .*

**Jack Miller,** ex-Henri, Hurst & McDonald, new member of the WBBM sales force....**Jim Grey** has replaced **Pete Lucas** as emcee on WENR's remote nightly from the Streamliner Club....**Karl E. Irvin** has joined the J. Walter Thompson Chi office as director of radio-TV research ....NAM's **G. W. (Johnny) Johnstone** a weekend visitor on his way back to New York from the Coast....Club Aluminum has re-signed its Saturday afternoon "Club Time" on ABC for another cycle....WBBM gabbers **Joe Foss** and **Dick Bingham** calling the midwest games for the CBS football roundup....Meck TV has picked up a quarter-hour slice of **Eddie Hubbard's** disk session on WENR....Chi NBC attorney **Tom Compere** in Cleveland this week working on AFTRA negotiations at WTAM and WNBK....**Robert Byars** has been upped to the assistant ad manager slot at Standard Oil of Indiana....**George Diefenderfer** was the Chi NBC account man on the wrapup of the **John Cameron Swayze** five-minute newscast sale to Kleenex for a full-net ride.

## *IN SAN FRANCISCO . . .*

**Albert White's** "Masters of Melody," with 10-piece orchestra, bought by Morris Plan cross the board, five half hours a week, KNBC. Largest local live talent sale in months...."Standard School Broadcast" opened its 25th year on KSFO....A hundred and more radioers frolicked at Pink Horse Ranch for KNBC's annual picnic masterminded by Newsman **Bill Cothran**....KCBS writer **Jim Raiser** convalescing from auto accident. He was side-swacked by a hit-runner....**Nancy Reneke** named writer of the "Jane Todd Show," replacing **Ethel Mack,** off to Japan....**Arthur Hull Hayes** and **Jules Dundes,** KCBS execs, to Arrowhead Springs for Ad Agencies' 15th annual Pacific confab....**Sen. Estes Kefauver,** in briefly, taped some advance political talks at KGO.... KNBC's **Wanda Watson** wearing **Leslie Corporon's** engagement ring ....KSFO Newscaster **Herb Kennedy** doubling as deejay personality ....**Edward Morgan, Bill Costello, Ed Scott** and **Ruth Ashton,** CBS newshawks, converged here, all on different assignments.

## *IN PHILADELPHIA . . .*

**Mitchell Swartz** and **Merrill Panitt,** TV columnists for the Daily News and Inquirer, respectively, planed to Coast (9) on NBC junket....**Fred Birnbaum,** formerly department editor with Sponsor mag, has been named assistant promotion director of WCAU radio, effective immediately....C. Schmidt & Sons (brewery) have picked up the tab for the "Abbott & Costello Show" for 26-week series, which started (11) over WCAU-TV. Al Paul Lefton agency handled the account....**Rex Trailer,** singing westerner, has signed exclusive TV pact with WPTZ. Trailer show goes on Saturdays (10-11 a.m.) and he spins yarns about Old West, does rope tricks and other western stunts for young visitors. Also introduces the films and sets story lines for audience. New "Ridin' the Trail" segment is first of several WPTZ plans for Trailer....**Marian Caruso,** recording and club star, wound up long run at WIP (9), where she was featured on Mac McGuire show....**Barry Kaye,** who recently staged WCAU all-nighter, is heading for WKAT, Miami, where he will handle both radio and TV....Sales of TV receivers in this area for the first eight months of 1952 totaled 88,926 as compared with 117,791 for the same period in 1951, according to figures just compiled by the Electrical Assn. of Philadelphia.

## *IN WASHINGTON . . .*

CIO prexy **Philip Murray** skedded to take to the airwaves and TV channels for first time in current political campaign next Tuesday (21) over CBS radio-TV web....**Peter Hackes,** CBS staffer since March of this year, and before that with WAKR, Akron, and WHAS, Louisville, has been added to web's Washington news staff....WWDC-MBS commentator **Frank Edwards** has already received more than 20,000 requests for voting records of individual members of Congress in response to his air offer to mail any solon's record....**John Callahan** teed off a new cross-the-board five-minute financial summary over WMAL-ABC past week....**Jack Barton,** for past five years in Capitol Records broadcast division in Hollywood, joins staff of NARTB this week as field rep in Station Relations dept.....**Pick Temple,** WTOP-CBS' TV cowboy singer, has been named honorary Fire Marshal of Boiling Air Force Base for Fire Prevention Week....**Walter Cronkite,** CBS commentator, guested as moderator for audition of a new Embassy Row video show unveiled for an invited audience by producer **Susan White Plair**.... Retail sales of TV sets during the normally slack summer months totaled 700,490 units, with more than 11,391,467 radio receivers of all types sold the same three months, according to latest report of RTMA.

# Name Churchill Advisor As New BBC Topper

London, Oct. 14.

Sir Ian Jacob, a close advisor to Prime Minister Churchill in the last war, has been named director general of the British Broadcasting Corp., succeeding Sir William Hale, now editor of the London Times. Jacob formerly was in the BBC overseas service. For the past seven months, he has been acting as chief staff officer to the Minister of Defense and deputy secretary of the cabinet for the military, holding the rank of lieutenant-general.

Sir Ian takes his new post Dec. 1. In his new assignment, he will be executive head of all radio and TV in Great Britain.

## Automotives

Continued from page 23

year. Ford may also sponsor "Peepers" on NBC radio.

Dodge, it's known, is looking for a suitable property for TV sponsorship.

Chevrolet's bankrolling of the Dinah Shore show; Plymouth-DeSoto's pickup of the radio-TV Groucho Marx quizzer, and Lincoln-Mercury's "Toast of the Town" are now solidly entrenched on the TV networks.

### Dodge's Sports Buy

Dodge Motors, while still on the prowl for a network television show, is bowing into video this season as bankroller of the five-minute sports section of "6 O'Clock Report," aired cross-the-board on WCBS-TV, flagship station of the CBS-TV net in N. Y. Auto firm is also buying several spots weekly in the station's "Early Show," all to be used to spotlight its '53 models.

Dodge will bankroll the evening show on Mondays, Wednesdays and Fridays, starting Monday (20). Sports segment of the show is narrated by Jim McKay.

## Nielsen

Continued from page 22

hour was 28% higher than the AA figure.

Nielsen is featuring the six-minute data in TV, not to "inflate" the figures, but to get a more comparable measurement with AM. Since 1949 he has been using the six-minute yardstick in radio. He provided six-minute figures in tele to subscribers but did not include them in his pocket piece because it involves more complex statistical computation.

Research experts at the webs favor the move, feeling that it reflects a more complete picture of the audience. Most people who tune in for six minutes stay with most of the program and catch one or more commercials. They add that the printed media count a person as a reader, even if he just looks at the front page of the newspaper or reads one story in a magazine.

Profitable TV Audience
exclusive with
WGAL·TV
LANCASTER, PENNA.
Only TV station in—only TV
station seen — in this large
rich Pennsylvania market area
Clair R. McCollough, Pres.
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

## 'Too Many Doctors'

Continued from page 23

and toothpaste brands so inundate the commercial channels that the viewer can no longer remember the product. The AFRA card-holding "medicos" make practically the same claims, with but few variations. They all sound alike. The Gallup-inspired tests show that virtually all persons tested were in a complete state of confusion and bafflement when it came to remembering the sponsor.

Whether it's a live, film or cartoon commercial, the "retention test" bears out, above all else, that the medium, from the standpoint of plug techniques, has been standing still—that there is a desperate need for advanced and improved methods of selling products to the viewer-consumer. Chiefly, the need is cited for a "positive identification"—a distinctive trademark, symbol (like the Cadillac V) or an originality that will eliminate confusion and make the product stand out.

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**Greensboro, N. C.**—Cecil Hoskins of WWNC, Asheville, was elected president of the North Carolina Assn. of Broadcasters at Pinehurst. The election wound up the association's annual convention. James MacNeil of WTSB, Lumberton, was named vice-president, and Jack Younts of WEEB, Southern Pines, was elected secretary-treasurer.

Your Top TV
Sales opportunity
WDEL-TV
Wilmington, Del.
In the market which has highest
income per family in the country
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

## Tele Reviews

Continued from page 26

on-current-affairs aides in Miami Daily News columnist Bill Baggs and University of Miami prof. Dr. Don Lawson. Guests were National Demo committeeman Richard Barker and State Demo Finance director Al McFayden. Barker, recently repudiated by the National Committee after publicly stating that he could not go along with Stevenson's views on FEPC and other issues was the pinpoint around which the questioning and exchanges with McFayden revolved. All of it served to highlight the disturbed state of affairs in Florida Democratic party ranks, with Sen. George Smathers leader of those cool toward the party nominee. Both Baggs and Dr. Larson needed few questions, but the few posed led to fireworks between the guests, with excellent viewer appeal resulting.

Half-hour moved quickly, and the cracker-barrel atmosphere obtained added to aud attention. Questioners and guests face each other via a wide V table setup with Renick centered, to allow for easy camera followup. Lensing was topnotch. Blurbs for the sponsor were handled in dignified manner and kept to minimum for maximum effect. *Lary.*

**YOUR ESSO REPORTER**
**With Kevin Kennedy**
**Producer: Walter Engels**
**Director: Lou Florence**
**15 Mins.; Mon.-thru-Sat., 7 p.m.**
**STANDARD OIL OF N. J.**
**WPIX, N. Y.**
(*Marschalk & Pratt*)

"Your Esso Reporter," a 52-week fixture in the 7 p.m. slot at WPIX, N. Y., continues to be a fresh roundup of hot news around the world. With Kevin Kennedy handling the commentary, the 15-minute airer relies extensively upon visual coverage such as film clips and stills.

On Monday's (13) edition, for example, films of Andrei Vinshinsky's arrival on the Queen Elizabeth were screened along with clips on the Korean War, the Columbus Day parade, etc. Emphasis upon the visual obviously permits the viewer's eye more freedom and gives the illusion that Kennedy isn't confined to his script.

"Your Esso Reporter," incidentally, is the TV equivalent of the Esso news show which was beamed on radio for years. WPIX edition is the New York production of an Esso TV "chain" which includes eight key cities on the eastern seaboard. All reportedly follow a strict news desk format. Sole plug on Monday's session was an institutional film insert on how an Esso refinery breaks down crude oil into marketable products. *Gilb.*

**JERRY FIELDING SHOW**
**With Tony Fontane, Ruth Oley, Sondra Orans, Morgan Sisters**
**Producer: Ace Ochs**
**Director: Allan Buckhantz**
**Writer: David Greggory**
**30 Mins.; Fri., 7:30 p.m.**
**ALDON HOMES**
**KNXT, Hollywood**
(*Stiller-Rouse*)

Jerry Fielding, better known as the conductor-arranger for the Groucho Marx show, debuts with his own program, a half-hour musical, and presents a well-balanced, professionally constructed format, moving along at a fast clip, punctuated by top vocalizing and terping. Only place the Ace Ochs production sags is in the patter department, with comedian Bob Sweeney's material just fair.

Fielding, who looks like a hungry Sinatra, penned some highly striking and original arrangements of "Peanut Vendor," and "Arkansas Traveler," which his crew socks across. Completing the roster in excellent fashion are singers Tony Fontane, Ruth Oley and the Morgan sisters, and terper Sondar Orans, the latter outstanding in a dance specialty.

Writing of David Greggory is just passable, filler for a show where the accent's on music. Allan Buckhantz' direction has a sharp tempo, halted only by Sweeney's interludes. Ace Ochs has turned in a fine production job, with three cameras hitting some fancy angles. Del Sharbutt's blurbs for Aldon Homes are smoothly delivered. *Daku.*

EXPERIENCED AGENT
Wanted to Sell TV Show
15% Commission Plus Interest in Show
Write Addie Roberts,
POWERS ADV. AGENCY
1202 Main St., Bridgeport, Conn.

## KQV's Billings Perk In Pitt Radio Upbeat

Pittsburgh, Oct. 14.

Nobody's going to convince KQV, Mutual outlet here which will go CBS next year (that network having purchased 45% of station's stock), that radio's on the way out. Manager Jimmy Murray's just reported biggest package of new business in long time.

KQV grabbed Wilkens Jewelry Co.'s "Amateur Hour" from WCAE every Sunday night (simulcast over WDTV) and has sold out Bill Burns' three daily newscasts, the 8 a. m. segment to Sanford Motors the 9 o'clock portion to Oakite and the noon news to Miller's High Life beer. Don Allen Chevrolet Co. bought broadcasts of all the Penn State football games this season, and Guy Lombardo transcriptions have been sold to Sylvania TV for Monday, Wednesday and Friday evening quarter-hours.

**Minneapolis** — KSTP has appointed Karl Plain and William Brazzil radio and television national sales manager and local television sales manager, respectively. Plain joined KSTP in 1928 as an account executive. Brazzil entered radio in 1938 and later served as radio and TV sales manager at WMC-WMC-TV, Memphis, and was Fotovox, Inc., executive vice-president before joining the Twin Cities station.

## Tele Followups

Continued from page 26

mob. Mary Ellen Verdeyhen, in her TV debut, came up with a poignantly sensitive characterization of Palance's wife, and Harry Townes registered all the way as the fighting police commissioner. Supporting players, all of them excellent, included Ray Walston, Frank Overton, Jack Warden, Jeanne Bolan, Charles Jordan, Louis Charles and Jerry Hackady.

Davis and Miss Mathews (his wife) mounted the show in the best of "Studio One" sets which, as usual, represented star billing on their own and rate a special nod to designer Leo Kerz. Nickell's camera direction, besides being sharply on cue throughout, was keyed to the various moods of the show for fine results. *Stal.*

## KNUZ's 400G TV Bid

Houston, Oct. 14.

KNUZ Television Co., has applied to the FCC for license to operate a TV outlet here on UHF Channel 39. Outlet would be built at a cost of $400,000 and would be constructed next to the KNUZ transmitter site.

Max H. Jacobs is prez of the group. Other officers include David H. Morris, veepee; Irvin Shlenker, treasurer; Bailey Swenson, secretary, and Douglas Hicks and Leon Green, directors.

## Radio Newscasters Prexy Assails Celler's Stand on Congress TV Nix

Minneapolis, Oct. 14.

A statement by Rep. Emanuel Celler in a talk before the Federal Bar Assn. in Washington that he "would shudder to think what would happen if the Senate and House proceedings were televised" has brought a hot retort from Jim Bormann, president of the radio newscasters' association, who asks him to "reconsider" his views.

"I want to take this opportunity to inquire whether you would shudder as violently if a dictator were to deprive the American people of their right to know what their government is doing," Bormann wrote Celler. "In other words, I'd like to know if you are in favor of suppressing the news a little and would you strongly oppost going all the way.

"The cause for your shudders, judging from the newspaper coverage of your speech, is the belief that "some Congressmen" would become ham actors, thereby endangering witnesses' rights in televised proceedings. If this correctly represents the basis for your objections to full coverage of the news, and if you regard it as an adequate reason for denying full access to the television medium, then the remedy would seem to lie clearly in a different field. Would it not be the more direct and effective method to restrain the offending Congressmen, and to legislate against the week procedures which fail to defend the witness' rights, rather than to invade the right of freedom of information which is the people's right and not that of television alone?

"You also have been quoted as indicating that you regard television as an 'entertainment industry.' I believe you will find many educators in America who feel strongly that television is vastly more than that. The FCC, for instance, believes so strongly that television can be a great force for improving our way of life on the educational level that it is reserving many channels for educational use and encouraging institutions to make use of these channels.

"The fact is that television, like radio and the press, is extremely effective in the field of communicating information as well as entertainment, and arbitrary attempts by people in government to curtail this vital function necessarily represent invasions of the people's right to know."

*Radio Station* ***WOV***
*announces a vastly expanded service to the New York Italian community*

TO more than two million Americans of Italian origin in the New York area, WOV has, for twenty-two years, been the radio voice they have always felt was pre-eminently theirs. Since the war, WOV has also been an intimate link between this vast audience and their relatives and acquaintances in Italy — America's best friends in Europe. Every rating, every study ever made, has placed WOV far and away first among media in its impact on the largest Italian-speaking community in the entire world.

Now, from 9:30 A.M. to 8:00 in the evening, WOV is the only radio station serving New York's great Italian audience. This unique dominance of the largest single economic grouping in the New York area goes hand in hand with a deep sense of responsibility to this audience, expressed in program service of the highest quality known in the field of specialized broadcasting. Now this is further enhanced through the cooperative sharing of news-gathering and promotional facilities between WOV and Il Progresso Italo-Americano, largest Italian-language daily newspaper in the United States.

Both in New York and in Italy, where WOV operates studios and mobile recording units, and where Il Progresso maintains a Rome bureau, WOV and Il Progresso will collaborate in the interests of comprehensive news coverage and enlarged public service. Reports from WOV's short-wave listening post will be shared. A powerful program of mutual exploitation between Il Progresso and WOV is already under way.

What's the importance for you?

This: There are far more Italians in the WOV market than there are in Rome itself. Overwhelmingly, they listen to WOV. Today they have more money to spend than ever before in history. And now WOV is a more powerful instrument than ever before to influence their buying in your direction.

WOV's exclusive and vastly expanded broadcasting service to the largest, most loyal, and most responsive audience in two decades of WOV Italian-language operation means sales — for you.

WOV NEW YORK 5000 WATTS

Representatives:
John E. Pearson Co.

730 FIFTH AVE., NEW YORK 19 • ROME STUDIOS: VIA di PORTA PINCIANA 4

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Les Paul-Mary Ford:** "Lady of Spain"-"My Baby's Coming Home" (Capitol). "Lady of Spain," which has been kicked off on a revival by **Eddie Fisher's** slice for RCA Victor, gets another strong lift via this Les Paul instrumental. Once again, Paul blends his guitar dexterity and electronic wizardry for a richly textured side that's slated for plenty of jock and juke spins. On the flip, Mary Ford registers on a simple melody which could catch on solidly.

**Toni Arden:** "Take a Chance"-"Sweet Forgiveness" (Columbia). "Take a Chance," another adaptation in the "Kiss of Fire" groove, gets powerful projection by Toni Arden and the **Percy Faith** orch. Tune has an excellent lyric and a pounding beat which should make a dent. "Sweet Forgiveness" is a slow-tempoed ballad with a difficult melodic line which limits its chances to the better vocalists.

**Billy Williams Quartet:** "Mad About 'Cha"-"I Don't Know Why, I Just Do" (Mercury). "Mad" is one of those offbeat wax attempts that's bound to create some noise. This is a frenzied, more than slightly noisy number which gets an uninhibited workover by the Billy Williams combo. It could be another freak hit, like "Mule Train." Flip is a change-of-pace, quiet rendition of the fine oldie, **Charles Sanford** orch backing up nicely.

**Roger Coleman:** "Give Me the Right"-"Everything I Have Is Yours" (Decca). Roger Coleman, who's been around for some time as a freelance radio-TV and band vocalist, gets his first promising wax showcasing on these Decca sides. Coleman is a big-voiced stylist with enough layers of schmaltz to pass as a good commercial bet. "Right" is an appropriately large ballad which Coleman belts across in approved style. This has definite potential. On the flip, Coleman gives another all-out rendition of the standard. **Norman Leyden** orch backs up richly.

**Josef Marais - Miranda - Mitch Miller:** "Johnnie Goggabie"-"The Zulu Warrior" (Columbia). The Marais-Miranda tram, which has been specializing on South African veldt tunes to a relativey narrow audience, now gets a wider pop audience with these delightful sides. It's another example of Mitch Miller's imaginative handling of fresh material. "Johnnie Goggabie" tells a cute story while "Zulu Warrior" is an interesting blending of choral and instrumental effects in a primitive tribal chant dressed up for pop consumption. Both sides could step out.

**Bing Crosby-Andrews Sisters:** "South Rampart Street Parade"-"Cool Water" is a western-styled by and the Andrews Sisters team up on a snappy slice of a Dixieland number which should get juke spins. It's a mid-hit possibility. "Cool Water' 'is a western-styled number with a dramatic lyric handled in okay style by Crosby with the Andrews Sisters supplying background vocal effects. It's in the "Riders In the Sky" tradition but lacks the overall sock.

**Gogi Grant:** "Forget Me Not"-"Where There's Smoke There's Fire" (Victor). Gogi Grant, one of Victor's newest talent additions, is a promising femme vocalist. Miss Grant has a wide range with a good commercial style. "Forget Me Not" is an attractive ballad which will rate spins on a broad level. Flip is another good ballad which showcases Miss Grant's ability with a torch item.

**Don Cornell:** "Be Fair"-"I" (Decca). Ever since clicking with "I Walk Alone," Don Cornell has been pitching with the exaggerated stylistic attack that originally paid off. Its a mannerism that can grow a bit tedious. Cornell lets all the stops out on "Be Fair," a big ballad with a conventional lyric. "I" is a good takeoff on a classic melody and Cornell once again belts it with the same self-conscious striving for unique stylistic impact.

**The Weavers:** "Clementine"-"True Love" (Decca). "Clementine" is one of those community-sing folk tunes which could catch on big in the pop field via this etching by The Weavers. It's a good straight cut of the familiar number. "True Love" is a less familiar but more likely tune for jock and juke spins. The Weavers give it one of their typicial bright workovers.

**Danny Sutton:** "Midnight In Paris"-"I Promise You" (King). Sutton is a fine legitimate baritone who has good material in "Midnight in Paris." It's a flashy piece of material with a good lilt. Sutton and the Dewey Bergman orch team for a colorful etching. Reverse is a fair ballad.

## Platter Pointers

**Harry James** has a firstrate instrumental in "Lovelight," and teams with **Toni Harper** on an okay rhythm item, "Fruit Cake" (Columbia) . . . also in the instrumental vein, **Stan Kenton's** orch scores on "Tabu" (Capitol) . . . with "Blues in the Night" getting a current revival, Decca has reissued the original two-sided **Jimmy Lunceford** slice which should be a click all over again . . . **Ray Anthony's** orch hits a nice pace on "Blow, Man, Blow," **Tommy Mercer** vocalling (Capitol) . . . **Lester Young's** tenor sax is in top form on the Mercury disk of "Up 'N Adam" . . . On the same label and in the same progressive jazz kick, **Charlie Ventura** orch digs hep sounds on "Avalon" . . . **Lucky Millinder** has a cute side in "Please Be Careful" (King) . . . **Jack Richards** and the **Nightwinds** vocal combo whip up an arresting side on "Northwind" for Coral . . . **Gerry Mulligan Quartet** projects some interesting jazz effects on "Lullaby of the Leaves" (Pacific).

# Best Bets

| | |
|---|---|
| **LES PAUL-MARY FORD** | **LADY OF SPAIN** |
| *(Capitol)* | *My Baby's Coming Home* |
| **TONI ARDEN** | **TAKE A CHANCE** |
| *(Columbia)* | *Sweet Forgiveness* |
| **BILLY WILLIAMS QUARTET** | **MAD ABOUT 'CHA** |
| *(Mercury)* | *I Don't Know Why* |
| **ROGER COLEMAN** | **GIVE ME THE RIGHT** |
| *(Decca)* | *Everything I Have Is Yours* |

# Best British Sheet Sellers

(Week ending Oct. 4)

London, Oct. 7.

| | |
|---|---|
| Homing Waltz | Reine |
| High Noon | Robbins |
| Here in My Heart | Mellin |
| Blue Tango | Mills |
| Auf Wiederseh'n | Maurice |
| Walkin' My Baby | Victoria |
| I'm Yours | Mellin |
| Somewhere Along Way | Magna |
| Meet Mr. Callaghan | Toff |
| Day of Jubilo | Connelly |
| Rock of Gibraltar | Dash |
| Half as Much | Robbins |

## *Second 12*

| | |
|---|---|
| Sugar Bush | Chappell |
| Isle of Innisfree | Maurice |
| Trust in Me | Wright |
| Botch-a-Me | Kassner |
| Kiss of Fire | Duchess |
| When In Love | Connelly |
| Time Y'u Say G'dbye | Pickwick |
| Faith | Hit Songs |
| Feet Up | Cinephonic |
| Take My Heart | Dash |
| Belle of the Ball | Mills |
| Zing a Little Zong | Maddox |

# Longhair Disk Review

**Beethoven: Concerto No. 5 in E Flat ("Emperor").** Vladimir Horowitz, pianist; Fritz Reiner conducting RCA Victor Symphony Orchestra. (RCA Victor, LP, $5.45). This is a standout recording of Beethoven's most popular piano concerto, a powerful dramatic utterance as well as a fine display piece. Vladimir Horowitz shows off his technical brilliance with spirited playing, while keeping the piano well integrated with the orchestra under Fritz Reiner's expert baton, for excellent balance between soloist and group. Horowitz's singular clarity and beauty of tone are especially disclosed in the poetic slow movement. Overall result is a definitive disking, technically as well as artistically.

**Berlioz: Harold In Italy.** William Primrose, viola; Sir Thomas Beecham conducting Royal Philharmonic Orchestra (Columbia, LP, $5.45). Berlioz's lush symphonic poem (it's really a symphony with viola obligato, instead of a viola concerto) gets superior treatment here, in a dashing recording of a highly dramatic work. Rich, creamy tone of Primrose's solo viola stands out on its own, even though constantly interwoven with orchestra as added instrument. Wealth of orchestral harmonies throughout the work is authoritatively presented under Sir Thomas Beecham's baton, while Primrose's playing is a gem.

*Bron.*

# Band Reviews

**LOU HARRIS ORCH (5)**
**Empress Club, London**

Since shuttering of the Crystal Room (now used only for private functions), the Persian Room is the sole eatery in this Berkeley Square club. This is a supper room, without dancing or cabaret, and entertainment is provided entirely by a small orch led by Lou Harris. It's a compact five-piece unit, comprising a couple of fiddles (one of which is played by the maestro), an accordion, Russian guitar, piano and double bass.

Specialty of the combo is its wide repertoire of Continental melodies, and customer requests are usually confined to tunes of this calibre. Pops are not ruled out, being played often to balance the program.

Main function of the aggregation is to provide restrained background music for the diners; it's done skillfully and unobtrusively. Harris is not only an expert on the violin but a personable young man with savvy. He moves around the tables, occasionally serenading the customers in the classic European tradition, and is always in full command of his team. The combo is a fave with the regular clientele and also has large following among the regular commuters from the States.

*Myro.*

**BILL BARDO ORCH (4)**
**Hotel President, Kansas City**

Leader of a bigger band for several years, Bill Bardo has lately eschewed the smaller combo and has had a comparable success in that field. Current stand here is second in about a year, and outfit is doing business for the plush Drum Room.

Lineup of leader's violin, trumpet, drums and piano is well tailored for the room, furnishing a variety of rhythms and music geared to both listening and dancing. Arrangements feature Bardo on the strings or Dick Shelby on trumpet, and both take a turn at warbling, Bardo doing the tenor ranges and Shelby the baritone ballads. Now and then they double up for a duet.

Bardo adds an extra fillip with a passel of gypsy music and continental stylings, but crew as well can furnish the standards, latins and Dixieland. Versatility draws the maximum in music from the foursome, showing it an able group all the way around. Lineup includes Bill Lang on drums and Johnny Baker at piano, later doing his bit with frequent solo interludes to point up the tempos.

Room continues its policy of continuous music through this month with Kay Kenna at the keyboard between combo sets, and the evening.

*Quin.*

**HARRY JAMES ORCH (16)**
**With Patti O'Connor, Gordon Polk**
**Rustic Cabin, Englewood, N. J.**

Confining himself to the Coast and west-of-the-Mississippi states since a stand at the Hotel Astor Roof, N. Y., two years ago, Harry James is giving the east another whirl via a six-week string of one-nighters that winds up in Kansas City Nov. 15. That there may be something to the axiom—"absence makes the heart grow fonder"—is attested to by the stout business he drew at a three-day booking ending Sunday (5) at Bill Levine's Rustic Cabin, Englewood Cliffs, N. J.

Friday's (3) preem saw about 600 customers on hand at $3.50 per person minimum and the following night reportedly resulted in turnaway trade despite a capacity that's slightly over 1,000. Question is what got the public to drive out to this roadside spot near the George Washington Bridge. Was it the magic of the James name? Yet he's had nothing of hit proportions on the Columbia label, has made no pictures for several years and stirred few ripples publicitywise.

For the current tour which began at the St. Albans, N. Y., Naval Hospital Thursday (3), James is using a combo comprising four rhythm, seven brass and five reed. Denying trade reports his is a "pick-up" outfit, James says his boys are veterans who have played with him for years.

At any rate, the band handles its arrangements with precision and a good commercial beat. Accent is on the brass section, but the overall result is never discordant and adds up to listenable and danceable music. James, of course, frequently displays his own personal musicianship via "You Made Me Love You" and similar exercises for the trumpet.

James' fronting is another matter. On the night caught he had little to say from the rostrum and had a general air of "we're stuck here for the weekend and may as well make the best of it." His attitude was a decided contrast to that of the customers. A responsive group, they often massed around the stand merely to listen.

Rounding out the vocal portion of the James aggregation are brunette Patti O'Connor and Gordon Polk. The former starts out with only a fair delivery but when warmed up she can dish out "Lullaby of Broadway" and other pops with the best of 'em. Crew-cut Polk is a live-wire singer with a flair for showmanship. His novelty numbers score solidly.

*Gilb.*

**WILD BILL DAVISON ORCH (6)**
**Savoy, Boston**

Wild Bill Davison, making his first Hub appearance in several years, has surrounded himself with some slick jazz tooters and group, sparked by maestro's brand of corneting, turning out a brand of jazz that's keeping the turnstiles clicking at this popular dixieland rendezvous. Combo, consisting of Joe Barry, clarinet; Eph Resnick, trombone; Dean Dewberry, piano; Charlie Traeger, bass; and Eddie Phyfe, drums, fits into the groove set by uninhibited cornet of Davison with overall results stylish and exciting.

In addition to contributing the solid ensemble work required in Dixieland, each sideman is a top soloist with Davison straying from usual format (once a night) to spotlight each individual's style. Stint usually includes a tasty "Tenderly" by pianist Dewberry, some fancy sliphorning of "Love for Sale" by Resnick, a slick "World is Waiting for Sunrise" by clarinetist Barry, a frantic "Crazy Rhythm" by skinbeater Phyfe, nifty "C Jam Blues" plunked by bassist Traeger winding with neat melodic treatment of "When Your Lover has Gone" by Davison.

For the most part however, Davison sticks to standard Dixieland fare which the clientele expects and insists upon, any deviation from "High Society," "Eccentric," "Saints Go Marching In" and other well-knowns, apt to result in raised eyebrows by the jazz fans. Bypassing between-number chatter, Davison lets the music speak for itself and judging from the boff biz during his stint here, it has plenty to say.

*Elie.*

## Leipzig Joins Col Publicity

Lloyd Leipzig, former Loew's Theatre flack, has joined Columbia Records' publicity staff in New York as assistant to Debbie Ishlon, who heads the department.

He replaces Elliot Horne, who exited Columbia for a post with Marvin Drager's publicity office.

# VARIETY 10 Best Sellers on Coin-Machines

Week of Oct. 11

| | | | |
|---|---|---|---|
| 1. | I WENT TO YOUR WEDDING (5) (St. Louis) | *Patti Page* | *Mercury* |
| 2. | YOU BELONG TO ME (7) (Ridgeway) | *Jo Stafford*<br>*Dean Martin* | *Columbia*<br>*Capitol* |
| 3. | JAMBALAYA (6) (Acuff-R) | *Jo Stafford* | *Columbia* |
| 4. | WISH YOU WERE HERE (10) (Chappell) | *Eddie Fisher* | *Victor* |
| 5. | HIGH NOON (7) (Feist) | *Frankie Laine*<br>*Bill Hayes* | *Columbia*<br>*MGM* |
| 6. | MEET MR. CALLAGHAN (5) (Leeds) | *Les Paul-Mary Ford*<br>*Harry Grove Trio*<br>*Mitch Miller* | *Capitol*<br>*London*<br>*Columbia* |
| 7. | GLOW WORM (3) (Marks) | *Mills Bros.* | *Decca* |
| 8. | HALF AS MUCH (17) (Acuff-R) | *Rosemary Clooney* | *Columbia* |
| 9. | AUF WIEDERSEH'N (17) (Hill-R) | *Vera Lynn*<br>*Eddy Howard* | *London*<br>*Mercury* |
| 10. | TRYING (1) (Randy Smith) | *Hilltoppers* | *Dot* |

## Second Group

| | | |
|---|---|---|
| SOMEWHERE ALONG THE WAY (8) (United) | *Nat (King) Cole*<br>*Tony Bennett* | *Capitol*<br>*Columbia* |
| FOOL, FOOL, FOOL (Progressive) | *Kay Starr* | *Capitol* |
| TAKES TWO TO TANGO (Harman) | *Pearl Bailey* | *Coral* |
| I LAUGHED AT LOVE (Redd Evans) | *Sunny Gale* | *Victor* |
| INDIAN LOVE CALL (Harms) | *Slim Whitman* | *Imperial* |
| YOU'LL NEVER GET AWAY (Bourne) | *D. Cornell-T. Brewer* | *Coral* |
| BOTCH-A-ME (10) (Hollis) | *Rosemary Clooney* | *Columbia* |
| SHOULD I (2) (Robbins) | *Four Aces* | *Decca* |
| WALKIN' TO MISSOURI (Hawthorne) | *Sammy Kaye* | *Columbia* |
| LUNA ROSSA (BVC) | *Alan Dean* | *MGM* |
| BECAUSE YOU'RE MINE (Feist) | *Nat (King) Cole*<br>*Mario Lanza* | *Capitol*<br>*Victor* |
| MY LOVE AND DEVOTION (Shapiro-B) | *Perry Como* | *Victor* |
| EARLY AUTUMN (Cromwell) | *Jo Stafford* | *Columbia* |
| STRING ALONG (Regent) | *Ames Bros.* | *Coral* |
| SUGARBUSH (6) (Schirmer) | *Frankie Laine-D. Day* | *Columbia* |
| ZING A LITTLE ZONG (Burvan) | *Bing Crosby-J. Wyman* | *Decca* |
| VANESSA (4) (E. H. Morris) | *Hugo Winterhalter* | *Victor* |
| ONCE IN A WHILE (Miller) | *Patti Page* | *Mercury* |
| WALKIN' MY BABY BACK HOME (15) (DeSylva-B-H) | *Johnnie Ray*<br>*Nat (King) Cole* | *Columbia*<br>*Capitol* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# BAND BIZ IS BIG BUSINESS

## Cuffo Releases By Diskeries Burn Pubs Who Are Cut Out of Royalty Coin

Latest rift seen developing between publishers and some record companies over royalty statements is a direct outgrowth of the diskeries' special merchandising plan, which has been in force for the past couple of months. According to several pubs the merchandising plans, in which the disk companies are offering one cuffo platter for every two or more purchased, have been cutting into their royalties when one of their songs is on the giveaway platter.

The pubs pact with the diskers calls for royalty coin to be paid only on platters which are sold. If diskery chooses to cuffo platters in an effort to hypo sales, pubs are in no legal position to collect since they're not being paid on the number of records manufactured. Several pubs have attempted to swing deals with the companies to exclude their platters from the cuffo listing and in some instances the companies have been playing ball.

Strongest pub opposition to the cuffo platter plan has been coming from firms with hit tunes in the diskeries' lineup. These pubs are squawking that the companies have been jockeying the books so that hot platters, which are being sold, show up in the cuffo bracket.

## MPCE Proposes Several Amendments to Charter At 'No-Quorum' Session

Several amendments to the Music Publishers Contact Employees' constitution were proposed at the pluggers' union meet last week despite opposition from some members that the meeting itself was in variance with the MPCE constitution. According to the opposition, MPCE constitution states that no official business can be conducted without the presence of at least 35 union members. Although last week's meet was short about 15 pluggers, constitutional amendments, which will be voted on at a later date, were put up for appraisal.

Proposed amendments include raising number of MPCE exec board from six to 10 members and allowing for a constitutional amendment to be submitted at any meeting during the year instead of the once-a-year special constitutional conclave now allowed for. Another amendment being drafted, although still in an incomplete form, is the fining of members who fail to show up at three consecutive union meets. Amount of fine has yet to be designated. Rider to latter amendment includes depriving member of all union benefits in event fine is not paid.

## Col Bankrolls Deejay St. L. KMOX All-Niter

St. Louis, Oct. 14.

In a unique promotional venture for the midwest area, Columbia Records is bankrolling an all-night, across-the-board disk jockey program on KMOX, St. Louis, with a heavy accent on classical music. Jim Butler is jockeying the five-hour nightly session on the CBS affiliate and will spot some pop and folk material among the predominantly longhair selections. Program started last night (Mon.).

Columbia Records is picking up the tab for the show. The local distributor and retailers, however, will be able to come in on the show with special promotional deals.

### Harpist Double-Stint

Harpist Suzanne Johnstone, daughter of G. W. (Johnny) Johnstone, radio-TV chief of the National Assn. of Manufacturers, has signed with the Erie (Pa.) Philharmonic for the 1952-53 season.

She'll double five nights a week at Angelotti's, Erie eatery.

## From Taylor to Jordann To Decca by Way of Col

Blackie Jordann ankled Columbia Records last week to record for Decca. Singer, who had been with Col for two years, was known as Burt Taylor until a month ago when Col execs decided to change his monicker. He'll hang on to the Jordann tag for his Decca assignments.

Jordann will be co-billed with Gordon Jenkins on his initial Decca platter which will hit the market early in November.

## Petrillo Nixes AFM Fight Vs. O'seas Air Cues

Hollywood, Oct. 14.

Resolution by Musicians Local 47 at last summer's AFM convention asking Congress ban imports of themes, bridges, etc., and referred to prexy James C. Petrillo, was answered last week by the union chief who notified local execs he felt the move "highly desirable," but that this was not the time to present it.

Petrillo said it had always been difficult to get legislation against radio stations, saying many Congressmen own ozoners. He said the tariff commission held hearings last year on impost on such imports and considered lifting it in order to further better understanding countries, but AFM intervention stopped this.

Petrillo added many thousands of feet of such recordings are available in this country, and he didn't feel an import ban would solve the problem. Union execs are beefing over the canned music on grounds it creates unemployment for tunesters.

## IKE'S THEME GIVES ROBBINS QUICK HIT

Jack Robbins, head of J. J. Robbins & Sons, has been given a ready-made hit by the Republican National Committee. The GOP has bought 100,000 copies of the Robbins tune, "Look Ahead, Neighbor," based on a phrase used by Republican presidential candidate Gen. Dwight D. Eisenhower as a campaign theme. Tune was written by Mann Holiner and his wife, Alberta Nichols.

Robbins has opened a new publishing firm, The Robbins Co., to handle the tune and all future show scores picked by the publisher. New company is wholly owned by Robbins and is not involved in the Robbins partnership deal with Ed Kassner in the J. J. Robbins & Sons enterprise.

## Columbia Pix Sued For 'Tattletale' Usage

Columbia Pictures was named defendant in an infringement suit filed in N. Y. Federal Court yesterday (Tues.) by Republic Music. It's charged that Republic's tune, "Tattletale Eyes," was incorporated without consent in Col's Frances Langford starrer, "Purple Heart Diary."

Republic, according to the complaint, published "Eyes" prior to 1950. An injunction, damages and an accounting of profits derived from alleged unlawful use of the number is sought. "Diary," a Sam Katzman production, was released early this year.

## MONROE, GUY TOP BAND TAKES

Band business is still big business. Although the current overall picture is running below the band biz's peak period in the 1930 heydays, the name bands have been racking up sock annual grosses well above the $350,000 mark while a number of the veteran leaders have been steady $1,000,000 or more earners.

Vaughn Monroe, for example, has been bouncing around the $1,200,000 and $1,400,000 gross mark for the past five years. Band's big revenue is due mainly to the lucrative radio and tele shows it's been able to nab. It's figured that Monroe has been able to pick up an additional $350,000 annually via these airers. Another leader aided by high priced radio series to pull him over the $1,000,000 mark is Guy Lombardo, currently heading "Your Hit Parade" radio series.

Both orchs have been high powered grossers on the road, too. Hefty guarantees plussed by standout drawing power has been keeping in the seven-figure bracket for years. Fact that Monroe sticks to the road for longer periods than Lombardo, who prefers his location assignment at the Hotel Roosevelt, N. Y., attributes to former's top standing. However, sock grosses racked up by Lombardo when he hits the road on his annual two-month one-niter stands attests to his solid pull. Record royalties also contribute to the bands' total yearly earnings. Lombardo continues as one of Decca Records' best selling artists while Monroe's pact with RCA Victor guarantees him a hefty yearly sum.

Sammy Kaye is another high bracket band which steadily pulls in big grosses via the three-way parlay of radio, one niters and records (Columbia). It's estimated that Kaye's grosses near the $750,000 mark. Of the other veteran leaders working the ballroom route, Tommy Dorsey averages more than $300,000 annually and probably could double the figure if he decided to work with the consistency of the Monroe, Lombardo and Kaye orchs. It's estimated in band biz circles, that Benny Goodman, who now works sporadically, also could top the $500,000 figure if he wanted to line up a steady one-niter route.

Of the new bands which have cropped up in the past couple of years, Ralph Flanagan and Ray Anthony are leading the pack. Flanagan gross last year was over $500,000 while Anthony topped the $400,000 mark. Both Flanagan and Anthony grosses were helped by disk royalties and tele guest shots.

In the experimental music field, Stan Kenton averages an annual gross of $300,000. Biggest Kenton revenue comes from his jazz concert dates which has been a solid drawing attraction for several years.

## N.Y. Symph '51-'52 Season 804G Biz; 166G Loss

The N. Y. Philharmonic-Symphony, in its annual report issued yesterday (Tues.), showed a net deficit for '51-'52 of $166,534.87, as first disclosed in last week's VARIETY.

Receipts from concerts during the 28-week season were $534,186.81. Broadcast fees, record royalties and special concessions totaled $269,840.69, for a combined $804,027.60 total. Concert deficit of $296,053.18 and pension plans deficit of $6,430.10 resulted in total operating loss of $302,483.28. This was partially offset by endowment funds and other contributions, for a net deficit of $166,534.87.

Gross operations nick was $1,243,799.47, with $1,100,080.78 representing operating cost and $143,718.69 being cost of carrying out pension plans.

**Polish** pianist Witold Malcuzynski, away from N. Y. two years, will give a recital in Carnegie Hall Oct. 22.

## Davis Appeals to Petrillo Against 802 Rule Barring Legit Backing

Meyer Davis, bandleader and legit investor, has applied to James C. Petrillo, prez of American Federation of Musicians, for a stay of judgment against a new ruling by N. Y. Local 802 which prohibits latter's members from working in a legit show in which an AFM member has made an investment.

Resolution was adopted Sept. 8, though not made official until publication last week in the union's magazine, Allegro. A member has 30 days to file an appeal, and Davis made request to Petrillo for stay of judgment while his appeal is being decided. Davis' request is based on the ground that the local's ruling "could do irreparable damage."

Resolution was adopted because of the claim that certain members, in order to get work, had been solicited or required to invest in shows. Futhermore, that such investment gave a member priority in getting work with the show as musician, leader or contractor.

Actually, insiders claim, resolution is aimed particularly at Davis, whose varied activities include furnishing of pit bands for musicals. Instigators are believed to be a couple of other Broadway show contractors, who furnish pit bands to musicals.

But other producers or backers, who are also 802 members, could be affected, including Richard Rodgers, Cy Feuer, Milton Berle and many others.

### Prolific Investor

Davis, who went into the pit band biz angle a few seasons ago, is a prolific investor in Broadway shows. In the last four years, he has invested in 53 plays, 17 of them musicals. In those four years, he has handled the orchestras for eight musicals. As a top bandleader and contractor, resolution would keep him from investing in further Broadway shows.

Resolution, per se, doesn't forbid an 802 member from investing in a show (although it's believed to have that ultimate effect), but makes it a violation to play in a show in which an 802 member invests. This puts the burden on a musician to find out whether any show he plays in has such an investor or investors.

The upcoming "Two's Company" has Davis as an investor. So have

(Continued on page 44)

## 'Brigadoon' Album In Col 'Ice Capades' Tie

Latching onto the blade version of 'Brigadoon" in the current "Ice Capades" production, Columbia Records is issuing a new "Brigadoon Song Hits" set. Lee Sullivan and Sally Sweetland, who do the "Ice Capades" vocals, are featured in the disk set.

Album will be given a sustained push by the ice show in its tour of key cities, winding up at the end of May, 1953. The "Brigadoon" numbers will be retained as a production sequence in the projected "Ice Cycles of 1954." Latter will be presented next year by John H. Harris, producer of "Ice Capades."

## Col Also Leans To Low-Pricers With New Label

Trend to cheaper long-play platters by the major disk companies gained additional momentum last week with the decision of Columbia Records to issue a new label in the low-priced field. New label, known as Entre, will specialize in more familiar classical compositions and will sell at $2.95 for a 12-inch platter. Price is one-half Columbia's regular Masterworks disks which go for $5.45.

Columbia's Entre label parallels the recent issuance by Victor of its Bluebird line, which sells for a similar price. Both Columbia and Decca also have been releasing low-priced 10-inch disks for the longhair market for the past year with marked success.

The major companies' move into the low-priced field has been dictated by an aim to bring new customers into the stores. It's believed that the classical market can be vastly expanded over the whole repertoire if record customers, who generally bypass the longhair releases for the pops, can be introduced to "good music" at low cost.

Another consideration has been the click operation of such established low-priced labels as Remington in the longhair field. The Remington line has been selling steadily in several chain stores and mail-order houses despite the absence of high-powered names. The major diskers hope to broaden this market via their established artists.

Columbia will issue 13 platters in its initial Entre release with such artists as Dimitri Mitropoulos, Frederick Stock, Howard Barlow, Egon Petri, Antal Dorati and others. Columbia will issue 25 disks in this series by Christmas.

## BILLY MAY ORCH SET FOR 1ST EUROPE TOUR

Billy May's orch will head out on its first European tour next year. Trek, which will tee off in Copenhagen early in May, will cover key cities in Scandinavia, Belgium, Germany, Italy, Holland and Switzerland. Tour was set by orch's manager, Carlos Gastel, who planed in to New York from Europe Sunday (12). Thrush June Christy will accompany the May crew on the tour, which is expected to run about six weeks.

Gastel also is prepping European tours for Nat (King) Cole, Nellie Lutcher and Mel Torme.

### Coral Inks Gorme

Eydie Gorme has been added to Coral Records pop artist stable.

Warbler recently ankled the Tex Beneke orch.

## Fisher Hottest on Victor With 2 Clicks But Still Misses a 1,000,000 Seller

Although Eddie Fisher has the two top RCA Victor sellers concurrently, "Wish You Were Here," from the Brodway legit musical of the same name, and "Lady of Spain," he has yet to make the "gold record," symbol of the 1,000,000-copy platter distinction. "Anytime" went 970,000 and, incidentally, Pee Wee King's "Slow Poke" is another which couldn't accelerate enough to top the 940,000 sales figure.

"Wish" is now over the 500,000 mark and "Spain," in its first three weeks, according to sales manager Larry W. Kanaga, is pacing with Spike Jones' "Two Front Teeth," i.e. 87,000 platters for the first and second week, and 50,000 sales in the third lap.

## Dissidents to Oppose teGroen, Local 47 Prexy

Hollywood, Oct. 14.

Opposition appears to be developing to the reelection of the incumbent slate of officers of Musicians Local 47 on the coast.

Nominations are slated for Oct. 27 at which time it is expected that a dissident group will offer its own candidates to oppose prexy John teGroen, seeking his third term, and AM-TV veepee Phil Fischer, recording secretary Maury Paul and financial secretary Bob Hennon.

# ASCAP Songsmiths' 'BMI Blues'

Continued from page 1

output for public performance. In the period since the now-historic 1940 "music battle" between both performing rights societies, BMI has made notable strides in the pop song field.

ASCAP songsmiths look askance also at those ASCAP music publishers who have been riding both horses via BMI publishing affiliates, but can appreciate that economic necessity makes this understandable. In fact, one of the most loyal ASCAP writer-publishers frankly states that "if I didn't have the Society's income for my publishing business I'd have to close my doors."

But it is the upsurge of the cornballs, country music, rhythmic oddities, in combination with the recent cycle of "new sounds" by recording artists, that is hurting ASCAP. Most of these offbeat tunes seem to stem from BMI sources. Artist & repertoire execs of the recording companies, in striving for unique interpretations, since it's the recorded version rather than the tune that matters nowadays, seemingly don't care from whence come these tunes.

### Different With Standards

It's different with the standards. That's where ASCAP shines. If Peggy Lee wants to achieve a new rhythmic version of "Lover," or somebody else wants a new version of "Night and Day," obviously these Rodgers & Hart and Cole Porter tunes must be the basis. Admittedly, no a. & r. man in his right mind would ever think of telling Artie Shaw not to make his unique version of "Begin the Beguine" and favor a BMI tune instead.

This suspicion as regards current pops—and the music men by nature are a suspicious lot indeed—doesn't even extend to the new tunes. But it does seem that more BMI tunes are linked with echo chambers, shrimp boats, cajun, African veldt, bayou or country rhythm styles, whip-cracking and shrieking sound effects than with ASCAP tunes.

### Diskers' Rebuttal

Most recording men scoff at the allegation with the mere statement that if it were so "then we'd have more hits." One prominent a. & r. exec observes cyncially, "Say, maybe they are giving us an idea. If X company seemingly is doing so well with BMI pops, and as you know we're not as topmost as we used to be, maybe we should stop on all those ASCAP tunes and really veer deliberately to BMI."

Realistically, the a. & r. toppers feel that maybe the suspicion and self-examination that some ASCAPers confess, pertaining to their inability to meet modern standards, is not without some foundation. One exec started to name-drop the most topflight songsmiths with an analysis of recent songsmithing performance and brushed off many of them as being too busy with legit productions, film scores and other interests, none of which has added up to a smash pop song in many months and, more often, in years.

Admittedly that pop hit is a prerequisite with the diskeries. That's the big profit. That's the insurance for keeping that traffic coming into dealers' stores. The pop pulls 'em and they wind up buying something additionally—an album, a kiddie record, perhaps a longhair or a middlebrow LP, and the a. & r. job is to keep the pop production line churning, no matter where the new pops come from.

Say the ASCAPites, who have been meeting with greater regularity of late, formally and informally—most effectively in the home of Oscar Hammerstein 2d—the fact persists that the cards seem stacked against them.

It may be as much the fault of technological progress, but instead of network musical programs, which have been diminishing more and more of late, there is that informal network of plugs called the disk jockeys.

The DJ as the new "king" of Tin Pan Alley has been explored before in these columns. But, the ASCAP music men wonder, to what degree are the DJs under the recording and radio influence—and if so, to what degree do they psychologically or realistically favor BMI tunes over ASCAP?

"Sure," say representative songsmiths like Irving Berlin, Arthur Schwartz, Edgar Leslie, Stanley Adams, Richard Rodgers, Hammerstein, et al., "maybe it's our fault. Maybe we're not writing the right songs for the American public. Maybe, for a time, we even scoffed too much at the cornballs and the hillbilly tunes when we should have been smart to get out of our Brill Bldg. and Lindy's orbit, go into the hinterland, and learn more about what present-day young America wants in its popular music."

This is a collective quote, variously voiced, and/or in parallel thinking of these topflight songwriters, who, however, conclude, "But they can't tell us that all of a sudden none of us can produce a hit equally as good as what comes out of Nashville's Tin Pan 'Valley,' as VARIETY put it last week. It just doesn't make sense that publishers, who have been doing business with the recording companies traditionally for a third to a half-century should suddenly find themselves unable to get their new stuff recorded. We have no complaints about our past catalog. The standards are our lifesavers. Even the diskers couldn't do without those. But we are certainly not replenishing our music stores with the current pop output as we have in the past—not even a small percentage thereof!"

John Schulman, counsel for the Songwriters' Protective Assn., is legally exploring it with a representative group of name songwriters. A $300,000 sinking fund, to be raised by a 5% levy on the ASCAP royalty dividends from the top writers, has been discussed. Whether there is an area for legal action is a moot question to all concerned. The writers are the first to concede it.

"If the public buys it, it's a good song," says Berlin, in his refusal to go along with the yesteryear scoffing at the so-called cornballs and country-western tunes. He reflects the thinking of that group of songsmiths who, upon self-examination, wonder whether the ASCAPites' lack of progress isn't basic from within the Society.

There is that other contingent which is frank in deploring the radio-music-recording-plugging parlay as something analogous to the production - distribution - exhibition system which obtained in the picture business until the Government ordered otherwise. And that if the U. S. looked askance at so closely knit a liaison, from the film assembly line through distribution, maybe it's also something for the Government to explore on the music recording phase.

### Nobody Can Dictate Public Taste

Admittedly nobody can dictate public taste. It's particularly true of pop songs. Traditionally fortunes have been spent trying to "make" a "dog," and nobody will buy it; whereas from left field can come some surprise "rocking chair" hit that defies anybody and everybody in the music biz.

A current variation of this unorthodox evolution of the business also again focuses around the recording business. If a sudden hit pops up, because of some specially outstanding interpretation, not all the diskeries will "cover" it, i.e., record it. "Wish You Were Here" is an example where Eddie Fisher's quick click Victor version walked so far away from the field that the other majors have been giving it the brushoff. Leroy Anderson's "Blue Tango" whammed 'em so on Decca that some of the other platter-makers didn't even record it.

On the other hand, sales managers and a. & r. men are in constant touch with the field and frequently hear that a tune on some obscure label seems to be enjoying a local deejay vogue, and this in turn has influenced a reverse decision to rush that out on wax to ride the crest of a potential hit.

From VARIETY last week the five out of seven tunes on "Hit Parade" were BMI's "You Belong to Me" (Ridgeway), "Auf Wiederseh'n" (Hill & Range), "I Went to Your Wedding" (St. Louis), "Half as Much" and "Jambalaya," both Acuff-Rose. The two ASCAP entries were "Somewhere Along the Way" (United Music) and "Wish You Were Here" (Chappell), the title song from the current legit Broadway musical hit.

Again from VARIETY last week, the top 10 (50-50 BMI and ASCAP) were "You Belong to Me" (Ridgeway, BMI), "I Went to Your Wedding" (St. Louis; BMI), "Wish You Were Here" (Chappell; ASCAP), "Jambalaya" (Acuff-Rose; BMI), the English import, "Meet Mr. Callaghan" (Leeds; ASCAP), "Auf Wiederseh'n" (Hill & Range; BMI), "Half As Much" (Acuff-Rose; BMI), "High Noon," theme song from film of that name (Feist; ASCAP); "Somewhere Along the Way" (United; ASCAP); "Takes Two to Tango" (Harman; ASCAP).

# Indie Akron Juke Op Fights Union 'Control' Via Appeal to Patrons

Akron, Oct. 14.

Nick Haradakis, last of the independent jukebox owners in Summit County, is asking his customers to support him in a last ditch fight to remain out of Local 410, affiliated with the AFL Teamsters Union. He said the union had threatened to "break" him unless he signed up last week, but said the proffered contract did not comply with the U.S. constitution, and would result in a 10c charge for records.

He said the contract the union urged on him "would fix prices, restrain trade, and cost the people of Summit County $1,000,000 a year in higher charges." "Once I sign, the union will control every juke box and pinball machine in the county. It will then insist on a 10c charge for the jukeboxes compared to the 5c. charged now," he said. "Where the proprietor gets half the income from the machines now, his share will be reduced to 40%" Haradakis declared.

He said that among the contract features he balks at is one that would let the employes fix the rate charged for operation of the mechanical devices. This grows out of the unique arrangement by which both the jukebox owners and their employes belong to the same union. Haradakis pointed to a clause which says that if one member acts against the interests of another, he will be expelled.

Haradakis became the last holdout against the union with the recent acceptance by Robert Holland of a union contract. A stench bomb was thrown through a window of Holland's home and two of his juke boxes were upset by hoodlums, prior to his signing.

Haradakis asked customer and the general public to support his fight to remain independent of the local, which has been the subject of a grand jury investigation of its activities last year. This probe led to a "truce" between independent and organized operators, but this was not long-lived.

# HABER RCA PUB BOSS AS TONEY MOVES UP

Julius Haber was officially named RCA Victor's publicity chief last week in a reshuffle of execs following James M. Toney's promotion from publicity head to director of Victor's consumer products distribution. Both appointments become effective Nov. 1.

Haber has been director of advertising and sales promotion for RCA Technical Products, which includes the tube division. He has been with the company since 1922 and at one period was "loaned" by RCA to the old Lord & Thomas ad agency, which handled RCA's advertising. In 1931, following the consolidation of RCA and the Victor Talking Machine Co., Haber rejoined the company.

# Granz Wins Injunction Vs. Indie on Piracy

Norman Granz, "Jazz at the Philharmonic" impresario, won an injunction against Colony Records, an indie N. Y. diskery, in N. Y. Supreme Court last week in an alleged piracy action. Granz charged that Colony had released three sides from his "Jazz Scene" album, which Granz released in 1949. The sides involved such jazz instrumentalists as Charlie Parker, Lester Young and Buddy Rich.

Colony claimed that an employee of its company had brought the sides to its attention while stating they had been pressed by a Canadian firm, El Torro Records. Detective work showed that El Torro was owned by the same Colony employee, Joe Marlo, who turned up with the sides originally.

Granz won the injunction plus $200 court costs.

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.*

**Survey Week of October 3-9**

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Because You're Mine—†"Because You're Mine" | Feist |
| Blues In Advance | Hollis |
| Down By the O-hi-o | Forster |
| Glow Worm | Marks |
| Half As Much | Acuff-R |
| High Noon—†"High Noon" | Feist |
| I Went To Your Wedding | St. Louis |
| Jambalaya | Acuff-R |
| Lady of Spain | Fox |
| Live Oak Tree | Burvan |
| Meet Mr. Callaghan | Leeds |
| My Love and Devotion | Shapiro-B |
| Outside Of Heaven | BVC |
| Roses Of Yesterday | Berlin |
| Ruby and the Pearl | Famous |
| Somebody Loves Me—†"Somebody Loves Me" | Harms |
| Somewhere Along Way | United |
| Stay Where You Are | Broadcast |
| String Along | Regent |
| Takes Two To Tango | Harman |
| Till The End Of The World | Southern |
| Two-Faced Clock | Robbins |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Walkin' To Missouri | Hawthorne |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong To Me | Ridgeway |
| You Intrigue Me | Remick |
| You'll Never Get Away | Bourne |
| Zing a Little Zong—†"Just For You" | Burvan |

**Second Group**

| | |
|---|---|
| A Mighty Pretty Waltz | RFD |
| Blow Out The Candle | DeSylva-B-H |
| Comes A-Long A-Love | Shapiro-B |
| Early Autumn | Cromwell |
| Feet Up | Hawthorne |
| Here Comes That Mood | Life |
| How Close | Life. |
| If'n | Disney |
| I'll Forget You | Witmark |
| I'll Si Si Ya In Bahia | Burvan |
| No | Goday |
| Puppy Love | Hub |
| Should I? | Robbins |
| Sinner Or Saint | Witmark |
| Sweetest Words I Know | Life |
| Sweethearts Holiday | Mayfair |
| Taboo | Peer |
| Take Me In Your Arms and Hold Me | Hill & R |
| Trying | Randy-S |
| When I Fall In Love | Young |
| Where Did the Night Go | Chappell |
| Whispering Serenade | Chappell |

## Top 10 Songs On TV

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Botch-A-Me | Hollis |
| Half As Much | Acuff-R |
| I Went To Your Wedding | St. Louis |
| Jambalaya | Acuff-R |
| Kiss of Fire | Duchess |
| My Lady Loves To Dance | United |
| Somewhere Along the Way | United |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong to Me | Ridgeway |

**FIVE TOP STANDARDS**

| | |
|---|---|
| Basin St. Blues | Morris |
| If You Are But a Dream | Barton |
| St. Louis Blues | Handy |
| Tea For Two | Harms |
| Temptation | Robbins |

† *Filmusical.* * *Legit musical.*

# MURRAY LUTH NAMED SHAWNEE PRESS MGR.

Murray Luth has been named general professional manager of Shawnee Press, music firm owned by Fred Waring Enterprises. Shawnee, which bought out the Paull-Pioneer catalog earlier this year, will pull out some P-P- oldies for a revival drive as well as strengthen its position in the pop field with the acquisition of new copyrights.

Luth, who took over the managerial post Monday (13), formerly was partnered with Dinah Shore in pubbery, Cosmic Music. Latter firm has deactivated its pop professional department.

# Society 'Floradora' Six Set for Symph Lunch

Six prominent N. Y. society or civic femmes will be honored for 25 years or more service to the N. Y. Philharmonic, at a Hotel Plaza luncheon Nov. 13, when the Friends of the Philharmonic launch a $150,000 drive to aid the symph.

As luncheon event highlight, the ladies will perform as a special "Floradora" Sextet, in lyrics and music composed for the occasion by Mrs. Meyer Davis, who will coach the group as well as accompany on the piano. Six femmes are Mrs. Lytle Hull (the former Mrs. Vincent Astor), noted arts patroness; Mrs. John T. (Ruth) Pratt, former Congresswoman; Mrs. Frederick T. Steinway, of the piano family; Mrs. Charles S. (Minnie) Guggenheimer, head of Lewisohn Stadium Concerts; Mrs. William C. Breed, and Mrs. Elbridge Gerry Chadwick.

# Golschmann Opens 22d Season With St. L. Symph

St. Louis, Oct. 14.

With Vladimir Golschmann on the podium for his 22d consecutive season, the St. Louis symph orch tees off 73d consecutive season in the opera house of the Municipal (Henry W. Kiel) auditorium Friday (17) with a pair of concerts. Golschmann's return for the 1952-53 season extends his mark as dean of all conductors of American symph orchs in point of continuous service.

He is nearing the record set by the late Serge Koussevitsky who batoned the Boston symph from 1924 through the spring of 1949.

## TV SLUGS KOKOMO SYMPH

Indianapolis, Oct. 14.

The Kokomo Civic Music Assn. has decided to disband for at least a year or two, and has refunded money advanced by patrons for the 1952-53 concert season.

Everett Boerrigter, association president, said that television competition was partly to blame.

# VARIETY Scoreboard

OF

# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution*
*Encompassing the Three Major Outlets*
**Coin Machines Retail Disks Retail Sheet Music**
*as Published in the Current Issue*
*for*

**WEEK ENDING OCTOBER 11**

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

## TALENT

| POSITIONS This week. | Last week. | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | **JO STAFFORD** (Columbia) | You Belong to Me<br>Jambalaya |
| 2 | 2 | **PATTI PAGE** (Mercury) | I Went to Your Wedding. |
| 3 | 3 | **EDDIE FISHER** (Victor) | Wish You Were Here<br>Lady of Spain<br>Outside of Heaven |
| 4 | 4 | **LES PAUL-MARY FORD** (Capitol) | Meet Mr. Callaghan |
| 5 | 5 | **FRANKIE LAINE** (Columbia) | High Noon |
| 6 | 9 | **MILLS BROS.** (Decca) | Glow Worm |
| 7 | 7 | **VERA LYNN** (London) | Auf Wiederseh'n |
| 8 | 6 | **ROSEMARY CLOONEY** (Columbia) | Half as Much<br>Botch-A-Me |
| 9 | .. | **HILLTOPPERS** (Dot) | Trying |
| 10 | 8 | **PEARL BAILEY** (Coral) | Takes Two to Tango |

## TUNES

| POSITIONS This week. | Last week. | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 2 | I WENT TO YOUR WEDDING | St. Louis |
| 2 | 1 | YOU BELONG TO ME | Ridgeway |
| 3 | 3 | WISH YOU WERE HERE | Chappell |
| 4 | 4 | JAMBALAYA | Acuff-R |
| 5 | 5 | MEET MR. CALLAGHAN | Leeds |
| 6 | 6 | AUF WIEDERSEH'N SWEETHEART | Hill-R |
| 7 | 7 | HALF AS MUCH | Acuff-R |
| 8 | 8 | HIGH NOON | Feist |
| 9 | 9 | SOMEWHERE ALONG THE WAY | United |
| 10 | .. | GLOW WORM | E. B. Marks |

# RETAIL SHEET BEST SELLERS

VARIETY

*Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

## Week Ending Oct. 11

| National Rating This wk. | Last wk. | Title and Publisher | New York, M.D.S. | Chicago, Carl Fischer | Los Angeles, Morse M. Preeman | Boston, H. N. Homeyer | Philadelphia, Chas. DuMont | Kansas City, Jenkins Music Co. | Minneapolis, Schmitt Mus. Co. | St. Louis, St. Louis Music Supply | San Antonio, Alamo Piano Co. | Seattle, Capitol Music Co. | Rochester, Neisner Bros. | Indianapolis, Pearson's | TOTAL POINTS. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | "You Belong to Me" (Ridgeway) | 1 | 1 | 1 | 2 | 1 | 1 | 2 | 1 | 1 | 1 | 2 | 2 | 116 |
| 2 | 2 | "Went to Your Wedding" (Hill-R) | 2 | 5 | 2 | 1 | 2 | 4 | 5 | 3 | 2 | 10 | 1 | 4 | 91 |
| 3 | 3 | "Wish You Were Here" (Chappell) | 5 | 2 | 3 | 7 | 5 | 2 | 1 | 2 | 3 | 7 | 4 | 1 | 90 |
| 4 | 4 | "Auf Wiederseh'n" (Hill-R) | 3 | 3 | 4 | 6 | 4 | 9 | .. | 6 | 6 | 3 | 5 | 7 | 65 |
| 5 | 5 | "Half As Much" (Acuff-R) | 4 | 4 | 5 | 3 | 3 | 6 | .. | 8 | 7 | 5 | 3 | .. | 62 |
| 6 | 6 | "Meet Mr. Callaghan" (Leeds) | 8 | 9 | 7 | 4 | .. | 8 | 3 | .. | 4 | 2 | .. | .. | 43 |
| 7 | 7 | "Jambalaya" (Acuff-R) | 6 | 6 | 8 | 10 | 8 | 5 | .. | 5 | 5 | .. | .. | 6 | 40 |
| 8 | 8 | "Somewhere Along Way" (United) | 9 | 8 | 6 | 5 | 7 | 3 | .. | 9 | 8 | 6 | 10 | .. | 39 |
| 9 | 11 | "Walkin' My Baby Home" (D.B.H.) | .. | 10 | .. | .. | .. | 7 | .. | 4 | 10 | 8 | .. | .. | 16 |
| 10 | 9 | "High Noon" (Feist) | .. | .. | 9 | .. | .. | .. | .. | .. | 9 | .. | 9 | 3 | 14 |
| 11A | 10 | "Because You're Mine" (Feist) | 7 | .. | .. | .. | .. | .. | 10 | 10 | .. | .. | .. | 5 | 12 |
| 11B | 12 | "Zing a Little Zong" (Burvan) | .. | .. | 10 | 9 | .. | 10 | 8 | .. | .. | .. | 6 | .. | 12 |
| 12 | 14 | "Walkin' to Missouri" (Hawthorne) | .. | 7 | .. | .. | .. | .. | .. | 7 | .. | 9 | .. | .. | 10 |
| 13 | 13 | "My Love & Devotion" (Shapiro-B) | .. | .. | .. | 8 | .. | .. | 7 | .. | .. | .. | .. | 9 | 9 |
| 14 | .. | "Early Autumn" (Cromwell) | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 7 |

# Cole-Vaughan-Kenton in 23G Mop-Up At Carnegie Hall; Herman O.K. on Coast

The fall edition of "The Biggest Show of 1952" wound up the third week of its skedded eight-week tour Saturday (11) with two evening performances at Carnegie Hall, N. Y., that drew SRO for a sock $23,000 gross. Package, which headlines Nat (King) Cole, Sarah Vaughan and Stan Kenton, has been repeating the cleanup biz of last year's troupe (which headlined Cole, Miss Vaughan and the Duke Ellington orch) and it looks as though the "Biggest Show" trek is here to stay.

The packages big draw can be attributed to the lure of its headliners. Fact that the show is nothing more than an Apollo Theatre, N. Y., bill in a top hat doesn't keep the devotees from shelling out a $4.80 top for a rehash of routine vaude stuff in concert guise.

Both Miss Vaughan and Cole have appeared at the Broadway Paramount and the Apollo in recent months as solo headliners but from reception at early show it seems that the fans just can't get enough of 'em. Both were in top vocal form in their songalogs and each had to beg off. Miss Vaughan's choicest offerings were "Corner To Corner," "Perdido," "Mean To Me" and "Tenderly," while Cole scored with his record faves, "Walkin' My Baby Back Home," "Because You're Mine," "Somewhere Along The Way" and "Funny."

Newcomer to the package, Kenton drew big response with such "progressive jazz" items as "Collaboration" and "Limelight." Arrangements are imaginative and spotlights Kenton's sidemen to advantage. Orch's thrush Kay Brown, who warbled "Taking A Chance on Love" and "Don't Worry About Me," seemed a bit lost in the big hall.

Supporting the headliners are such familiar vauders as tapster Teddy Hale, mimic George Kirby, comics Stump & Stumpy, and the frenetic dancing foursome, The Congaroos. Each walked off to big mitt. Kenton's emceeing here gave them Carnegie Hall stature.

*Gros.*

### Herman's "Caravan of Stars"

San Diego, Oct. 14.

For its break-in at Russ Auditorium here last week, "Caravan of Stars" was "presented" by Don Howard, disk jockey and showman at KSDO, who proved an effective emcee by virtue of a very brief, pointed welcome, and thereafter let Woody Herman & Co. take over.

Woody's Third Herd, a well-knit jazz group, has yet to attain the stature of his previous units of '46 and '48. But his brassy crew is developing despite the absence of such stars as Chubby Jackson, Bill Harris and Flip Phillips.

In particular, drummer Art Mardigan sparked the session with a bounce reminiscent of the late Dave Tough of the '46 troupe. Unison trumpet work also glistened. Star of the trombones is Herb Green, excellent on Ralph Burns' "Early Autumn." Burns' new original, "Terresita," was a good example of inventive, melodic jazz with nice splashes of woodwinds and good piano variations by Nat Pierce.

Woody pleased with medley of "Amen," "Caledonia" and "Laura." Vocalist Dolly Houston was okay on "Somewhere Along the Way."

Comic Lou Dailey, now traveling with the Herd, proved a showstopper with good but worn carbons of Gary Cooper, Bette Davis and an all-stops-out mime of Johnnie Ray. Fast-talking comic appeared out of place in a semiconcert devoted to jazz, but was liked by crowd. Also seeming out of place was Harold King's tap dance on roller skates, a crowd sizzler that would be tops on a vaude bill but tends to weaken the Herman jazz by its inclusion.

Dinah Washington provided interesting and exciting contrast to Herman's modern jazz with the blues—most basic of all jazz forms. Her best was "You Satisfy," a true blues in traditional 12-bar setup with slightly indigo words. Curiously, singer was effective also on two songs by Cole Porter and Noel Coward—"Just One of Those Things" and "Mad About the Boy"—two composers as distant from the blues as Park Ave. is from Rampart Street.

*Don.*

### M-G-M Sets Coleman

Cy Coleman trio has been pacted by M-G-M Records in a switch away from Decca Records. Coleman has been immediately pencilled in for a series of piano albums.

Okeh Records, Columbia Records blues and rhythm subsid, has, meantime, added another vocalist, Joyce Bryant, to its roster. Her initial releases are due in November.

# Supreme Court To Rule on AFM Featherbedding

Washington, Oct. 14.

The Supreme Court announced yesterday (Mon.) that it will hear arguments on the so-called "featherbedding" tactics of standby orchestras in theatres. Court agreed to take the appeal of the National Labor Relations Board against Gamble Enterprises.

Row developed at the Palace Theatre in Akron, O., where Local 24 of the AFM refused to sign a contract unless the house orch was kept to play during the intermission, before the opening of the show and at the conclusion, on those occasions when name bands were brought to the house for special one-week stands. Theatre used a pit band, except on such occasions, then it laid off the band as not needed.

When the AFM banned Palace engagements by travelling name bands unless the contract was signed, Gamble Enterprises carried the case to the NLRB which ruled the "featherbedding" provisions of the Taft-Hartley Law were not violated by the union. Theatre appealed to the U. S. Circuit Court which reversed the NLRB. Labor board is now appealing the decision of the Circuit Court.

# London Privy Council To Define 'Gramophone' In Suit Vs. Wired Music

Toronto, Oct. 14.

In a test case involving the definition of the term "gramophone" as incorporated in the Canadian Copyright Act, an appeal to the Privy Council, highest judicial body in the British Commonwealth, has been granted to the Associated Broadcasting Co. and the Westminster Hotel, Toronto. Pro and con legal arguments will be submitted to the Privy Council in London, England. Action against the defendants was brought by the Composers, Authors and Publishers Assn. of Canada, affiliate of ASCAP.

Case involves six musical works which were piped to distribution outlets by Associated Broadcasting Co., sole rights to such performances in Canada allegedly held by CAPAC. Charge is that Associated Broadcasting Co. piped these from a central studio in Toronto to subscribers over wires to loudspeakers. Crux of case is whether this can be classed as "gramophone" service.

Previously, in hearings of the test case, Supreme Court of Ontario had ruled that the Associated Broadcasting Co. and the Westminster Hotel, Toronto, were providing a public service "by means of a gramophone" and were not liable to payment of copyright fees to CAPAC.

### Ed McArthur Shifts To Longhair in Harrisburg

Harrisburg, Pa., Oct. 14.

After completing his eighth consecutive summer season as musical director of the St. Louis Municipal Opera, Edwin McArthur began his third season as conductor of the Harrisburg Symphony Orchestra here tonight (Tues.).

Concert was devoted to contemporary American music.

# Top Record Talent and Tunes

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

### VARIETY WEEK ENDING OCT. 11

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.*

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST | | | | | | | | | SOUTH | | | | | | | | MIDWEST | | | | | | | | FAR WEST | | | | | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | N.Y. | Hanover | Atl. City | Phil. | Rome | Newport | Utica | Ithaca | Baltimore | N.O. | Savan'h | Atlanta | Ch'este'n | Richmond | K.C. | San Ant'o | Norfolk | Cincy | St. Cloud | Dearborn | Con'sville | Cleve | Det. | Milw'kee | Omaha | Denver | L.A. | Phoenix | Salt Lake | Albuq'que | |
| | | | | | | Bill Silbert—WABD-TV | Milt Kray—WTSL | Alan Owen—WMID | Bud Brees—WPEN | Lou Barile—WKAL | Joe Hyder—WRJM | Dan Fusso—WRUN | Jack Deal—WHCU | Al Ross—WBAL | Jerry Kay—WWEZ | John Wrisley—WSAV | Bob Watson—WSB | Bill Dawson—WGKV | Harvey Hudson—WLEE | Jim Lantz—KCMO | Bob Jenkins—KONO | Roger Clark—WNOR | Rex Dale—WCKY | Art Blaske—KFAM | Clare Linn—WKMH | Jim Haines—WCVI | Joe Mulvihill—WTAM | Don McLeod—WJBK | Paul Bartell—WFOX | Johnny Pearson—KOWH | Ray Perkins—KFEL | Ira Cook—KECA | Dick Gilbert—KTYL | Wayne Cody—KALL | Jerry Nesler—KGGM | |
| 1 | 1 | 11 | Jo Stafford | Columbia | You Belong To Me | 6 | 2 | 1 | .. | 2 | 2 | 2 | 5 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | .. | 10 | 2 | 1 | 2 | 1 | 2 | 1 | .. | 1 | 1 | .. | 233 |
| 2 | 2 | 7 | Patti Page | Mercury | I Went To Your Wedding | 1 | .. | 2 | .. | 5 | 1 | 9 | 10 | 2 | 3 | 1 | .. | 3 | 2 | 2 | 3 | 10 | 1 | 5 | 4 | 1 | 3 | 5 | 3 | 1 | 2 | .. | 5 | 2 | 1 | 199 |
| 3 | 3 | 13 | Eddie Fisher | Victor | Wish You Were Here | .. | 3 | .. | .. | 3 | 4 | .. | .. | 4 | 2 | 4 | .. | 4 | .. | 4 | 2 | .. | 6 | .. | .. | 3 | 2 | .. | 7 | 7 | 3 | 3 | 9 | 3 | .. | 125 |
| 4 | 4 | 8 | Jo Stafford | Columbia | Jambalaya | .. | 6 | .. | 6 | 8 | 6 | 10 | .. | .. | 10 | 6 | .. | .. | 6 | 3 | 7 | .. | .. | 2 | .. | .. | .. | .. | 2 | 4 | 6 | 4 | .. | 6 | 3 | 92 |
| 5 | 5 | 8 | Les Paul | Capitol | Meet Mr. Callaghan | .. | 8 | .. | 7 | .. | 5 | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 4 | .. | 8 | .. | .. | 5 | .. | .. | 5 | 5 | 9 | 2 | 2 | 7 | .. | 73 |
| 6A | 15 | 8 | Ralph Flanagan | Victor | I Should Care | .. | 5 | 7 | .. | .. | 7 | 1 | .. | .. | .. | .. | .. | 8 | 3 | .. | .. | 4 | 10 | 9 | .. | 6 | 6 | .. | .. | .. | .. | 5 | .. | .. | .. | 61 |
| 6B | 7 | 24 | Rosemary Clooney | Columbia | Half As Much | .. | 9 | .. | .. | .. | 3 | .. | .. | 8 | 5 | 5 | 5 | 5 | .. | 8 | .. | .. | 3 | .. | .. | .. | 8 | .. | .. | 9 | 7 | .. | 10 | 8 | .. | 61 |
| 8 | 8 | 5 | Mills Bros | Decca | Glow Worm | 10 | .. | 10 | .. | .. | .. | 4 | .. | 10 | 8 | .. | .. | .. | .. | 10 | .. | 2 | 9 | .. | 1 | .. | 7 | 4 | 4 | 8 | .. | 9 | .. | .. | .. | 58 |
| 9 | 11 | 13 | Frankie Laine | Columbia | High Noon | .. | 10 | .. | .. | 10 | .. | .. | .. | .. | 9 | .. | 3 | .. | .. | 5 | 10 | .. | 5 | .. | .. | .. | .. | .. | .. | 3 | 8 | .. | 3 | .. | 8 | 47 |
| 10 | 12 | 21 | Nat (King) Cole | Capitol | Somewhere Along the Way | 8 | .. | .. | .. | 9 | .. | 8 | 6 | 7 | .. | 10 | .. | .. | .. | 6 | .. | .. | 7 | .. | .. | .. | .. | 6 | .. | .. | 4 | .. | .. | .. | 6 | 44 |
| 11 | 14 | 3 | Eddie Fisher | Victor | Lady of Spain | .. | .. | .. | 1 | 1 | .. | 6 | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 10 | 9 | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 36 |
| 12 | .. | 1 | Eddie Fisher | Victor | Outside of Heaven | 2 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 29 |
| 13 | 48 | 6 | Perry Como | Victor | My Love and Devotion | .. | 1 | .. | .. | 7 | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 25 |
| 14A | 16 | 5 | Les Paul-Mary Ford | Capitol | Take Me in Arms & Hold Me | .. | .. | 5 | .. | 6 | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 24 |
| 14B | 6 | 18 | Vera Lynn | London | Auf Wiederseh'n Sweetheart | .. | .. | .. | .. | .. | 10 | .. | 8 | 5 | 6 | .. | .. | .. | 10 | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 24 |
| 16 | 24 | 6 | Buddy Morrow | Victor | One Mint Julip | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 8 | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 20 |
| 17A | .. | 4 | Eileen Barton | Coral | You Like | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 5 | .. | .. | .. | .. | 7 | .. | .. | .. | 19 |
| 17B | 33 | 4 | Johnny Desmond | Coral | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 19 |
| 19 | 24 | 11 | Sammy Kaye | Columbia | Walkin' to Missouri | .. | .. | .. | 4 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | 14 |
| 20A | .. | 1 | Kay Starr | Capitol | Comes Along A-Love | .. | 7 | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 20B | .. | 1 | Ella Fitzgerald | Decca | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 8 | .. | .. | 13 |
| 20C | 12 | 4 | Pearl Bailey | Coral | Takes Two To Tango | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | 9 | .. | 8 | .. | .. | .. | .. | .. | .. | 13 |
| 23A | .. | 1 | Ames Bros | Coral | Al-Lee-O-Al-Lee-Ay | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 23B | 31 | 7 | Giselle MacKenzie | Capitol | Adios | .. | .. | .. | 3 | .. | 9 | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 23C | .. | 2 | Eddy Howard | Mercury | Madamoiselle | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 23D | .. | 2 | Nat (King) Cole | Capitol | Because You're Mine | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 12 |
| 27A | 9 | 7 | Hilltoppers | Dot | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 27B | .. | 2 | Connee Boswell-A. Shaw | Decca | My Little Nest, Heav'ly Blue | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 11 |
| 29A | .. | 1 | Perry Como-Fontane Sis | Victor | Know You Is To Love You. | 3 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 29B | 21 | 4 | Ames Bros | Coral | String Along | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 29C | 17 | 5 | D. Cornell-T. Brewer | Coral | You'll Never Get Away | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 29D | .. | 1 | June Valli | Victor | Taboo | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 10 |
| 29E | .. | 3 | Slim Whitman | Imperial | Indian Love Call | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 29F | 18 | 5 | Patti Page | Mercury | You Belong To Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 10 |
| 35A | .. | 5 | Lorry Raine | Universal | Underneath I Love You Tree | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | 9 |
| 35B | 48 | 2 | Joni James | M-G-M | Why Don't You Believe Me | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 35C | .. | 1 | Guy Lombardo | Decca | Wish You Were Here | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 35D | 33 | 5 | Buddy Morrow | Victor | Got You On My Mind | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 35E | 18 | 3 | Dean Martin | Capitol | You Belong To Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | 9 |
| 40A | 47 | 3 | Doris Day | Columbia | When I Fall In Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 8 |
| 40B | .. | 12 | June Valli | Victor | Strange Sensation | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 40C | .. | 2 | Jo Stafford | Columbia | Early Autumn | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 40D | 35 | 2 | Carmen Cavallaro | Decca | Meet Mr. Callaghan | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 44A | .. | 2 | Ames Bros | Coral | My Favorite Song | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 44B | .. | 1 | Cindy Lord | M-G-M | Mighty Lonesome Feeling | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 44C | .. | 6 | Tony Bennett | Columbia | Have a Good Time | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 44D | .. | 1 | Tony Martin | Victor | Forgive and Forget | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 48A | .. | 1 | Johnny Desmond | Coral | Nina Never Knew | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 5 |
| 48B | .. | 1 | Camarata | Decca | Veradaro | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | 5 |
| 50A | 29 | 17 | Rosemary Clooney | Columbia | Botch-A-Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 |
| 50B | 18 | 11 | Four Aces | Decca | Should I | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 4 |

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# HERE WE GO AGAIN!!!

# TONY MARTIN

*singing*

# DANCE OF DESTINY

*and*

# SLEEPY-TIME GAL

20-5008 (78 rpm)
47-5008 (45 rpm)

**RCA VICTOR Records**

# Chi's Trianon Put Up For Sale

Chicago, Oct. 14.

One of the nations top ballrooms, the Trianon, goes on the auction block today (Tues.). The dancery was opened by William and the late Andrew Karzas in 1922 with Paul Whiteman's orchestra on the stand.

The Trianon, which has maintained an all-white policy both in bands and patrons, is on Chicago's south side in a neighborhood now predominantly colored, and has been the scene of a number of racial incidents in the past few years.

William Karzas will retain his northside Aragon ballroom, which was opened four years after the Trianon.

## Legit Vocal Coach In Longhair Song Debut

Marjorie Schloss, vocal coach in N. Y. for many legit and TV actors, will make her Gotham debut as a lieder singer in Town Hall Oct. 26.

Miss Schloss was a blues singer with a jazz combo in Germany in '46-'47. The late Jerome Kern was her cousin.

## Davis-Petrillo

Continued from page 39

several shows currently on Broadway. Davis' "Two's Company" investment presumably could force the musicians union to call out the entire orchestra, leader and contractor. Davis is not handling the orchestra for "Two's."

Charles R. Iucci, Local 802 secretary, said: "If a member invests in a show, he can't be the contractor. And Davis knows what we mean because it has been an evil of long standing. We want to prevent a member from investing to obtain the music concession and we want to prevent unfair competition."

"This resolution is a blow to production and performs a distinct disservice to employment opportunities of members of 802," said Davis. "Investments in musical shows are required in order that same be produced, which in turn gives employment to members of 802. The local, in passing this legislation, places a block in its own path, and the passage of this resolution interferes with employment opportunities of its members. Local 802 should encourage its members to invest in the theatre, instead of adopting measures to prevent same. Every dollar invested in a musical show, regardless of by whom, helps to produce same and thereby creates employment for musicians. It would appear that Local 802, by the passage of this resolution, is trying to stop production in the theatre."

THE NEW SOCK NOVELTY!
TWO-FACED CLOCK
ROBBINS MUSIC CORPORATION

# Disk Companies' Best Sellers

| CAPITOL | | ARTIST |
|---|---|---|
| 1. | MEET MR. CALLAGHAN<br>TAKE ME IN YOUR ARMS AND HOLD ME | Les Paul-Mary Ford |
| 2. | FAITH CAN MOVE MOUNTAINS<br>RUBY AND THE PEARL | Nat (King) Cole |
| 3. | IT'S IN THE BOOK (2 Parts) | Johnny Standley |
| 4. | SOMEWHERE ALONG THE WAY<br>WHAT DOES IT TAKE | Nat (King) Cole |
| 5. | COMES ALONG A-LOVE<br>THREE LETTERS | Kay Starr |

| COLUMBIA | | |
|---|---|---|
| 1. | JAMBALAYA<br>EARLY AUTUMN | Jo Stafford |
| 2. | HIGH NOON<br>ROCK OF GIBRALTAR | Frankie Laine |
| 3. | YOU BELONG TO ME<br>PRETTY BOY | Jo Stafford |
| 4. | SETTIN' THE WOODS ON FIRE<br>PIECE OF PUDDIN' | Frankie Laine-Jo Stafford |
| 5. | HALF AS MUCH<br>POOR WHIP POOR WILL | Rosemary Clooney |

| CORAL | | |
|---|---|---|
| 1. | TAKES TWO TO TANGO<br>LET THERE BE LOVE | Pearl Bailey |
| 2. | STRING ALONG<br>ABSENCE MAKES THE HEART GROW FONDER | Ames Bros. |
| 3. | YOU'LL NEVER GET AWAY<br>THE HOOKEY SONG | Don Cornell-Teresa Brewer |
| 4. | MY FAVORITE SONG<br>AL-LEE-O-AL-LEE-AY | Ames Bros. |
| 5. | TENNESSEE WARBLER<br>MY LITTLE GIRL | Kenny Roberts-Pinetoppers |

| DECCA | | |
|---|---|---|
| 1. | GLOW WORM<br>AFTER ALL | Mills Bros. |
| 2. | TAKES TWO TO TANGO<br>I LAUGHED AT LOVE | Louis Armstrong |
| 3. | SOMEWHERE ALONG THE WAY<br>I WENT TO YOUR WEDDING | Guy Lombardo |
| 4. | ZING A LITTLE ZONG<br>MAIDEN OF GAUDALUPE | Bing Crosby-Jane Wyman |
| 5. | HALF AS MUCH<br>AUF WIEDERSEH'N SWEETHEART | Guy Lombardo |

| MERCURY | | |
|---|---|---|
| 1. | I WENT TO YOUR WEDDING<br>YOU BELONG TO ME | Patti Page |
| 2. | FORGETTING YOU<br>FORGIVE AND FORGET | Richard Hayes |
| 3. | MY FAVORITE SONG<br>SINNER OR SAINT | Georgia Gibbs |
| 4. | MADEMOISELLE<br>I DIDN'T KNOW ANY BETTER | Eddy Howard |
| 5. | RELEASE ME<br>WEDDING BELLS WILL SOON BE RINGING | Patti Page-Rusty Draper |

| M-G-M | | |
|---|---|---|
| 1. | WHY DON'T YOU BELIEVE ME<br>PURPLE SHADES | Joni James |
| 2. | YOU WIN AGAIN<br>SINNER OR SAINT | Tommy Edwards |
| 3. | ST. LOUIS BLUES<br>CONGRATULATE ME | Frank Petty Trio |
| 4. | LAZY RIVER<br>HONESTLY | Art Mooney |
| 5. | LUNA ROSSA<br>I'LL FORGET YOU | Alan Dean |

| RCA VICTOR | | |
|---|---|---|
| 1. | LADY OF SPAIN<br>OUTSIDE OF HEAVEN | Eddie Fisher |
| 2. | TO KNOW YOU<br>MY LADY LOVES TO DANCE | Perry Como |
| 3. | OLDER AND BOLDER<br>TRADE ALL MY TOMORROWS | Eddy Arnold |
| 4. | WISH YOU WERE HERE<br>THE HAND OF FATE | Eddie Fisher |
| 5. | BLUES IN ADVANCE<br>BELLA MUSICA | Dinah Shore |

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## Wangerin Resigns As K.C. Symph Biz Manager

Kansas City, Oct. 14.

Richard H. Wangerin, business manager of the Kansas City Philharmonic Orchestra resigned last week to go to Louisville, Ky., where he will manage the philharmonic and take a position as consultant at the University of Louisville. Wangerin has been manager of the orch here for the past four seasons, coming at the time when Hans Schweiger was brought in as director. Both men came here from Fort Wayne, Ind.

In Louisville, he'll have a triple duty as orchestra manager, audio-visual consultant at the university and doing special work in radio, television and recording for the Louisville city library.

# Nashville Notes

Capitol's **Ken Nelson** leaves today (15) for Cincinnati after completing sessions with **Martha Carson**, **Faron Young** and new trio unit of Miss Carson with her sisters, Mattie and Minnie. Capitol's country sales have jumped sufficiently during past month that it was necessary to cancel their first November release schedule in order to catch up on current orders.

RCA Victor's **Steve Sholes** due in town today (15) for week's stay. Mercury's Dee Kilpatrick on distributor tour.

**Nat Tannen** in Nashville this week formulating plans with his local representative, **Boudleaux Bryant**, for future firm promotions. Current efforts are on Red Foley's Decca cutting of "Midnight" that's showing promise in country, pop, and rhythm and blues fields with equal force.

Bill McDaniel, WSM's publicity and promotion director, planning extensive direct mail news and promotional program on station's artists and country air shows. Up for top push is the **Eddie Hill** nightly country deejay airer which is being considered a top item from past two month's audience reaction. Show has had no sponsors but will be offered for sale in the near future.

**Red Foley's** WSM Prince Albert "Grand Ole Opry" (NBC) guests will be **Tommy Sosebee**, Oct. 18; **Hank Snow**, Oct. 25; **George Morgan**, Nov. 2, and **Jimmy Dickens**, Nov. 9.

**Hugh Cherry**, WMAK d.j. personality, taking a lead role in Nashville Community Playhouse production of "The Red Mill." Showing starts today (15) and running nightly through Oct. 25.

Roy Smith, WSIX country platter pilot and non-commissioned chief of intelligence section, second batallion, 173rd Armoured Cavalry Regiment of Nashville, emceeing and producing taped shows for Tennessee National Guard recruiting. Bulk of talent is drawn from WSM's "Grand Ole Opry" roster.

Nashville artist's tours for this week include **Roy Acuff** and the **Duke of Paducah** in Ft. Wayne, Oct. 12, continuing with Illinois dates balance of week . . . Decca's **Lonzo & Oscar** in Kentucky and Illinois; Columbia's **George Morgan** through Iowa and Illinois; and Columbia's **Jimmy Dickens** in Alabama, South Carolina, and Tennessee.

Hal Hamrick, Asheville, N. C., d. j. (WLOS), in Nashville last weekend booking talent for local appearances under his promotion and sponsorship.

Ernest Tubb returns from vacation Saturday (18).

## Country Chatter

Following **Tim Spencer's** Memphis charity appearance with **Roy Rogers, Dale Evans, Redd Harper, Cindy Walker** and **Georgia Lee** two weeks ago, a downtown site valued in excess of $50,000 has been contributed for the proposed nondenominational Youth Auditorium. Other contributions have furthered plans for early construction.

**Al Dexter**, ex-Columbia disker who left the country entertainment business about three years ago, is starting out to renew his name in the field. A recent visit in Nashville has recording connections in the making and Dexter is currently touring Alabama, Georgia, and Mississippi with Capitol's **Leon Payne** and Decca's **Jimmie Davis. Ted Kirby & his Melondy Mountain Boys** carrying the sideman work for all three.

**The Carlisles** of Mercury's stable began their new duties at Shreveport's KWKH last Saturday (11) after doing new Mercury sides in Nashville on previous Thursday (9).

**Slim Bryant & His Wildcats**, last waxing for defunct Majestic label, recently cut original sides for M-G-M. Group has just renewed paper with brewery sponsor for another season's WDTV (Pittsburgh) telecasts.

Newest singer on WLS (Chicago) "Natinoal Barn Dance" is **Skeeter Bonn**, who left WHO in Des Moines for the Chicago spot.

**Jimmy Bond** will make the next **Gene Autry** tour which begins in Wichita Falls, Tex., on Nov. 18 and will end in mid-December in New Orleans. Dates extend as far north as Ft. Wayne, Ind., for a Thanksgiving date, and as far east as Columbus, Ohio.

Intro Music, western ditty BMI publisher and subsidiary of Intro Records, is seeking to sell its catalog to concentrate on platter business.

KWSC in Pullman, Wash., opened it's doors Oct. 9 to first of season's weekly Big Northwest Jamborees. Two dozen performers were on hand led by **Bob Ferguson, Carol Bloyd** and **Chuck Snyder.** Artists as well as show is one of top attractions during winter season in that area.

## Top Folk Name Packages From Nashville Paying Off In Big City Auditoriums

Nashville, Oct. 14.

The handling of big name country talent packages in city auditoriums is paying biggest profits of field, according to A. V. Bamford, Nashville's leading independent booker. During past year Bamford has built his promotions around this idea due to lower total cost against total receipt figures.

Bamford's office buys a number of WSM "Grand Ole Opry" top names for a sixday week and sets them together at one or two top auditorium dates for a Sunday and midweek bill. Package splits into individual names for lesser town stands enroute and all acts must be in Nashville for Saturday night "Grand Ole Opry" array from Ryman Auditorium which is considered their "bread and butter" promotion.

A typical schedule was the Oct. 5 appearance of Carl Smith, Johnnie and Jack, Ray Price and Autry Inman in Oklahoma City's Music Auditorium where the boxoffice clicked 8,000 times. Group assembled again in Wichita, Kansas, on Thursday (9) at Forum Auditorium to collect 2,800 more tickets. Each name played individually in smaller towns on the four enroute days.

A Nov. 9 Birmingham bill is also set by Bamford for Webb Pierce, Ray Price, Johnnie & Jack, Carl Smith and Martha Carson.

Booker's introduction to country and western booking came in 1944 after several years of California pop band handling from Hollywood. "Grand Ole Opry" artist's bookings on the west coast brought him to Nashville in 1948 with an early move of all operations to the Tennessee Capitol. He says that competition from other fields makes these multiname bills necessary in the big houses and the smalltown promotions are what keeps the business profitable.

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# RETAIL DISK BEST SELLERS

VARIETY
*Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

## Week Ending Oct. 11

| National Rating This wk. | National Rating Last wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Philadelphia—(A. Williams Co.) | Indianapolis—(Pearsons) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Kansas City—(Jenkins Music) | Seattle—(Sherman & Clay) | San Antonio—(Alamo Piano Co.) | Cleveland—(Record Mart) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | **PATTI PAGE** (Mercury)<br>"I Went to Your Wedding" | 4 | 1 | 2 | 1 | 1 | 4 | 1 | 2 | 2 | 4 | 1 | 1 | 108 |
| 2 | 2 | **JO STAFFORD** (Columbia)<br>"You Belong to Me" | 1 | 3 | .. | 8 | 2 | 6 | 2 | 1 | 1 | .. | 2 | 2 | 82 |
| 3 | 3 | **JO STAFFORD** (Columbia)<br>"Jambalaya" | 5 | 5 | 4 | 7 | 4 | 9 | 10 | 3 | 7 | .. | 4 | 6 | 57 |
| 4 | 4 | **EDDIE FISHER** (Victor)<br>"Wish You Were Here" | 7 | 6 | 3 | 10 | 9 | .. | .. | 4 | 4 | 7 | 3 | 3 | 54 |
| 5 | 5 | **LES PAUL** (Capitol)<br>"Meet Mr. Callaghan" | 6 | .. | 5 | .. | 5 | .. | 4 | 5 | .. | .. | 5 | 7 | 40 |
| 6 | 6 | **FRANKIE LAINE** (Columbia)<br>"High Noon" | 9 | .. | 6 | .. | .. | 1 | .. | 7 | 8 | 9 | 6 | .. | 31 |
| 7 | 11 | **HILL TOPPERS** (Dot)<br>"Trying" | .. | 2 | .. | .. | 7 | 3 | .. | 9 | .. | .. | .. | 8 | 26 |
| 8 | 9 | **PEARL BAILEY** (Coral)<br>"Takes Two to Tango" | 3 | .. | .. | 2 | .. | 5 | .. | .. | .. | .. | .. | 9 | 25 |
| 9 | 7 | **VERA LYNN** (London)<br>"Auf Wiederseh'n" | .. | .. | 8 | .. | .. | 8 | .. | 8 | 6 | 6 | 7 | .. | 23 |
| 10 | 12 | **MILLS BROS.** (Decca)<br>"Glow Worm" | 2 | .. | .. | 5 | .. | .. | .. | 10 | .. | .. | .. | 5 | 22 |
| 11 | 17 | **HARRY GROVE** (London)<br>"Meet Mr. Callaghan" | .. | .. | .. | .. | .. | 2 | .. | .. | .. | 2 | .. | .. | 18 |
| 12A | 13 | **NAT COLE** (Capitol)<br>"Somewhere Along Way" | 8 | .. | 9 | .. | .. | .. | .. | .. | 3 | 10 | 8 | .. | 17 |
| 12B | 8 | **ROSEMARY CLOONEY** (Col)<br>"Half As Much" | 10 | 7 | .. | .. | .. | .. | .. | .. | 5 | 5 | .. | .. | 17 |
| 13 | 11 | **D. CORNELL-T. BREWER** (Coral)<br>"You'll Never Get Away" | .. | .. | .. | 4 | .. | .. | 3 | .. | .. | .. | .. | .. | 15 |
| 14 | .. | **EDDIE FISHER** (Victor)<br>"Outside of Heaven" | .. | 4 | .. | .. | .. | .. | 6 | .. | .. | .. | 9 | .. | 14 |
| 15 | 15 | **JOHNNY STANDLEY** (Capitol)<br>"It's in the Book" | .. | .. | .. | .. | .. | .. | 8 | .. | .. | 1 | .. | .. | 13 |
| 16 | 14 | **EDDIE FISHER** (Victor)<br>"Lady of Spain" | .. | .. | .. | .. | 3 | 7 | .. | .. | .. | .. | .. | .. | 12 |
| 17 | .. | **PATTI PAGE** (Mercury)<br>"You Belong to Me" | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 18 | 10 | **SLIM WHITMAN** (Imperial)<br>"Indian Love Call" | .. | 7 | .. | .. | 8 | .. | 9 | .. | .. | .. | .. | .. | 9 |
| 19 | 9 | **DEAN MARTIN** (Capitol)<br>"You Belong to Me" | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | 8 |

| FIVE TOP ALBUMS | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
|  | WISH YOU WERE HERE<br>Bway Cast<br>Victor<br>LOC-1007<br>OC-1007 | THE MERRY WIDOW<br>Hollywood Cast<br>M-G-M<br>M-G-M-157<br>K-157<br>E-157 | LIBERACE<br>Columbia<br>CL-6217<br>B-308<br>C-308 | BIG BAND BASH<br>Billy May<br>Capitol<br>KCF-329<br>DCN-329<br>L-329 | NEW FACES OF 1952<br>Bway Cast<br>Victor<br>OC-1008<br>WOC-1008<br>LOC-1008 |

# Inside Orchestras—Music

Life, which is doing a pictorial history of the 75th anniversary of the phonograph record and the 50th anniversary of RCA Victor, has been inquiring of the Carl Byoir organization regarding VARIETY's Jim Walsh. Latter is a veteran diskologist, resident in Vinton, Va., longtime disk jockey over a Roanoke, Va., station and an authority on the history of the phonograph. Walsh was responsible for a good portion of the special editorial matter in the Oct. 1 special edition of VARIETY, celebrating the diamond jubilee of the invention by Thomas A. Edison of the "gramophone" and the golden anniversary of the Victor Talking Machine Co.

"The Habanera," theme from Bizet's opera "Carmen," moved into the pop market this week with two adaptations. "Dance of Destiny," which is being published by Spinland Music, hit the disk field via a Tony Martin waxing on the Victor label, and "Give, Give, Give," which is being published by Mellin Music, has been cut by Pat Cameron for the indie BBS label. Several years ago, Oscar Hammerstein 2d worked over "The Habanera" in his adaptation of "Carmen" for the Billy Rose production, "Carmen Jones." Tune, however, didn't move into the pop field.

Sandy Solo, new entry in the male vocalist sweepstakes who hit the market with his initial platter several months ago via the indie Abbey label, received solid plug last week on a CBS network show. Stanza, which was presented by the Disabled Veterans of America, dramatized Solo's life story. Solo had lost an arm in a plane crash during World War II. John Conte played the part of Solo while latter handled the vocal chore. His Abbey coupling is "Through With Love" backed by "La Rosita."

Singer Ralph Curtis, playing the Monte Carlo Club in Pittsburgh last week, had for his accompanist Ethel Burns, who used to be a teacher of his at Boys High in Brooklyn. Miss Burns took a year's leave of absence from the Boys High faculty to go on the road with Curtis. It was she who first recognized her ex-pupil's talent and encouraged him to go to the Juilliard School of Music, from which he graduated a short time ago.

Not generally known is that composer Richard Mohaupt gave up a successful musical career in early Hitlerite Germany because he refused to divorce his Jewish violinist-wife Rosa Gottlieb, as encouraged by the Nazis. In the end the Mohaupts managed to cross the border, but without funds. The act of faith and the escape were recalled recently by friends of the Mohaupts when the wife died in Manhattan at 47.

Recent RCA Victor release of Vaughn Monroe's platter, "Voters on Parade," is getting an extra ride on stations around the country as a public service stunt to get out the vote. Side is being spun during station breaks as well as on regular disk shows. The song is a takeoff of the jazz fave, "When the Saints Come Marching In," and is being sponsored by the Heritage Foundation, a patriotic organization.

# On the Upbeat

## New York

**Kappi Jordan** handling disk jockey promotion for **Danny Kaye** . . . **King Guion** orch pacted by General Artists Corp. . . . **Bill Kenny & Ink Spots** into Chubby's Camden, N. J., Oct. 20 . . . **Rose Murphy** opens at the Rossiana Lounge, Denver, Col., Friday (17) . . . **Pat Terry** opened at Henny's, Philly, Monday (13) . . . **Danny Winchell** begins at the Port O' Call Club, Brooklyn, Oct. 20 . . . **Danny Davis** into Blinstrub's Village, Boston, Oct. 20 for a week . . . **Fran Warren** opened at Chez Paree, Chicago yesterday (Tues.) . . . **Erroll Garner** opens at the Ebony Club, Cleveland, Oct. 20 . . . **Four Tunes** into the Booker T. Restaurant, Washington, tomorrow (Thurs.) . . . **Larry Darnell** opens at Top Hat Club, Dayton, Oct. 20.

## Chicago

**Tommy Reed** goes into the Oh Henry, Chi, Oct. 26, and into Syracuse Hotel, Oct. 28 . . . **Ted Weems** set for the Schroeder, Milwaukee, Oct. 22, for two weeks, and will be followed by **Chuck Foster** for three . . . Roosevelt Hotel, New Orleans, booked **Paul Neighbors** for Nov. 13 . . . **Herbie Fields** into the Flame, St. Paul, Oct. 10 for three weeks, then to Cheyenne Air Base Nov. 1 . . . **Pee-Wee King** due at Deshler-Wallick, Columbus, for one week starting Dec. 4 . . . **Tommy Dorsey** inked for Casa Loma, St. Louis, week of Oct. 21 . . . **Eddie South** into Copacabana, Oct. 12 . . . **Harmonicats** to Notre Dame Oct. 25 after Oct. 18 date at Bradley Univ. . . . **Weavers** doing 10 days at the Lake Club, Springfield, Ill., starting Oct. 31 . . . **Jimmy Featherstone** set for five weeks at Oh Henry Ballroom starting Oct. 29 . . . **Don Reid** into Peabody, Memphis, Dec. 31 for four weeks.

**April Stevens** in for two at Monteleone, New Orleans, Nov. 18 . . . **Hildegarde** chirps for fortnight at Lake Club, Springfield, Oct. 17, to be followed by **The Weavers**, Oct. 31 . . . **Johnny Lewis** now working on club dates at GAC . . . **Cy-Clowns** into Morey's, Rochester . . . **Ben Arden** held over at Flame Club, Duluth . . . **Jean Carroll** set for two stanzas at the Jefferson, St. Louis, Nov. 26 . . . **Paul Marr** fully recovered from auto accident injuries.

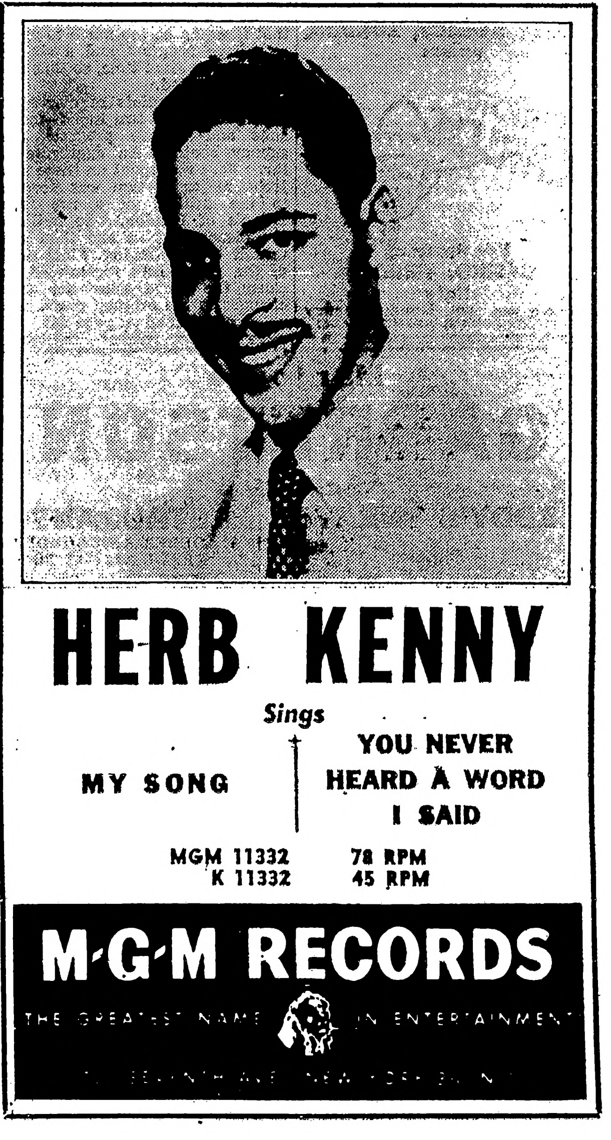
**Evelyn Knight** goes into the Adolphus, Dallas, Oct. 27, and two weeks later to the Radisson, Minneapolis . . . **Four Freshmen** opened indef run at Crest Lounge, Detroit, Oct. 13 . . . **Clark Dennis** signed for Palace Hotel, Denver, Oct. 30 . . . **Honeydreamers** set for Park Lane, Denver, Nov. 21, to be followed by **Betty Reilly** . . . **Frankie Laine** into the Chicago Theatre Nov. 7 for two . . . Schroeder, Milwaukee, has set the **Wiere Bros.** . . . **Betty Reilly** into St. Anthony, San Antonio, Oct. 28, then to Eddys', Kansas City, Nov. 21 . . . **Ray Shaw's** opening date at Chase Hotel, St. Louis, set back two weeks to Oct. 24 . . . **Alan Dean** goes into Gay Haven, Detroit, Oct. 20.

## Pittsburgh

**Shep Fields** opened week's engagement at Vogue Terrace Monday (13) . . . **Al Marsico's** crew taking over as house band at Horizon Room, replacing the Larry Faith outfit. Marsico was the maestro at the old Nixon Cafe for more than a dozen years . . . violinist **Leo Strini**, conductor for the **Maurice Spitalny** orch, has left town to go on the road with **Jerry Mayhall's** "Ice Capades" organization . . . **Bill Bickel**, whose trio's at the Shamrock Room, has been appointed musical director for Don Hall's Steel City Studios . . . **Billy Catizone**, Nixon Theatre leader, has been engaged again for Variety Club's annual New Year's Eve party . . . with **Frank Natale's Trio** exiting, Greater Pittsburgh Airport's Serpentine Bar has dropped music for time being . . . **Luke Riley's** band had option picked up at Club 30 near Chester, W. Va. . . . **Harry James** plays a one-nighter at West View Park tonight (Wed.) and **Ernie Rudy** comes in Sunday (19) . . . **Don Charles** plays a three-day stand at Bill Green's beginning tomorrow (Thurs.) . . . **Tommy Carlyn** set for Thanksgiving dance at Royal Ballroom.

## Boston

**Wilbur DeParis'** combo into Savoy for indefinite stand. Group replaces **Wild Bill Davison**, who wound six week stand here to return to New York before starting road trip which will wind up on Coast . . . **Dave Lester** set to baton house band when Latin Quarter reopens . . . **Orioles** into the Hi-Hat following series of club dates in area . . . trumpetman **Chet Sherman** returned to Bermuda to join Nye Mayhew's band . . . **Freddie Batch** inked to furnish combo into new Arbeiter Club in Jamaica Plain . . . **Joe Battaglia** held over as intermission pianist at Mahogany Hall . . . pianist **Sid Reinherz** has begun his sixth year at Eliot Lounge keyboard during cocktail hour and second year at Fifty Seven Club during evenings . . . **Nick Jerret Trio** into the Saxony alternating with **Pete Herman Trio**.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# Branch Interests Would Come First, In AGVA's New 'Design for Democracy'

By JOE COHEN

The American Guild of Variety Artists took the first major step to widen the democratic scope of the union with passage of a series of resolutions designed to amend the constitution to provide that every section of the country be represented on its national board. Attempts had been made at virtually every convention to amend the national voting for branch delegates, but technical, legislative stymies prevented passage. Board met for four days at Hotel Taft, N. Y., last week.

Board member Joe Campo of Philadelphia initiated the step to alter the constitution. Motions passed call for final draft of the language to be approved by the exec committee and require the next convention to consider such a move. A two-thirds vote is necessary for passage.

This constitutional change would greatly reduce the personal relationship among many delegates which has, for instance, resulted in six members of the board getting permanent paying jobs with the union. Latest to be put on the payroll was recording secretary Manny Tyler. In a session closed to all "paid employees," union counsel and press, Tyler was voted an executive job, nature of which wasn't disclosed, at $75 per week plus expenses. He will also get $200 per issue for editing AGVA News. His spot as recording secretary will be taken temporarily by N. Y. delegate Peter Chan.

### Gradual Changes

With the proposed changes, the makeup of the national board may be switched so that many branch interests will have to come ahead of other considerations. The changes, if made, would be made gradually.

Constitutional change was fought by several members who felt that this would be the first step toward local autonomy and would leave New York with insufficient board members to carry on an executive meeting.

Aside from initiation of this major legislation, the meeting wasn't able to accomplish too much. In the four-day gab, many sessions lasted well beyond midnight, with members working until 6:30 a.m. on the final night. Thus the full agenda couldn't be completed.

Major legislation enacted included acceptance of the Lloyd's of London insurance offer, recognition of the need of a wider welfare program, and the extension of the agency franchise system on a week-to-week basis until an agency code can be completed with talent office reps (see separate story).

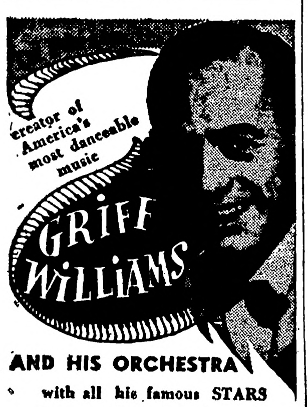
The disk jockey legislation was referred to the exec committee, but board wanted it understood that the exec committee was to increase the minimum fee for an appearance on a cafe-originated deejay show from $25 to $100. Board stated that there were some petitions afloat, but they hadn't been received as yet, and therefore legislation had to be based on their own observations.

### Pass Up 6-Day Week

One bit of legislation that couldn't be enacted was the setting up of a six-day week. Some felt that it would be too much to enact a welfare program and a six-day week at the same time, so that motion was tabled.

The major points of discussion revolved around two items—insurance and welfare program, and agency control. An aggregate of three days was spent on these subjects. Major portion was devoted to the grilling of a rep from Lloyd's of London, who outlined the insurance plan and then submitted to questioning. Final draft of the policy isn't formulated because the board asked for some changes in the original draft. For

(Continued on page 54)



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TAVEL-MAROUANI AGENCY, PARIS

# To Hear Noel Sherman On Water Show Fiasco

Executive board of the American Guild of Variety Artists will hear the appeal by Noel Sherman, who was put on the union's "unfair list" in connection with the stranding of a swimming troupe in South America. Union previously voted to force Sherman to pay costs of bringing the cast back or remain on the unfair list. Union's welfare fund advanced $3,362 for fares to return performers.

Sherman took the stance that he was merely an agent of the production corporation and produced minutes of the company's board meeting which he held absolved him personally of any financial responsibility. Corporation assumed burden of responsibility.

The exec board is expected to hear the appeal at its next meeting. Name of the show was "Water Capers," not "Water Follies" as previously stated.

# Agcy. Franchises On Week-to-Week Compromise Plan

Both the American Guild of Variety Artists and representatives of the talent agencies are breathing easier as a result of a decision by the union's national board extending the deadline for applying for new free franchises on a week-to-week basis with a two-week notice by AGVA in writing to terminate the agreement.

A delegation of members of Artists Representatives Assn. addressed the AGVA board Wednesday (8), but they came as members of various agencies. Nat Lefkowitz, William Morris; Morris Schrier and Walter Hanley, Music Corp. of America; Jack Katz, General Artists Corp. attorney; Howard Hausman, Morris attorney, and various indies, including William Kent, ARA prexy; Leon Newman, Milton Berger, Jack Davies, Nick Agneta, Jack Lenny and Eddie Luntz, appeared before the board.

The settlement accepted by the union was originally suggested in Lefkowitz's talk. He asked for extension on a weekly basis. This solution was regarded as ideal, inasmuch as it prevents the agencies from stalling, and it gives them a talking point with their memberships.

Dispute stems from union's resolution to withdraw recognition from agency organizations and issue free franchises instead of charging $50

(Continued on page 54)

# 'Holiday on Ice' Hot 222G in 3 Paris Weeks

Paris, Oct. 7.

"Holiday on Ice 1952," international froster, grossed $222,000 during the three-week date at the Palais des Sports here. It has 12,000-seating capacity.

"Holiday" now goes on tour, moving first to Saint-Etienne and then to Germany, visiting Berlin, Hamburg and Munich. Show was framed in France, but is composed mostly of American acts. It has an English skating chorus. Pierre Louis-Guerin, producer, complained that 62% of the gross goes into taxes.

# New Union Insurance Setup Accents Residues to Hypoed Welfare Fund

Despite generally lower costs of the American Guild of Variety Artists' accident insurance setup effective after Nov. 22 when present policy expires, employers will have to pay the prevailing fees. AGVA national board meet in its four-day powwow at the Taft Hotel, N. Y., voted that present payments of $1 for one-day club dates, $2.50 for weekly indoor dates and $3.50 for weekly outdoor dates be continued, with residue of the coin going to the union's welfare fund.

Under the new program, employers will pay the entire fee to the welfare fund which will in turn insure the performer. Through this arrangement, the union hopes that returns will be large enough to meet the growing needs of the welfare department. It is even anticipated that the welfare sector would be so large as to require new methods of administration. Board members felt that the present department headed by Margie Coate would be inadequate to administer the vast amount of coin that would accrue in a setup of this kind. Various plans were discussed and final action is being held in abeyance.

Under the plan by Lloyd's of London, through its American affiliate, Gordon Tate, Ltd., single-night would cover a performer for 72 hours for a premium of 40c; weekly stands would be $2.50. There is no differentiation in the setup between indoor and outdoor dates. However, the welfare plan recognizes that costs of administration in the outdoor field would be far greater than those incurred in indoor fields.

Because of the preponderance of club dates, it's felt that coin coming in from that division would be the mainstay of the collections. By the same token, more organizers will have to be put on the job in order to get full policing to insure greater returns.

Basic problem remains as to whether the employers will accept the new deal. In various setups such as the club-date bookers code, there is a provision that any savings in the cost of insurance would be passed on to the various club-date agents. However, the union feels that since the welfare department assumes insurance payments, the employer coin will now be a payment to that department.

Considerable opposition is expected on this count from all employers, with the greatest antis expected to be the outdoor groups. George A. Hamid has been having a running feud with the union on that score. It will be difficult to police most fair, carnival and circus dates. But it's felt that the precariousness of the work in the alfresco field will force employers to assume the liability of insuring their acts.

# Heller Peddles Carousel Bldg., But Pitt Cafe Stays

Pittsburgh, Oct. 14.

Sale of building in which Jackie Heller's Carousel is housed downtown won't interfere in any way with operation of the nitery. Site, which Heller and his brothers, Sol and Bill, bought six years ago, was peddled last week to an unidentified syndicate, but deal included provisions for a long-term lease of the Carousel itself to the Hellers.

At the moment, Carousel is being operated by Jackie and a cousin, Monty Jacobson, while Sol and Bill Heller are running the family's Florida business, Jackie Heller's Dinner Key Terrace Restaurant in Miami, which they took over a year ago.

Mary Small pacted for El Rancho, Las Vegas, Oct. 29, and follows with the Roosevelt, New Orleans.

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# NOTICE

## *To All Agents Franchised under Rule B and All AGVA Members*

**By resolution of the National Board of the American Guild of Variety Artists, at its meeting October 6-9, 1952, Rule B (regulations governing artists' representatives) has been extended beyond October 15, 1952 on a week to week basis, subject to termination by AGVA on two weeks notice.**

Jack Irving

---

*National Administrative Secretary*
*AMERICAN GUILD OF VARIETY ARTISTS*

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Press Relations
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# Ice Show Reviews

## Hollywood Ice Revue
### (COLISEUM, INDPLS.)

Indianapolis, Oct. 10.

*"Hollywood Ice Revue of 1953," produced by Arthur M. Writz; assistant producer, William H. Burke; choreography and staging, Dorothie Littlefield; musical director, Paul Van Loan; costumes, Grace Houston; with Barbara Ann Scott, Carol Lynn, Andra McLaughlin, Michael Kirby, Skippy Baxter, Freddy Trenkler, The Bruises, George Wagner, Carol & Hans Custer.*

Arthur M. Wirtz has packaged another colorful rink extravaganza in his "Hollywood Ice Revue of 1953," which opened for 18 performances here Oct. 8 with special show for capacity audience of RCA employees and guests, followed by public preem Oct. 9. It follows format of last year's production, showcasing prime skating talents of its young ballerinas, veteran comedians and well-drilled ensemble.

Both Barbara Ann Scott and Andra McLaughlin have gained in poise and learned tricks of playing to audiences since their first appearance with show a year ago. Carol Lynne is a standout again for grace and beauty in her breathtaking free-style routines. Femme trio has strong support from Michael Kirby and Skippy Baxter, who also score in specialties of their own. Year's only newcomers, Swiss pair champions, Carol & Hans Custer, impress with brilliance in double harness.

Stamp of taste and quality is shown in all production values. Tone of show is more sophisticated than in past season, emphasizing light and delicate shades in subtle costuming and in middlebrow music via Paul Van Loan's well-integrated score. Ensemble maneuvers directed by Dorothie Littlefield also show imagination, exploiting possibilities of multiple skaters for big effects without slowing them down to dance tempo. Despite a couple of spills, line work was better than average for an opening. It pleased ice-wise crowd here, which had seen previous shows after Milwaukee for last couple of years.

Main production numbers are frothy "La Vie Parisienne," in which Miss Scott executes difficult Olympic routine; "Autumn Leaves," in which Baxter plays the wind and Miss Lynne a chrysanthemum while performing some hazardous acrobatics; "Fairy Doll Ballet," a special for the kids spotlighting Miss Scott, Kirby and the Bruises along with featured numbers of the ensemble who take their solo bits like experts; "Rhapsody," in which Miss McLaughlin flashes her pep and personality to gypsy music; "The Tango," a smash by Miss Scott and Kirby; and "Rainbow's End," the finale.

Miss McLaughlin's vim goes over big in modern dance routines highlighted in her specialty, "Sweet, Young and Torrid." She's better at the Charleston and other dances in jazz tempo than in the hula, which invites direct comparison with Sonja Henie, whose ice show also is currently in town, at the Butler fieldhouse. The hula isn't up to Miss McLaughlin's standard and might well be eliminated. Kirby teams with George Wagner in a suave and skillful "shadow" routine. Both Baxter and Miss Lynne display their techniques in exciting solos. Freddy Trenkler makes the customers happy with his "Bouncing Ball" antics and introduces a new comedy basketball number. The Bruises score in their always popular scrubwomen biz. The ensemble goes it alone to fine advantage in two intricate drills, "Zodiac" and "Post Haste."

Wirtz's 1953 show is fast, lavish and beautiful. *Corb.*

## Ice Cycles of '53
### (ICE ARENA, DALLAS)

Dallas, Oct. 8.

*John H. Harris production of "Ice Cycles of '53," choreographed by Chester Hale, assisted by Rosemarie Stewart, Robert Dench; costumes, Billy Livingston; scenery, Richard N. Jackson; musical director, Walter Carle; lighting, Richard H. Palmer; "Cinderella" (condensed version of original Walt Disney production), technical directors, Hal Adelquist, Jack Lavin; recording director, Lowell Frank. With Margaret Field, Jimmy Lawrence, Trixie, Joe Jackson, Jr., Raymonde du Bief, Esco Larue, Shriley Winter, Marjorie Taylor, Marshall Garrett, Jane Kirby, Chuckie Stein, Ronnie Baker, Peggy Bauer, Willie Kall, Joe Setta, William Brown, Lynn Dwyer, John Labrecque, Ice Cyclettes (32), Ice Cycliers (12), Ice Cycles Orch; Oct. 4-19 at $1.50-$3.30 scale.*

"Ice Cycles of '53," John H. Harris' sister show to his "Ice Capades," again opened its season—eighth in the series—at the fairgrounds' Ice Arena for 23 performances through State Fair of Texas' run, Oct. 4-19. Newest edition, which bowed to four sellout houses (4-5), boasts nine big production numbers among 20 acts and sports new blader names as well as several favorites from past shows, namely Margaret Field, Jimmy Lawrence, Chuckie Stein, and Joe Jackson, Jr.

In sheer spectacle, lavish costuming and socko production, new "Cycles" dwarfs previous preems here. Its heavily flacked top bit is a streamlined staging, in 10 scenes, of Walt Disney's version of "Cinderella." Beamed as a moppet draw, fairy tale gets the family trade in a lush production employing the entire company.

Familiar story is executed neatly by Margaret Field as Cinderella, Jimmy Lawrence as the Prince, and a cast of 10 featured bladers. Prerecorded lines are panto-mouthed perfectly by the cast; sound and timing get a dead-heat execution. Strangely, a minimum of ice artistry is included in the major effort, when the stars, Miss Field and Lawrence, execute balletic patterns in the finale.

Raymonde du Bief, French im-

(Continued on page 53)

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With this one-word headline the Daily Mirror summed up British press reaction to the fabulous triumph of

# Betty Hutton

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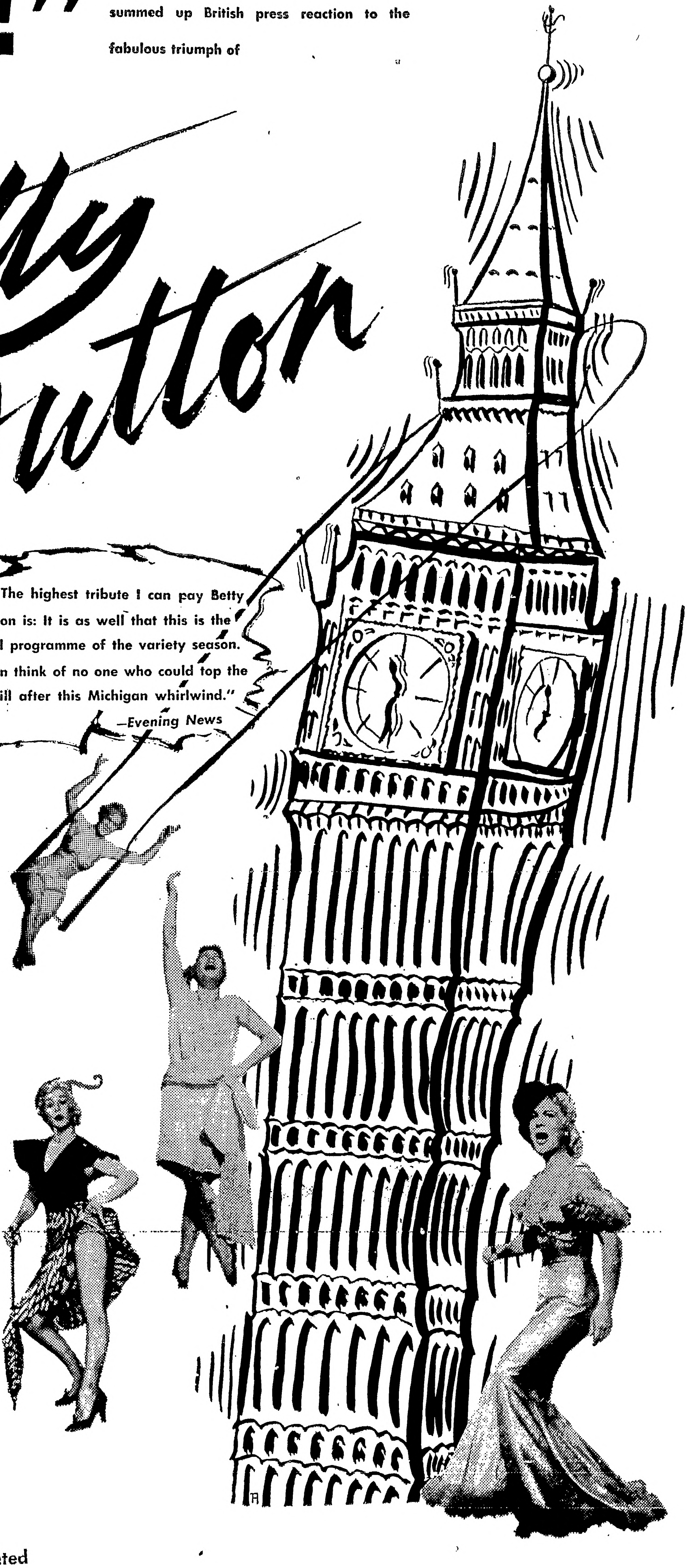

"The highest tribute I can pay Betty Hutton is: It is as well that this is the final programme of the variety season. I can think of no one who could top the bill after this Michigan whirlwind."
—*Evening News*

**"UNPARALLELED!"** "This is star material . . . the atomic rays of the Ziegfeld Follies . . . the block busting energy of a group of Superforts . . . the attack of a highland division. A variety turn without parallel."
—*Daily Dispatch.*

**"ATOMIC!"** "Betty Hutton is easily the greatest rival to Britain's new atomic bomb. This devastating little lady labelled Hollywood's Bonde Bombshell hits the stage with a cavalcade of song." —*The People.*

**"INCREDIBLE!"** "She comes on like a tornado, but about half-way through a new Betty Hutton charms her audience with a quiet song or two. The girl is incredible."
—*Sunday Dispatch.*

**"SENSATION!"** "For an hour the Incendiary Blonde set the audience alight with enthusiasm . . . an almost unparalleled sensation." —*Hannen Swaffer.*

**"BUBBLING!"** "The dynamic Betty Hutton abounds with energy, vitality, good humour and, above all, first class showmanship. She is a hep performer with a bubbling personality that is projected throughout the theatre. This was show biz at its best."
—VARIETY.

**"DYNAMIC!"** "One of the most dynamic displays of outstanding talent that even audiences at this celebrated centre of spectacular achievement have ever seen."
—*Morning Advertiser.*

**"DELIRIOUS!"** "She drives the audience delirious with delight." —*Daily Mail.*

**"ACCLAIMED!"** "Was there ever a variety star who gave the fans so much for their money? Only the audience makes more noise than Betty—and that in acclaiming her." —*News of the World.*

**"CONGRATULATIONS!"** "Betty put over a brand-new side-busting sixty-minute act that started with a yell you could hear from here to Long Island. Congratulations, Charles ("Lucky") O'Curran. Congratulations, Betty: London still belongs to you."
—*The Hollywood Reporter.*

**"The greatest show Val Parnell has so far presented on his variety stage." —*Melody Maker.***

Press relations: THE ETTINGER COMPANY (NEW YORK AND HOLLYWOOD). LONDON: MULLALLY & WARNER LTD.

**WILLIAM MORRIS AGENCY, INC.**

# 'New Faces' Idea, as Subs for Names, Big Upbeat to Foreign Acts in U.S.

Rate of talent imports has been increasing steadily and it appears that there will be a further stepping up of alien acts next season.

Music Corp. of America, for example, has done so well with Los Chavales de Espana that a similar group—Quintet Allegro—will be brought up from South America for a U. S. tour. Same firm is also ready to do a big promotion on Runi Sana, an Indian singer who has done well in Paris. MCA is also working out a tour for the "Sans Souci Revue" which it already has set into the Flamingo, Las Vegas.

The William Morris Agency, through its European affiliate, the Harry Foster Agency, London, has always made an important point of working with foreign acts. Currently, WMA has Darvas & Julia, now at the Latin Quarter, N. Y., and who will head a unit to play niteries. Les Charlivels is set for a repeat at the Latin Quarter. Les Compagnons de la Chanson is now at the Hotel Waldorf-Astoria, N. Y.

Latin Quarter operator Lou Walters spends considerable time in Europe every year casing acts. Most of the turns he has brought over came as a result of personal observation.

Another firm that has become active in importing talent is Lew & Leslie Grade's N. Y. office headed by Eddie Elkort. This outfit has been spotting talent regularly into the Radio City Music Hall, the Palace and Latin Quarter.

Most theatres and cafes will not hesitate to take a chance on imports, only exception being talking comics. Many feel that imports represent a change from the usual faces and are frequently a good substitute for expensive names.

## Blackstone's Dates

Blackstone the Magician is being routed for a theatre tour starting Oct. 24 at the Court Square, Springfield, Mass., and following with a series of Comerford houses. Booked by Abe & Joe Feinberg.

## Dicker 'What's My Line?' For Pitt Copa Edition

Pittsburgh, Oct. 14.

Lenny Litman, who owns the Copa, downtown nitery, is dickering with Hal Block, panelist on "What's My Line?" for a week here in December to present a cafe version of the TV and radio program. Deal hasn't been set yet but when and if it is, Block would take John Daly's moderator role and use a panel of Pittsburghers.

## AGVA May OK Cuffo Shows in Return For 15% of Benefit Gate

A return to free performances and a straight charge of 15% of the gross is being contemplated by the American Guild of Variety Artists as the keystone of its new benefit setup. An alternative may be the elimination of the one-seventh of the usual salary payment with maximum fee for a benefit held to $285, representing one-seventh of $2,000.

The AGVA board meeting last week referred the matter to the executive board.

Feeling at the confab was that since performers were returning their fee to the beneficiary organization, purpose of the benefit legislation was not only being defeated, but the union welfare funds were being deprived of the cut that formerly came from organizations holding cuffo shows. Beneficiaries had been asked to make a voluntary 5% contribution to the AGVA welfare fund, but few came through.

As a result, union will consider a move to go back to the original benefit setup.

**Hattie Althoff**, for many years an indie agent, has joined Universal Attractions, N.Y.

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## Vaude, Cafe Dates

### New York

**The Ravens** into Paramount Theatre Oct. 22 with the **Duke Ellington** show . . . **Robert Q. Lewis** plays Latin Casino, Philadelphia, Nov. 13 . . . **Monica Lewis** has signed with William Morris Agency . . . **Georgie Price** to Chez Paree, Montreal, Oct. 28 . . . **Kay Thompson** to the Mt. Royal, Montreal, Dec. 1, and the Sheraton Plaza, Boston, Nov. 17 . . . **Virginia O'Brien** booked for Cafe Society Downtown, Nov. 20. **Cece Blake** replaced **Lois Andrews** as chirp at that spot . . . **Eddie South** has started at the Copacabana, N. Y., lounge.

### Chicago

**Ray Shaw** into the Town Room, Milwaukee, Dec. 25 . . . **Bobby Wayne** to Coe College Oct. 18 and Northwestern U. Oct. 25 . . . **Lola Ameche** set for Jimmy Fazio's Supper Club, Milwaukee, Oct. 20 for two weeks . . . **Dagmar** into the Deshler-Wallick, Columbus, Oct. 30 for two . . . **Terry Gibbs** does two weeks at the Frolics, Columbus, Dec. 19 . . . **Norm Dygon** hospitalized . . . **Billy Dev-Roe & Devil-Aires** opened at Morey's, Rochester, Oct. 6 for two stanzas . . . **Charley Chaney** inked for the Windsor, Hamilton, Ont., Oct. 27 . . . **Dorothy Claire** set for Moose Club, Erie, Pa., Oct. 13 for two weeks . . . Asylum of Horrors goes into the Palace, South Bend, Oct. 31; the Belmont, Chi, Nov. 1; Chi's Strand Nov. 6, and the Paradise the following day.

## Heine's Chi Repeat Vs. Wirtz in 'War'

Chicago, Oct. 14.

Sonja Henie is planning a second engagement at the International Amphitheatre here, possibly during the same period that Arthur Wirtz's "Hollywood Ice Revue" will play the Chicago Stadium. Latter is currently slated to open Christmas Day. Whether Miss Henie will buck Wirtz will depend on how she makes out opposite him during the current Indianapolis engagement.

Miss Henie's intentions were made known in part last week when ads inserted in local dailies apologized to those unable to get into the Amphitheatre during the show's first run. Ad closed with "watch for further announcements." Trade took this as an indication that she would be coming back here. Merton Thayer, Amphitheatre manager, declared that a return is in the discussion stages, but no dates have been mentioned in the conversations.

The heated rivalry between the Henie and Wirtz shows is somewhat paralleled by the old circus wars when two embattled outfits would book a town day-and-date. The intensity of the bitterness between Henie and Wirtz is reflected in the fact that both are switching schedules and making it tough for each show to operate. Trade figures both shows will be "hurt."

Miss Henie, after closing Indianapolis, will go to Raleigh, Oct. 20-26, and Washington, Oct. 29-Nov.9. Stands beyond that date are set, according to Miss Henie's spokesman, but are not being announced because of the competition.

Wirtz is slated to come into Madison Square Garden, N. Y., Jan. 15. Whether the Henie show will hit New York this season is still uncertain.

## Rogers' 1-Niters at 3½G

Series of six one-niters in the midwest has been booked for the Roy Rogers-Dale Evans rodeo troupe to follow the Madison Square Garden stand, N. Y., which ends Sunday (19). Unit will play two shows daily in Canton, Marion, Troy and Cincinnati, Ohio; Muncie, Ind. and Owensboro, Ky.

Dates, booked by Ralph Wonders, Arena Stars, Inc., prexy, call for a guarantee of $3,500 in each town against 60% of the gross up to $5,000 and 65% thereafter.

### Roy Rogers Lassoed

A Roy Rogers lasso competiton will be installed in various theatres by the A. & J. Feinberg Agency. License for those contests has been obtained from Rogers, current in the Madison Square Garden, N. Y., rodeo.

Last year the Feinbergs booked Clarabelle the Clown on a licensing arrangement with the "Howdy Doody" TV show.

## Miami Cafes, Talent Agents Fighting Cold War, Spurred by Teeoff Doubts

The annual invasion of New York by Miami Beach nitery owners has started. At this point, Murray Weinger is attempting to make deals for Copa City, Jerry Brooks is on the prowl for bands for Larue's and Red Pollak is shopping around on behalf of Ciro's. Julius Gaines, Casablanca Hotel operator, was in and out of Gotham. His talks with Monte Proser, boniface of La Vie en Rose, for a Florida counterpart, failed to materialize.

Miami Beach cafe operators and the talent agencies are on the anxious seat. The percenteries are hesitant about making any deals until the ownership and policies of Copa City and the Beachcomber are settled. The date-diggers are afraid to sign pacts for their top names, being fearful that disputed ownerships may make their contracts with certain clubs worthless. At the same time, they feel they dare not sign with smaller spots that are sure to open, because they may get more money and better showcasing at Copa City or even the Beachcomber. If Copa City opens, then the Beachcomber, under terms of its lease, would not be able to use top names. Otherwise, the latter club may go in heavily for expensive talent. The agencies are therefore sitting tight. Clover Club is in a position to pact talent, but agencies are marking time.

## Buck & Bubbles Up For Montreal Sentence Wed.

Toronto, Oct. 14.

Charged with illegal possession of narcotics, Buck & Bubbles (Ford Lee Washington and John Sublett) appeared in Magistrates Court for hearing and will be sentenced tomorrow (15). Also arrested by the Mounties and Toronto police in the hotel-room raid were Bubble's wife, Mabel, and Benny Winestone, sax player, who has his own nitery trio here.

Quartet were unable to post $5,000 cash bail individually when arrested Sept. 22 nor could they put up $3,000 apiece when bail was reduced. They were returned to jail to await sentence.

## This Is Where We Came In; 'Original' Dagmar Vs. TVersion; No Mpls. Beefs

Minneapolis, Oct. 14.

Localites acquainted with the TV Dagmar and who also attended the Alvin (burlesque) here last week are still probably wondering what transformed her from a statuesque damsel into a petite and shapely chunk of femininity—and from a comedienne into a dancer.

Heavily exploiting Dagmar as its season's big deal, the theatre in its newspaper ads called her appearance "the stage scoop of the year!" Ads referred to her as "the girl you've heard about—the season's sensation," and told the public to "see her in person on our stage."

It was, of course, the usually billed "original" Dagmar, the exotic terper of niteries and burley and a femme of modest physical proportions, but the theatre's ads obscured that fact

Claiming it had no squawks ("most customers didn't know the difference" and even those who did "were satisfied"), the theatre is bringing her back for a quick return after only a seven-day interim, following her appearance in Milwaukee. If any customers felt they got cheated, especially on the physical score, they kept their grievances to themselves, the Alvin management asserts. And house set a new season's boxoffice record, grossing approximately $7,000 at $1.25 top.

Last season, the "original" Dagmar played three weeks at Vic's cafe here, but that establishment took pains in its advertising to make clear she isn't the TV star, who never has appeared in Minneapolis.

After her Alvin appearances the "original," who is suing the TV performer for alleged misappropriation of the name, goes into Vic's for a return engagement.

## Chi Chez's 4-Wk. Fixup

Chicago, Oct. 14.

Chicago will be without a major nitery for almost four weeks when the Chez Paree closes for remodelling Dec. 4.

Sophie Tucker will be on the final bill before the shuttering, and Jane Froman will head the new show for the Dec. 29 reopening.

NAOMI STEVENS
"Chants with a Chuckle"
RETURN ENGAGEMENT
MONTE CARLO
PITTSBURGH

BOBBY BAXTER
"Master of Mischief"
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## New Acts

### CELIA LIPTON
**Songs**
**25 Mins.**
**Hotel St. Regis, N. Y.**

Celia Lipton, daughter of British bandleader Sidney Lipton and the former Marion Parker, a ballroomologist, is billed at her Maisonette (St. Regis Hotel) debut as "London's charming singer.' She lives up to the billing on physical attributes and well nigh also in a professional manner, but almost all but dissipated the showmanly charm with an inept parody on "Only for Americans." This is an Irving Berlin excerpt from "Miss Liberty," and had she clung to the original Gallic setting it would have been OK all around because not only the Americans but the British, the Norse country visitors, the Belgians, the South Americans and all who visit that dear, dear (very) Paree come more or less expecting to be pleasantly clipped. But for some strange reason she chose to transplant it all to London, needlessly making the British the lyrical "heavies." Somehow, also, the geographic transmutation took on so completely a different aura that Miss Lipton's pleasant impact took a chilly reverse. The number has since been dropped.

A new singing face and voice, especially from England, is a nice idea. We have been sending our Julie Wilsons, Nancy Donovans, Martha Wrights, Hildegardes, Sophie Tuckers, et al, into London's Bagatelle, Astor, Colony, Empress and kindred class Berkeley Square and Mayfair boites, and the reverse lend-lease is a pleasant switch. In Miss Lipton's case doubly so, because she is a charming personality, a blonde looker with a fetching if not particularly authoritative voice. The latter aspect will improve as she enhances her material which is lacking in substance.

She opens with "Friends With Everybody," singing it off—as well as on-mike in a clear soprano. "Everything Stops for Tea" ("Lipton's, of course;" a pun on her name) is also pleasant, and thereafter she is just that—pleasant but not socko. "Nightingale in Berkeley Square;" an English music hall song about "No One Believes I'm a Mermaid," "That's What Makes Paris Paree" and a cockney girls' impressions of Hepburn and Bette Davis pyramid until the backsliding "Only for Americans." The cockney number evidences a flair for mimicry, but she should support her takeoffs with sturdier lyrics.

Miss Lipton is no show biz novitiate. For all her youth she has been bandsinging with her father's combo (he's known as "the Guy Lombardo of England") as Celia Parker (her mother's maiden name); has been on BBC extensively, sang briefly with Vaughn Monroe in the U. S., with Jack Harris' orchestra in England, has made pictures and was last at the Bagatelle, London, in August. She is a personal favorite with America's Dolores Gray who has done well in London, and who, with Miss Gray's mother, is sponsoring her in her major American debut. She should make the grade all right in the class cafes.

Miss Lipton succeeded Julie Wilson who just departed to assume the Mary Martin role in the London company of "South Pacific." Miss Wilson has become more or less of a Maisonette fixture. Unquestionably also an institutional plus in this posh saloon is Milt Shaw's slick society dansapation. He's in the tradition of the smart boite maestros who knows not only his clientele's taste but has an unerring memory in greeting them with their favorite tunes. Alternating is Horace Diaz's relief combo, likewise big league. And as has been remarked about the dwindling standards of service, there are few remainders in the best of the old traditions, but for maitre d' August and his expert staff here rate among them as they shift from this class room to the Viennese Roof for the summer with the same eclat as distinguishes their services in other channels.
*Abel.*

### EVA & NICK
**Acro-dance**
**8 Mins.**
**Drap D'Or, Paris**

This hubby-wife acro-dance team is a fluid group that entails some fancy throwing of Eva. Eva is pulchritudinous and Nick cuts a suave figure in tails.

Though low ceiling of Drap D'Or hampers them, it is obvious there are many somersaults and loops in their repertoire. They make for good silhouettes for group or single numbers.
*Mosk.*

### "SKEETS" MINTON & JIMMY MORTON
**Ventriloquy-Songs**
**12 Mins.**
**Palace, N. Y.**

The strength of "Skeets" Minton's performance resides not so much in ventriloquy, which is good in a conventional sort of way, but in his singing, which gives his act a big talking point. The dummy, Jimmy Morton, is lapped largely for Minton's vocal takeoffs and some straight chirping. After a Jimmy Durante slice and a rarely essayed sotto voce whistling, Minton brings Vaughn Monroe in with full sweep while not losing the throw illusion. He dittoes with Jerry Colonna, Mario Lanza, etc., plus a rousing, mocking Johnnie Ray in "Cry" and a straight "Old Man River" that is started by the dummy but finished by Minton as he steps away from his prop.

Minton's articulation is uppercrust, and his whole performance merits wider spottings.
*Trau.*

### LEON BELASCO
**Comedy-Songs**
**15 Mins.**
**Saddle & Sirloin, No. Hollywood**

The varied experiences of successful careers as batoneer, fiddler and character actor have been combined with a shrewd sense of comedy by Leon Belasco to whip up a new act that should keep him busy. Admittedly, it's more for the intimate boites than the big niteries or vaude, but there are enough of them around and Belasco should click readily.

There are, of course, a few rough edges to be smoothed out before Belasco takes to the candlelight circuit, but the basic stuff is there. He's got some sharp special material that he wallops across with an excellent sense of timing. There isn't much to the voice but he knows how to sell the routines and the turn ranges from the ribald to the poignant. Highlights include a bilingual phrase-by-phrase translation of "L'Amour" that earns steady laughs, a ribtickling tale of the dreams of the gal who read proof on Kinsey's book, a double entendre saga of an Arab beauty, and a wistful carbon of the oldtime hurdy-gurdy man that provides a walloping finish. Jerry Dolin lends strong piano backing.
*Kap.*

### NOVELLE & PLUTOCRATS
**Dogs**
**7 Mins.**
**Palace, N. Y.**

Joe Novelle appears as a dude bumpkin pacing a comedy canine troupe of six Dalmatians with a small, prop piano serving as centre-piece for most of the stunts. Orch pianist is recruited for the poundings. The spotted specimens seem undisciplined at times in their leaps, dances, etc., but show up okay in forming a rear-up column that segues into a conga line, following with jumps over the 88's during which the garish prop goes into slow collapse.

Okay for fairs and circuses, where act's potential seems to lie in the main.
*Trau.*

### HARRIS & MORELAND
**Comedy**
**15 Mins.**
**Palace, N. Y.**

Bud Harris & Mantan Moreland are show biz vets. Former has been long in vaude (Bud Harris & Co., etc.) and is the boyfriend of "Beulah" in the radio-TV show of that name. Moreland has virtually made a career of sidekicking and chauffeuring for Hollywood's Charlie Chan.

They've combined for a comedy turn admixturing banter, songs, a bit of strutting and medley stuff in which Harris does piano quickies. The material is not always fresh, but Negro team goes over on its slick timing plus its offbeat way with a song.

Unfinished-sentence opener is, of course, click with those not privy to the ancient routine. A winning stanza is their "Oh Marie" in the Italian idiom. They bring in the Charlie Chan angle in a tune addressed to the screen sleuth.
*Trau.*

### DANNY WINCHELL
**Songs**
**24 Mins.**
**Sans Souci, Miami Beach**

Add Danny Winchell as a likely prospect among the platter potents currently working the cafe circuit.

A personable lad with an ingratiating manner that overcomes a tendency to work too (easily eliminated) much to ringside tables, he impresses most strongly with his shout arrangements. Use of this type tune is wise, what with the vocal equipment embracing the style more easily than ballads. Scores with his versions of 'Gonna Live 'Til I Die," "Joshua" and encore "When Saints Come Marching In." Solidifies matters with projection of his recording of "Carolina," arranged trickily and befitting his loose, easy delivery. Interweaves the ballads for change of pace. With more experience a bet for video and the intimeries.
*Lary.*

### CHIC & MAIDIE
**Comedy**
**10 Mins.**
**Pavilion, Glasgow**

This is man-and-wife act with unusual humor slant. Male partner is tall, young, lugubrious-looking performer with deadpan expression and a deep throaty voice. Gal is petite, neat and lively, serving as stooge. The deep voice and casual offhand manner of the male provide most of the laffs.

Act, currently in the long-running Tommy Morgan show, is limited by male's dialectic restrictions, his accent being primarily understood and appreciated by Scot audiences. Gal plays the accordion as useful variation to act, which nevertheless has much native comedy appeal.
*Gord.*

### ACORN & SHIRLEY
**Eccentric Dance**
**9 Mins.**
**Palace, N. Y.**

Bill Acorn is a slim, towering citizen, and Lyn Shirley is about a foot lower, with neat chassis and gams. In this contrasting tandem, they pursue the eccentric hoofery route for fine returns with consistently good routining throughout the stint.

Loose-limbed guy mocks up songs and terps, being joined by partner in softshoe takeoffs segueing into his slow splits and her corkscrew spins. Do some voodoo nonsense that switches to Charleston, vintage vaude stepping and a zany conga. In the final fillip, they pair niftily on a jitterbug topped by the femme's nutty spinning.

Act should have no trouble landing dates. It's lively and interesting to watch.
*Trau.*

### ANNEL & BRASK
**Cyclists**
**5 Mins.**
**Apollo, N. Y.**

Annel & Brask, only ofay act on the current Apollo bill, have standout cycling turn that should win them solid vaude bookings. Mixed team, from Denmark, packs plenty of excitement in its five-minute turn.

Acro stunts on the bicycle, mostly executed by the gal while partner pedals, are slickly done. Windup of gal swinging on parallel bars attached to bicycle is topdrawer. Turn, however, needs more thought in planning of routines. Team fails to build climaxes properly and each stunt runs into the other without any definite line of demarcation.
*Gros.*

### ANNY BERIER
**Songs**
**10 Mins.**
**Drap D'Or, Paris**

Anny Berier is a young, solid-chassied chantooser who also possesses looks. She makes no attempt to talk to aud but comes out and belts with her songs, though having a tendency to trill and hoke up some of her ballads with false, husky interpretations. However, she has a way with a ballad and is particularly impressive with hurly-burly Paris songs that depict the street and its peoples.

Pounds out "A Paris" and "La Fete Continue" with expert feeling for the Paris scene. If gal loosens up and gives out some personality and sings her songs straight, she shapes up as a personable chanter who could do for TV or intime boites stateside. She also sings Spanish flamencos.
*Mosk.*

## B'KLYN STRAND MAY RETURN TO VAUDE

The Strand Theatre, Brooklyn, is considering a return to stageshows. House, now part of the Fabian chain, has been asking talent agencies to submit top names. Included among those that the operators are ready to negotiate for are Dagmar and Lionel Hampton Orch. Should the house go into vaude, it would likely be on a five-day basis with Nov. 26 as the kickoff point.

Some years ago the Strand was part of a pooling arrangement embracing Paramount, Warner and Fabian interests. With its breakup, house reverted to Fabian.

## Spike's 25G Mfg. Show

Hollywood, Oct. 14.

The Spike Jones troupe will get a flat $25,000 for two performances daily for eight days at the Minneapolis Manufacturing Show, March 14-22. Troupe is now laying off here.

Date was booked by MCA.

## House Reviews

### Casino, Toronto

Toronto, Oct. 10.

*Basil Rathbone, Robert Alda, Sunny Gale, 4 Knights, Al & Connie Fenton, Jimmie Cameron, Archie Stone's House Orch; "Fabulous Senorita" (Rep).*

From Shakespeare to pie-flinging, plus Browning to juggling, current stage bill is the strangest blend of high and lowbrow in the history of the Casino. Coheadliners are Bob Alda and Basil Rathbone in exhibition of their sharply contrasting talent media, with Alda as m.c., a post he filled at this house for some seasons, prior to his film break in "The Gershwin Story."

Lusty also are the Four Knights and Sunny Gale, with Al & Connie Fenton opening the proceedings with their tap-dance juggling, challenge acrobatics and a smash jitterbug finale. They get the customers well warmed up for blonde Sunny Gale, in a salmon-pink gown, with a vibrant "Please Don't Talk About Me" in shout-style; a tempo switch to "You Belong to Me"; a bouncy belting of her latest recording, "I Laughed at Love," and a terrific begoff to "Wheel of Fortune."

Four Knights, always popular here, follow with "Shine" and "Charmaine" in neat ballad style punctuated with these bass diapason effects at two mikes, plus "Up the Lazy River" and "It's a Sin to Tell a Lie," all in perfect pitch and experienced timing. "Simple Melody" and "Hucklebuck" mark their style switch for another begoff.

Then it's Basil Rathbone with his reminiscences of the English stage, with attendant vaude audience puzzlement at names they're not familiar with. There's gradual warming with his interpretation of a drunken London actor-manager doing "Richard III" soliloquies with hick-ups, some Hollywood scene chatter and a recitation of Elizabeth Barrett Browning's "How Do I Love Thee" that hushed a full house when caught. This was followed by his reading of the inspirational letter of RAF Pilot Officer John McGee, who was shot down over El Alamein.

Both readings cast a spell over even the bobbysox set to gain their open-eyed respect; for once, they were learning how poetry should sound as apart from schoolroom teaching—and they were getting it via vaude. Rathbone also rated a begoff.

Stepping out of his m.c. duties, where his showmanship is again expertly evident, Bob Alda whams into his "Walking My Baby Back Home," then his dramatic "Lady Luck" from his erstwhile "Guys and Dolls." His "No Two People," by Frank Loesser, from the "Hans Christian Andersen" film, returns Miss Gale for the he-and-she patter song, and both are over big.

Rowdy climax to the otherwise unusual bill is the company roundup in "How We Make a Picture in Hollywood." It is a riotous lampoon complete with the dignified Rathbone and Alda as victims of mayhem, plus the planting of pies in their kissers by lesser members on the bill. Costars enter into the proceedings with evident give-and-take enjoyment. A very unusual stage package on diversity and over very big on precedent-breaking blend of culture and hokum.
*McStay.*

### Palace, N. Y.

*Bobby Joyce & Ginger, Eddy Manson, "Skeets" Minton & Jimmy Morton, Acorn & Shirley, Ladd Lyon (2), June Gardner, Bud Harris & Mantan Moreland, Novelle & Plutocrats (replaced by Don Francisco), Jo Lombardi House Orch; "My Wife's Best Friend" (20th), reviewed in* VARIETY *Oct. 8, '52.*

The Palace currently is having one of its rare offish weeks though a couple of acts punch up their part of the proceedings. Next-to-closing spot goes to a newly mated pair, Bud Harris & Mantan Moreland, Negro comics with long show biz background and reviewed under New Acts.

Raising the curtain, Bobby Joyce & Ginger are okay in the acrotap department, highlighted by his splits, scissors and free-wheeling cavortings, and her coochology, plus femme's solo cleats after shedding her skirt.

Deuce is a letdown in the noisy, overpowering harmonica of Eddy Manson, who does not provide himself with a change of pace tunewise. Whatever virtuosity he possesses is lost in the din between his oral organ and the pit orch. Next, "Skeets" Minton and his dummy, "Jimmy Morton," the eccentric hoofers Acorn & Shirley are covered in New Acts. These two turns lift the bill considerably.

Fifther is Ladd Lyon in a balancing stint with props on small platform. His key stuff is via plain-Jane audience plant whom he heartily "instructs" step by step for what is supposed to produce laughs. Since the aud is never fooled by the plant, Lyon's postscript "apology" in this connection doesn't hit home. Duo has a good teeter stunt for finish.

In the sixth niche, June Gardner shows a big authoritative coloratura, and brunet is smartly groomed in a cleavaged strapless. She starts off with a rousing "Granada," in Italian, and then does two classicals in the "One Fine Day" aria from "Madame Butterfly" (in Italo) and "Love Is Where You Find It" (in English). Miss Gardner had a long-termer last winter at Ciro's, Miami Beach, and has soloed with the NBC Symphony under Toscanini. For vaude time, her boffo pipes need the benefit of a songalog encompassing some straight pops or more schmaltzy light classics. Then she could easily wrap up.

Novelle & His Plutocrats (dogs), the exit turn, was yanked from the bill after last Friday's second show (reviewed under New Acts), and replaced by Don Francisco, veteran wire artist. Francisco does a rapid-fire three minutes of dance and prance, closing with his masterful wide-arc swing that drew a salvo when act was caught at first show Monday (13).
*Trau.*

### Capitol, Wash.

Washington, Oct. 12.

*Bernice Parks, Herbert & Saxon, 3 Arnauts, Buddy Costa, Sam Jack Kaufman House Orch (18); "Untamed Frontier" (U).*

There's an unevenness about current Capitol layout which makes it drag along at times, even though several acts are standout. B.o. has been slow here all week with little marquee allure in vaude lineup. Customers at show caught, however, approved all four acts.

Bernice Parks brings a nitery approach to this big house, and whams it across, especially with the boys in the gallery, who nod her in their noisiest manner. Chantoosey tosses the s.a. around, both in style and dress. She has, in addition, a husky and versatile set of pipes, and a highly expressive way with a tune. Uses a hand mike at times to give her mobility, and again employs cafe technique in strutting around stage.

Miss Parks bounces front and centre with "Walking My Baby Back Home," then changes pace for a very smoky "You Intrigue Me." Her "Do It Again" is literally so seductive that rafters resound with whistles and cheers for more of same; so she goes on to her latest disclick, "Sinners or Saints." Wraps it up with "Jambalaya" and leaves them begging for more of her stylized brand of warbling.

In direct contrast, newcomer Buddy Costa, who fills in as curtain-raiser, has a sound set of pipes, good range and expression, but little stage style. Tees off with "Of Thee I Sing," with another romantic tune intertwined, then goes on to "The Mask Is Off." After a slow start, makes the grade with "Birth of the Blues," by far best bet of routine. Gives this oldie plenty of punch and evidence of style he is likely to develop. Winds up with "Why Did You Leave Me" and gets nice sendoff.

The Arnauts, two men and one gal, are still plenty rib-tickling with their zany musical efforts. Play in various combos, switching from one string instrument to another. Mingled with slapstick is some surefire skill on the strings. The boys take a bow for their acro stunts while playing folk tunes on fiddles, and even more for their feats with one fiddle and two bows. Best bet is still the bird-call routine, with all three acting out a love triangle via bird whistles. Payees like, as always.

Jim Herbert & Don Saxon get laughs with their series of zany gags and takeoffs. There's the undisciplined little guy who gets all the laughs with his schizophrenic entrance, his irrepressible rompings, and his nonsensical takeoffs on foreigners embarking at Idlewild. Latter impresses as most solid part of act. Wind up with a "Dapper Dan" routine, a la turn of the century, and walk off to hep returns.
*Lowe.*

### Apollo, N. Y.

*Four Tunes, Bullmoose Jackson Orch (11), Spic & Span, Joe Chisholm, Crackshot & Co. (5), Wini Brown, Annel & Brask; "Sunny Side of the Street" (Col).*

Familiar blending of routine vaude acts fails to come off in cur-

(Continued on page 54)

## Latin Quarter, N. Y.

*Sophie Tucker with Ted Shapiro; Darvas & Julia, Sid Krofft, Ralph Young, Audrey Sperling, Mme. Kamerova Line, Art Waner and Buddy Harlowe orchs; $5 minimum.*

The return of Sophie Tucker to the Latin Quarter must mean as much to that spot as the periodic American Legion conventions to New York or the once-a-month mail boat to a remittance man. It's an annual theatrical highpoint guaranteed to return a huge profit to Lou Walters and to bring a maximum to his customers.

Miss Tucker is an evergreen in the entertainment business who is smart enough to realize that even the greatest performer must come back with sharp new material. It's as unthinkable to her to dish out the same songs as it would be to wear last year's gown on an opening night. Incidentally, her coutouriering brought a few dropped lower jaws. It's a beaded and ermined creation befitting the grand dance of the cafes.

Miss Tucker opened on Monday (13) and produced ropes up business. The holiday helped, of course, and probably her appearance the previous night on the teleshow, "Toast of the Town," must have brought in a few strays. At the break of the first show, there was a line from the lobby into 48th St. Several cafes could exist on the overflow.

Miss Tucker is always a delight. Audiences let her get away with virtually anything. She can be blue, reverent or overly sentimental—the effect on the crowd is the same. She essayed 40 minutes' worth of material, all of which scored a maximum impact. There were items on her various boyfriends keeping her young, the "Sophie Tucker School for Red Hot Mamas," and a rousing "Sophie Tucker for President" in which she distributed campaign buttons as an afterpiece. There was, of course, the inevitable "Some of These Days." The cafegoers still revere this gal and showed their appreciation with as rousing a reception as it is possible to extend. Make no mistake about it. Ted Shapiro is in there with his deft byplay.

The show accompanying the topper has been abbreviated somewhat. Darvas & Julia continue as the mainstays of the surrounding proceedings. Their's is still one of the best acrodance acts in the business, and gets them a salvo. Their top tricks rarely fail to bring gasps.

Sid Krofft continues to please with his exposed puppetry. He works out some excellent doll manipulations doing a chorus line, skelton dance, striptease and a Negro dance pair.

New vocalists are Ralph Young and Audrey Sperling, both of whom show capable pipes. Their turn has been curtailed to allow Miss Tucker the maximum time. Beverly Richards, from the line, is now doing the half-man-half-gal act. Line's costuming and lack of it, along with Mme. Kamarova's routines provide further interest. Art Waner's capable showbacking and Buddy Harlowe's relief are assets, and ditto Gigi's demeanor at the tape. *Jose.*

## New Golden, Reno

Reno, Oct. 8.

*Guy Mitchell, Step Bros. (4), Don Cummings, Golden Girls (6), Sterling Young Orch; no cover or minimum.*

Guy Mitchell rides herd easily on a bunch of contented customers. Singer saddles up with "Belle, Belle, My Liberty Belle" and variously lopes, trots and runs through such of his disclicks as "Pittsburgh, Pennsylvania," "Roving Kind," "Feet Up." An abrupt rein-up on "Auf Wiederseh'n" startles the crowd. This is his second number and fits neither his style nor his repertoire.

Mitchell drags out a guitar, hauls up a chair to rest his foot on and gets folksy for "Went to Your Wedding" and "Too Late," with a nice orchestral posse following behind. He encores in the same manner with "Jambalaya."

The Step Bros. are back in this spot after only a few months. (Mitchell was here too earlier in the year.) With essentially the same attack of precision tap and trade-offs, the quartet balances the stint nicely. Each explodes briefly for spotlite prancing and all join in for a flash finish. A dash of comedy chatter is thrown in, and though it's not unfunny, it's unnecessary and superfluous, though probably used as breathing spell.

Don Cummings has some highs and lows. He appears at the front of show a a temperamental artist who can't stand being laughed at and gets the laughs as he attempts to keep house serious. Routine with a rope to indicate "the cupped hand" milking for more applause gets nowhere.

On takeoff as the TV announcer demonstrating gin, Cummings manages some variations on established material. He brings a girdle into the slapstick bit, and as he gets tighter and tighter, squeezes into the undergarment. He has some bright material in his straight palaver.

Terry True's dancers are sexy in opening and closing stanzas. *Mark.*

## Colony & Astor, London

London, Oct. 9.

*Virginia Somers, Felix King Orch, Don Carlos Samba Band; Colony: $5.50 minimum; Astor: $3 minimum to 11 p.m., $3 cover thereafter.*

Virginia Somers has played several click cabaret dates at these two Berkeley Square night spots and for her latest engagement has fashioned an entirely new act which she puts over in sock style. She's handsomely turned out and makes a distinctive impression on her first appearance.

Since Miss Somers first hit the London scene there has been a striking improvement in her vocal powers. She can reach the high notes and hold them effectively. She's equally adroit as a pianist and is self-accompanied for part of her routine.

Her opening song was written for by the Colony maestro, Felix King. Tune, "I Love to Sing," starts the act effectively. Apart from a Debussy selection at the piano, the major part of the act is in lighter vein. "Lesson in French" is a breezy number which pleases the customers, and a speciality, "You Can Never Be Sure," in which Miss Somers removes bits of false hair from her coiffure, proves one of the high spots. Another first-class lyric stylishly put over is "Begin the Begat," which closes the show.

At the Colony, where show was seen, cafe was doing near-capacity biz. Felix King combo background in slick style and provide the terping music alternately with Don Carlos. *Myro.*

## Chez Paree, Chi

Chicago, Oct. 10.

*Chico Marx, Betty Reilly (with Bill Russell and Roy McNair), Johnny Martin, Chez Adorables (8), Brian Farnon Orch; $3.50 minimum, $1 cover.*

With Jack Carter checking out to fill a TV assignment, Chez host Dave Halper lassoed Chico Marx to fill the week's interval before the arrival of Danny Thomas. Staying over is sharp song saleslady Betty Reilly who, with house fixtures, emcee-singer Johnny Martin and the Chez Adorables, rounds out the bundle. The ingredients add up to satisfactory entertainment and b.o. returns.

While there's much that's familiar about Marx's keyboard routines, through motion pic and TV exposure, his ingrained showmanship carries him through on a round of yocks and he has difficulty ending his generous stay on the floor.

Corduroy clad comic reaches pretty far into the blue for his patter material, but it goes over with the ringsiders. It's his trickily nonchalant piano fingering that still earns the big mitts.

The duet with the violinist from the Brian Farnon band and later with the orch pianist are rib-tickling byplays, especially when they produce some typically Marx ad libs. Session is climaxed solidly with the Chico trade-Marx, "Woodpecker Song" and "On the Beach at Bali Bali."

Miss Reilly is a winner all the way as she punches through a bright variety of standards and special ditties. Blonde looker is obviously a gal who loves her work and she spreads the fun to all corners of the room. Smartly showcased throughout, she scores at will, especially with the Cuban folk song done to her own guitar backing under a flattering amber spot and her rowdy "Molasses" done in the manner of Sarah Vaughan, Margaret Truman, Bette Davis and Johnnie Ray. Effective background assists are furnished by Bill Russell at the keyboard and Roy McNair working the hand drums.

Completing the session are a couple of production numbers built around the Adorables and Martin's vocalizing which, per usual, register well. Show's musical support by the Farnon orch is smooth. Group stays on for the patron prancing. *Dave.*

## Blue Angel, N. Y.

*Dwight Fiske, Alice Ghostley with G. Wood, Anita Ellis, Charlotte Ray, Ellis Larkin Trio; $4.50 minimum.*

With a preponderance of singers—four of 'em, in fact, on a four-act bill—there is sufficient diversity, however, to get this smart east side bistro off the hook. The comedy element is there, and that's the saver.

Dwight Fiske, with his pianologs and off-color lyrics, has lost none of the assurance and ability to entertain that have marked his appearances in the smart cafes over the years. Fiske, invariably funnier and cleverer than double entendre, is the main attention-getter on this layout. "Stella, the Pure White Mouse" is Fiske's opener, and it's a smart, well-done lyric on the sex life of a mouse. All his numbers are of the same genre, of course, and much of the comedy that he extracts from them are due to the manner in which he punches them home.

Alice Ghostley, featured comedienne in "New Faces," current revue on Broadway, reveals a knowing satirical talent in her songs done to the accomp of G. Wood's voice and piano, but the material fails to do justice to her own basic ability. Miss Ghostley has the kind of kisser that can project smart comedy, but the numbers she's doing here are spotty.

Charlotte Ray is a cherubic-faced comedienne with a legit voice who lampoons various types of singers in addition to doing straight characterizations. She gets over with a mobile pan, especially when she kids Jeanette MacDonald, Gladys Swartout, Lily Pons, etc. She's a musicomedy bet.

Anita Ellis, the opening act, has shown marked improvement in her song-selling, with the blues still her forte. Miss Ellis has a strong, clear voice, with neat phrasing. Her weak spot is the finale gypsy number, which doesn't seem up her alley.

The Ellis Larkin instrumental trio fills the lulls.

This is one of the few cafes in America where the lack of name power is comparatively unimportant business-wise. The talent's the thing, and the joint is always jumpin'. *Kahn.*

## Bar of Music, L. A.

Los Angeles, Oct. 9.

*Frances King & Harry Noble, Helen Boice, Felix de Cola, Benno Rubinyi, Eddie Bradford Orch (5); $1.50, $2 minimum.*

Current layout at this neighborhood tavern deep in the apartment district touches both extremes and the people's choice seems to be overwhelmingly in favor of one of the roughest acts around. The skilled pianology of Felix de Cola and Benno Rubinyi finished a bad second; in between was the harmony team of Frances King and Harry Noble, top-billed but little competish to Helen Boice.

This Boice femme, who could spot Soph Tucker an extra leg on the scales, has been around before with the bluest gags heard off skid row, and the sitters are drooling in her paws. It's a wrap-up for her and about as shocking a display of bad taste as has ever made the nitery rounds. Double entendre is understatement with her and she works every line on the seamy side of sex—about as subtle as a punch in the nose. Even at a stag her gag on Drew Pearson would draw blushes. It's a poor commentary on this trade that they relish such sordid tripe.

King & Noble are at a disadvantage in this sprawling room with ceiling so low they can touch it from the stage floor. The femme member fares much better than her partner at the piano because of her low whisperings. When Noble raises his voice it detonates with metallic distortion. She's vocally his superior and their dueting on every number lacks showmanship.

Piano teaming of de Cola and Rubinyi takes a classic turn as has been their custom for years, but the table chatter and tippling just about void their artistry. Eddie Bradford's crew takes care of the leg shakers with the usual mixed sets. *Helm.*

## U. of Texas Sked

Austin, Oct. 14.

Ten events will be offered on the Cultural Entertainment Series this year at the University of Texas.

The Robert Shaw Chorale, the Savoyard Opera Co., Don Cossack Chorus and Dancers, Ballet '52, the Houston and San Antonio Symphony Orchestras, etc., will be presented on the Texas campus.

## Sahara, Vegas

Continued from page 1

chore picking up ovations all the way. Since the launching, the sound system has been improved considerably, but the hard-wall problem with its echo-chamber reverberation remains a thorn.

The kinetic terpology of Bolger wins cheers from his first flash around the large theatre-type stage until begoff 40 minutes later. Brief palaver, before he churns up the parquet, grabs howls from natives and others who are hep to Sahara's early history, when the comedian-hoofer slyly uncorks the line: "Imagine, several years ago this spot was nothing but acres of sand, when suddenly—Bingo!" Rib refers to original site of Sahara, a bistro called Club Bingo.

### Bolger's Boffo

Following a warble of "Life Is Just a Bowl of Cherries," the incredible Bolger feet gyrate into high gear with a sock display. From then on, he points up his legmania with meaty chatter, interwoven with the piping of tunes. A topnotch exhibit of oldtime vaude soft-shoe is filled to the brim with caricaturing of early hoofing and its stylized torso mannerisms. Moving forward in time cycle, he spreads a nifty batch of yocks through a nostalgia kick of "Charleston," "Blackbottom," "Conga," "Rhumba" and jitterbug.

## Sahara, Las Vegas

*Ray Bolger, Lisa Kirk, Trio Shyretto, Reviewers (3), Buddy Pepper, Sa-Harem Dancers (12), Cee Davidson Orch (12); no cover or minimum.*

Sporting gang present have their risibilities tickled with a typical Bolger panto-tapestry of "Rocky Marciano vs. Joe Walcott." Pulls a neat pace-changer by inserting his w.k. "Sad Sack" routine, loaded with chuckles. For his terpsdeforce, Bolger smacks over "Once in Love With Amy," for tremendous ovation and begoff.

Miss Kirk, a looker from all angles, with talent to match, works hard to overcome mechanical drawbacks. Gracious manner of the thrush wins tablers from the outset as she plies special "Look at the Faces." Lowdown notes from trumpet section of Cee Davidson's orch herald a barrelhouse, "How Come You Do Me Like You Do," chirped to a clincher.

She clicks off tunes she introed in several Stem musicals: "Gentleman Is a Dope," "Why Can't You Behave" and "True to You In My Own Fashion," for big mitts. In effective pin-spot setting, works on assembled libidos with "If I Could Be With You," and smash windup. Excellent accomping at the Baldwin is furnished by Buddy Pepper.

Shyretto Trio zooms forepart of the preem extravaganza into upper strata when two guys and a gal whirl about on unicycles, bikes and special wheels. Terrif balancing, plus unique terp kicks while circling high above the stage on three 12-foot unicycles, scores for whopping salvos. Femme ropes orbs via acro tricks with partner on bicycle, and on her own wheel. Applause begins to resound from first roll-on until final breathtaker—a comic inebriation scene with two males on tall one-wheeler.

Sa-Harem Dancers, eight gorgeous terpers and four tall, oomphy paraders, exercise an East Indian fantasy to spring aside the curtain. The George Moro-trained eyefuls are richly caparisoned in stunning gold lame and sequined wardrobe. Precision work presages fine terp vistas from this line for future stanzas in the Congo Room.

Reviewers, two men and a gal, were originally skedded for a slot somewhere along the line, but were cut to mere opening chant of billboard. Some provision should have been made by producer Stan Irwin to make room for a quickie turn. So short is the ditty, effort and talent seem entirely wasted.

Cee Davidson brings his batch of windjammers from Chi's Chez Paree to hit a solid musical jackpot here, both for cutting grueling show scores and with his dansapation interims. Sound is big and devoid of clinkers as he batons his 12-man crew in overture score from "Where's Charley?"

Lighting effects created by Lee Hayes from his special panel are equal in many respects to the best anywhere, including large theatre boards. No other lighting system along the Strip gives such a full spectrum of color.

All in all, producer Irwin rates solid kudos for the preem mounting. He has undoubtedly been closeted with architects and acoustical engineers by this time to kill faults of the room. Idea of theatre-stage installation in this nitery presents definite drawbacks—lack of intimacy, stage not high enough to insure perfect vision for middle-of-the-roomers or floor section table-sitters (tiers provide okay viewing, although upper sections near entrance are quite distant), and limitations for future bookings. Currently, the Sahara's amphitheatre is a tough one to play, excepting for large package revues, sight and flash acts.

Full tests of room's potential will be ascertained closely by Sahara's boniface, Milton Prell, and Irwin, when Ken Murray follows the preem fortnight with his revue. Quintet Allegro, the volatile Latin import act, has been pacted as a hoped-for "sleeper" to headline beginning Nov. 4. Buster Keaton; Day, Dawn & Dusk, Dolinoff & Raya Sisters comprise the Thanksgiving showcase. Ella Mae Morse tops two frames opening Dec. 2, with Christmas period still unsigned, but a possible Lew & Leslie Grade packet. Irwin is currently winding up a deal to bring in Donald O'Connor over New Year's.

### 'Old West' Thataway

Design of the Sahara is similar to Desert Inn, having last word in contemporary architecture and interior decoration. Trend is toward the ultra-modern and away from the calculated "Old West" atmosphere.

Opening-night luck turned the tables against the Sahara's casino, when big chucks of loot went thataway instead of thisaway. Tossing the cubes on the green felt were many bigshot gamblers, plus bonifaces and stockholders of other hotels on the Strip. This opening-night pastime is referred to—with occasional sardonic implications—as "Courtesy Play."

Courtesy in these quarters is mostly reversed, with the host hotel suffering plenty from the inundation of loot-loaded visitors intent upon the kill. In the history of all resort hotel openings, only the Desert Inn emerged a heavy winner after such preem visitations. However, to offset any bad feelings that might arise from reverse hot luck on the tables, gamblers ply each new spa with enough floral displays to rival Chi's historic gangland funerals. The lobby of the Sahara was filled on Tuesday night with every known design of the florists' workmanship—and each magnum flora was inscribed with "Good Luck."

Next in line to snap the portal ribbon will be the Sands, set to open in mid-December. This hospice, with former Houston oilman-gambler Jake Freedman as its major stockholder, will become another threat to talent-booking problems in Las Vegas. Jack Entratter, former Copacabana, N. Y., biggie, is holding the trigger as show producer here, and will fire the opening salvo with Danny Thomas. Already, and still two months away from opening, the Sands is contracting big names for 1953—and takes its place alongside the six hotels in a grab for choice talent lures.

On drawing boards, but still not to be discounted as future additions to the "family" of Strip glittery are several plans for half-billion-dollar caravansaries.

The long deferred Caribbean, a $9,000,000 luxury palace, will start jutting skyward south of the Last Frontier around the middle of 1953, according to current reports, and if the necessary moola can be floated. William J. Moore, Jr., a co-owner of the downtown El Cortez and former veep and general manager of the Last Frontier, is in the foreground of the Caribbean group.

Beyond the airport, eight miles from the centre of Las Vegas, a Texas oilman has purchased acreage to complete announced plans for a 10-story hotel. He claims to have no intention of installing a gambling casino. Such a hospice would be unique; and a curious addition to a town devoted almost entirely to the biz of gambling. A long-shot chance could put such a commercial hotel in the money, provided that Las Vegas continues to spiral onward and upward in its present bonanza.

On the other side of the picture, many well-entrenched gamblers rub their luck tokens and hope that nothing will go askew with future dreams of Nevada glory and its legalized games of skill and perchance. Should such a day ever arrive, brought upon by influx of mobster - controlled syndicates usurping the present political setup—the placing of the gambling measure on the ballot or arrival of heavy industry or both—gambling biz would surely crap out.

## Bagatelle, London

London, Oct. 7.

*Hermione Gingold with Clarry Ashton; Arnold Bailey Swingtette, Edmundo Ros Rhumba Band;* $5.50 *minimum.*

Hermione Gingold is one of the very few British cabaret artists who rivals the top names from America as an attraction. This became evident during her nitery debut at the Cafe de Paris earlier in the year; and the tremendous turnout for her opening at this de luxe Mayfair spot reinforces the view that she is a major draw.

Although she has for many years been a foremost star in revue, she does not rely on her name alone for pull, giving considerable thought to her material, and she presents a first-class act intelligently fashioned to exploit her individual personality.

It is all original material and mostly new. Only a couple of numbers are repeated from her Cafe de Paris repertoire, and on this occasion—as on the former—she has prepped a special lyric which is apposite only to this particular room. The theme and the lyric, "What a Smart Clientele" (which comfortably rhymes with Bagatelle), set the standard for a succession of witty songs which spark consistent audience reaction.

Miss Gingold may be something of a newcomer in the cabaret field, but she's way ahead of many of the old hands in talent, style and personality. It is a quality performance in every sense of the word and there can be little doubt that operator Harry Levene will need to have the ropes up most nights during her four-week season.

With her regular accompanist Clarry Ashton at the keyboard, the backgrounding by the Arnold Bailey combo is immaculate. The Edmundo Ros aggregation, the best purveyors of rhythm music in town, alternate for dancing.

*Myro.*

## Fairmont Hotel, S. F.

### (VENETIAN ROOM)

San Francisco, Oct. 11.

*Penny Singleton, Sis & Sonny Arthurs, Ernie Heckscher Orch* (11); $2 *cover.*

Penny Singleton in her first San Francisco appearance makes a striking effect. She does not capitalize on her "Blondie" pix but on a straightforward song rendition. However, much of the material should be sliced as the special stuff is a bit overpolished, perhaps fitting for more intime bistros but not in large hotel rooms.

She's especially good with the tunes she sang in "Good News." More of the same type of clever but simple things such as "Button Up Your Overcoat" would be especially effective. Pretty blonde has an effective and well-received change of pace with "Hello Young Lovers" and caps her efforts with a smash original medley titled "Big Show in Heaven" in which she portrays Eva Tanguay, Eddie Leonard, Fannie Brice, Al Jolson and Marilyn Miller.

There's a real throat-choker with her depiction of Eddie Leonard, in which she uses her hands strikingly like the late minstrel. In her impression of Marilyn Miller she also takes on much of the quality which made the late dancer such a topper. In fact, the audience is surprised by the terping qualities that Miss Singleton reveals in this skit (at least those not familiar with her hoofing background).

With more of the type of material which scored for her in musical comedy, Miss Singleton should be a likely prospect for her former field in which there is such an urgent ned for comediennes.

Sis and Sonny Arthurs are young comedy dancers who get a brisk hand, especially for their wrap-up of the steps of the hectic '20s and '30s. Ernie Hecksher, a mainstay in this room, works hard in backing the acts and does well in bringing the diners away from the tables and onto the dance floor.

*Ted.*

## Drap D'Or, Paris

Paris, Oct. 6.

*Georges Ulmer, Danny Ray, Villwolit's* (2), *Eva & Nick, Anny Berier, Rico Creole Orch* (9), *Cornut Gypsies* (12); $4 *minimum.*

Trim, gilt-lined boite is one of the smarter headline showcasers here. The Paris headquarters of Edith Piaf, Drap D'Or fills in with lesser, but still potent, toppers while she makes her commitments abroad. Bringing them in for good biz is engaging comic songster, Georges Ulmer, who has stinted stateside at the Versailles, Miss Piaf's regular stand.

Decorator Henri Rigal went all-out in this facsimile of the old "Entente Cordiale" between Henry VIII and Francois I. Half the room is in English style and the other in French to commemorate the time the two monarchs got together for a peace talk during one of their wars. Francois, wanting to be impressive, had everything done up in gold, hence the joint tag. Interior is lush, well lit and has a small stage with good visibility from all parts of the 350-seater. Champagne for four at $15 is above the regular niteries by $3 and second only to the Nouvelle Eve.

Fine dance music is given out by the Rico Creole orch and the Cornut Gypsy outfit circulates among the carriage set clientele for some fancy serenading.

Show starts at midnight with nifty, fast-talking magico by Danny Ray. Using simple props of boxes, cards and handkerchiefs, he does some mysto passes and deft tricks good for top mitting. He brings aud into it for good results. The Villwolit, an American act, are a frozen-faced duo who do rib-tickling, expressionless mime to music and sound effects of trains and cooch dancers. Expert timing and imperturbability make this a pleasant item. Followups are chirper Anny Berier and Eva & Nick (New Acts).

After a 15 minute dance interlude, Ulmer comes on for an engaging half hour. Lad is personable with an instinct for mime and timing that makes him a top performer. He does a takeoff on how various nationalities would react to being caught in a swank club without their wallet. He catches each nuance of the characters for a fine yock number. He pleasantly segues into a few chant stints with a notable presentation of his own number, "Pigalle." It's a begoff act.

Cafe is owned by Armand Corbani who runs a namesake in Marseilles. Greeting and art direction are handled by Elizabeth Dell'Adami.

*Mosk.*

## Palmer House, Chi

### (EMPIRE ROOM)

Chicago, Oct. 9.

*"Hold Everything" revue, with Joe Howard, Leo De Lyon, Lulu Bates, Trio Bassi, Bambi Linn & Rod Alexander, McCaffrey & Susanne, Betty Lorraine & Bob De Voye, Earl Barton, Patricia Manning & Tom Morgan, Merriel Abbott Dancers* (6), *Nat Brandwynne Orch* (12); *direction and choreography, Rod Alexander; lyrics and music, Hessie Smith; scenery, Jan Scott;* $3.50 *minimum,* $1 *cover.*

"Hold Everything" is a loosely knit revue using as a theme the tracing of a producer's tribulations from show's rehearsal to final presentation. The early acts emerge as a confused jumble, not due to individual performances, which are okay, but rather to the overwhelming number of singers and dancers on the relatively small floor at the same time.

Top honors are about equally divided among Joe Howard, Leo De Lyon and Trio Bassi. Octogenarian Howard, vigorous and debonair, charms the customers with several of his old faves, "Hello My Baby," and "I Wonder Who's Kissing Her Now," and after a cakewalk, leads the patrons in one of the most enthusiastic community sings Chicago has seen since songfests were popular in pic houses 20 years ago. Lulu Bates socks across a torchy "St. Louis Blues" and "After You've Gone," then she and Howard team up for an ovation-getting finale, "Goodbye My Lady Love."

Leo De Lyon, who sometimes sounds like a one-man Spike Jones band, performs some seemingly impossible vocal gymnastics. He cavorts through impressions of current pop singers, trombones and French horns, plays the piano as his voice goes from soprano to basso profundo and back again, and ends with a delightful zany satire on a film travelog. He gets yocks and applause all the way.

Trio Bassi, two men and a girl, exhibit delicate, breathtaking juggling. Lying prone, they juggle crates, balls, barrels, tables, beds and boards for solid reception.

Capable performances are given by dance teams Bambi Linn & Rod Alexander, McCaffrey & Susanne, Betty Lorraine & Bob DeVoye, and singleton Earl Barton; by vocalists Patricia Manning and Tom Morgan, and by the handsomely costumed Abbott Dancers. However, with some judicious cutting, each act would have a better chance to exhibit its wares more fully.

Nat Brandwynne's orch does a neat job of backing the show, with its sometimes tricky special music written by Hessie Smith, and on the dance sets too.

*Don.*

## La Vie en Rose, N. Y.

### (FOLLOWUP)

The European talent mart as a source for American bookings is becoming increasingly fertile, and perhaps the day will come when foreign performers in the U. S. will come much nearer to the Americans in numbers. Importing of European talent the last few years would certainly suggest that.

Lou Walters has been a notable example of an impresario bringing over fresh talent for his Latin Quarter cafes in New York and Miami Beach; the Shuberts have financed other importations, etc.—and the results have inevitably paid off.

Probably the most exciting new importation since Edith Piaf came over some years ago is Amalia, a brunet songstress from Portugal, whom Monte Proser and Milton Blackstone ferreted out in Lisbon last spring for La Vie En Rose. Amalia relies on the "fados," Portuguese folk melodies, and the simplicity, charm, voice and projection of these unusual songs should make her a top personality here with the right exploitation and word-of-mouth.

Perhaps a second hearing is needed to acclimate oneself to a performance that is unusual, but Amalia (who has dropped her last name, Rodrigues, for billing purposes) is one to bring 'em back. She sings in her native Portuguese, and also in fluent Spanish and French. Her English is faulty, but when she does a pop number like "Half as Much," she extracts all the poignancy inherent in the lyrics, and she doesn't have to apologize, as she does, to Rosemary Clooney for the latter's Columbia recording of the tune.

Amalia has expanded her numbers and overall presentation since she first opened some weeks ago at La Vie, and she is attired more tastefully in black, giving her more s.a. She possesses none of the pieces of business that popularly pass off as showmanship. Her shyness, quiet charm and projection of the lyrics, with a big voice, are her showmanship. She is one performer who knows exactly how to deal with cafe drunks—with performance.

Amalia is a holdover at La Vie, which brings back Charlie Farrell for his second date in less than a year. The Miami Beach performer (ex-Endor & Farrell) is a somewhat paradoxical booking along with Amalia, in view of his off-color lyrics in the Florida idiom. But Farrell has a big following, and he manages to get laughs with his Florida "fados."

*Kahn.*

## Bimbo's 365 Club, S.F.

San Francisco, Oct. 11.

*Artie Dann, Jon & Inga Zerby, Denise, The Appletons, Dorothy Dorben Dancers* (16), *Derle Knox Orch* (8); $2 *minimum.*

This melange is convincing evidence that talent can be used to supplement a show to good effect rather than spark it. Basically, this is a succession of production numbers with a group of acts interpolated to provide highlighting. Flouncy costuming, bouncy terp routines, zippy music are the main dish, with pacing and tempo cutting a big figure.

It's surprisingly good, and when the specialities are poured on as an extra helping the sum total spells out one of the best packages that has hit the local stand in some time. Nitery impresarios who are worried about the high cost of talent can take a page out of this score-sheet. This is a standard act compote, in the low-budget category, but looks and acts like upper-shelf merchandise. Production and imagination are the answer.

Opening breeze, which is mostly a Can Can routine with the six chorines in white and the four showgals in black, provides a flash. Much movement in this item is sparked by first-class music from the orch with the Frenchy motif well projected. The routine draws a good mitt both for looks and listening.

Jon & Inga Zerby, she in an abbreviated costume, are better than par in their terping, with their lifts particularly garnering the nod. They are smooth workers and cut an ornamental figure in the seance

Denise, blonde thrush whose contrib is entirely in French, is adequate if not socko, but she provides a pretty bridge to the next ensemble outpouring which recaptures the gaiety of the proceedings and segues into the Appletons, a trio which compounds an Apache of much vigor and considerable humor and novelty.

Comic Artie Dann's chatter also succeeds in holding the customers in line. He gets his laughs and builds as he goes along, his mimicry particularly paying off.

All the foregoing is good standard appeal and is well spliced between the production items, which carry the chief load. Finale, which again finds the girls costuming, routining and choreography as the big appeal, wraps it all up happily.

Derle Knox's crew plays a big part in giving the entire session zip and zest, with Dorothy Dorben entitled to a hefty slice of kudos for a top job of production and staging.

*Ted.*

## Sheraton Plaza, Boston

Boston, Oct. 11.

*Myrus, The Foursome, Johnny Turnbull Orch* (7), *Paul Clement Trio; Hub Room, Mon.-thru-Thurs.,* $1.50 *cover; Oval Room, Fri.-Sat.,* $2.50 *cover.*

Current package which ties in the uncanny mentalism of Myrus and lively antics of the youthful Foursome, mixed pairs who unleash an uninhibited sesh of song and dance that adds up to slick entertainment with biz correspondingly slick.

Myrus, held over from previous lineup, continues to baffle and convert skeptics with his ability to reveal the question on his subject's mind. Guy picks a folded card from a box, reads the initials on outside and requests subject to stand, meanwhile destroying the card. He then proceeds to disclose the written question and offers advice. It's handled with overtones of humor and clicks solidly.

The Foursome, new in this area, scores strongly with group of songs teeing off with "Love Is Sweeping the Country;" an original, "Rustle of the Bustle," which purveys a Gay '90s flavor with the group cavorting through terp routines ranging from soft-shoe to tango. Heftiest mitt action is garnered by a fastie stepped to "Mr. Anthony's Boogie," which segues almost immediately into the finale, "Breathless." Latter is sung and danced with group sitting and leaning on chairs apparently exhausted, and judging from pace of boogie, group is undoubtedly kidding on the square. The brief stint has nifty eye and ear appeal.

Backgrounding is competently handled by Johnny Turnbull's crew, who more than compensate for "sitting out" Myrus. Turnbull alternates for customer dansapation with Paul Clement Trio, a fave entertaining combo who moved into this room following a summer stand at hotel's adjacent Merry-Go-Round bar.

*Elie.*

## Mapes Skyroom, Reno

Reno, Oct. 9.

*Dick Haymes, Allen & Ashton, Wanda & Armand, Mapes Skylettes* (7), **Eddie Fitzpatrick Orch; no cover or minimum.*

Dick Haymes opened with a bad cold but the house was warm to his baritone, which seemed even more resonant with the code in the node. "I Feel a Song Coming On" kicks off his stanza, and the songs coming on blend nicely from rhythm to tender ballads. Packet includes "'S Wonderful," then a slow "Somebody Loves Me" which quiets the crowd. Al Lerner, as piano accompanist, paints an interesting background for ballads like this, and he colors up orchestrations too. The 88 sounds best behind Haymes on "The Very Thought of You," "I Only Have Eyes for You" and "It Might as Well Be Spring" added to the list pretty well describes the show.

Haymes dresses without flair for a pleasant change; no string tie or satin suit—just a nice tux with bowtie. He manhandles the mike, but not objectionably, dragging it around and bending with it. Singing to individuals, he doesn't leave many out and achieves a nice intimate mood.

Winding up, Haymes invites customers to dance and, as they cruise by, to toss their requests at him. This is a friendly gesture but is not handled with proper regard for limitations. Haymes at times stands for a full 20 minutes with a chorus of first one song and then another, until customers are so used to the voice in the air, they almost forget it. Just a few minutes of this obviously friendly pitch would be fine.

Allen & Ashton are a youthful and energetic dance duo who are both interesting and fun to watch. Bebe Allen elicits socko choreogles with stems which she waves excitingly. The couple use some eye-widening, sexy sequences in good taste.

Their forte is satire via burlesque of Vivien Leigh and Marlon Brando in "Streetcar." This has Miss Allen in an offish blonde wig and pathetic pink negligee, while Ashton does his comedy in a torn shirt, yelling "Stella."

Wanda & Armand pull the strings on a half dozen unimaginative puppets. Act lacks originality.

*Mark.*

## Quaglino's and Allegro, London

London, Oct. 10.

*Lynne Bretonn, Tibor Kunstler Hungarian Gypsy Orch, Rudi Rome Quintet, Fela Sowande Piano;* $5 *minimum.*

Back home after some four years in the States, Lynne Bretonn gets her first local cabaret dates by doubling in these two Piccadilly spots. Gal is a looker with personality, warmth and a strong set of pipes. That the act doesn't quite make the grade is due to her material.

It's not until her closing number that the chanteuse shows her strength and ability. She does "Honey Bun" with verve and style making a solid impact. This type of song is obviously her metier and illustrates how easily she gets out of her depth with some of her other tunes. A particularly unhappy choice is her table-hopping selection, "Kidnapped," which takes her out of range of more than half the customers for most of the time.

There is an above-average idea behind a composite number in which she describes how some noted composers might have put a nursery rhyme to music. The rhyme chosen is "Mary Had a Little Lamb," done as per Rodgers & Hammerstein ("South Pacific"), Bizet ("Carmen") and Gilbert & Sullivan ("The Mikado").

Show is trimmed to neat 20 minutes and when caught at Quaglino's was pulling good average trade. The three house combos alternate between the two rooms, with Rudi Rome's quintet backgrounding the show.

*Myro.*

## Ice Show Reviews

Continued from page 48

## Ice Cycles of '53

port; Shirley Winter and Lawrence rate heavy mitting in "Gypsy Gold," opening production, as they leap, spin and glide in gypsy costumes, abetted by the Ice Cyclettes and Ice Cycliers.

"Jingle Belles" also features the 32-girl line in red-and-white ballet briefs in a Christmas theme, starring diminutive Chuckie Stein as a midget Santa Claus and six Yuletide trees shuttling over the frozen floor.

"Juke Box Jamboree" offers early tunes of early '20s as William Brown gets off a jump-and-jive routine, Setta & Labrecque disport as Charleston champs (one clad in flapper fashion), while a coonskin coated boy-girl line adds collegiate flavor.

Esco Larue does a boff comic session throughout "Dance Date," disrupting glide sessions by Ronnie Baker and Majorie Taylor. Sans skates, Larue emerges from the crowd onto the ice for flash pix, only to join Joe Setta and Peggy Bauer in a sock comedy routine shown this season in "Ice Capades" before Larue and his cohorts rejoined "Cydes."

Impressive "State of the Union" production moves fast to Raymond Scott's "Powerhouse" score and effective strob use for color. Precision of the Cyclettes lags here as the 32 femme skaters fall behind in a ragged line in attempting a rapid, straight-lined circling of the huge arena.

"Teddy Bears' Picnic" is a crowd-pleasing turn by Labrecque, Setta, Dwyer and Stein in pink-furred bear costumes, wherein the bruin quartet blades easily to theme tunes, "Holiday," "Mulberry Bush" and "Old MacDonald Had a Farm," and rates heavy mitting of begoff proportions.

Canadian champs Jane Kirby and Marshall Garrett are spotted in "Birds of a Feather," heavily plumed staging that rates vocal admiration from payees as the Cyclettes present a downy vision. To this spectacle du Bief adds a ballet turn, scoring heavily in a difficult dance on skates affixed to ballet slippers.

"Minstrel Daze" utilizes strob lighting to good effect as the entire cast romps to "Liza," "Darktown Strutters' Ball" and "I'm Just Wild About Harry" in a sock strutting finale.

Solo turns between production numbers rate large kudos for du Bief's cartwheels; Willie Kall's pratfalls as a comic ballerina and Garrett's top blading in sequin suit to "Old Black Magic." Juggler Trixie's bit with hats, balls, plates and mouth-stick gets a heavy salvo, as does her rope-skipping session on skates.

Familiar act here is Joe Jackson, Jr., with his tramp's rags, erratic bicycle and chick panto session that gets bellies in a short stint.

Newest "Cycles" is a talented package that should garner a hefty b.o. on tour. Appeal could be increased, however, by adding time to abbreviated comic turns between production numbers.

*Bark.*

# VARIETY BILLS

## WEEK ENDING OCTOBER 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

### New York City

**Music Hall (I) 16**
Nanci Crompton
Eric Hutson
George Sawtelle
Will Mahoney
T & F Vallett
Patricia Rayney
Rockettes
Corps de Ballet
Symph Orc

**Palace (R) 17**
Park & Clifford
Gay Deceivers
3 London Girls
Gerri Gale
Divena
Otto Erson
M & B Barry

**Paramount (P) 15**
Louis Prima Orc
Keeley Smith
Los Gatos
5 De Marco Sis

**Roxy (I) 15**
Johnny Johnston
Jerry Colonna
Anthony Allyn & Hodges
Arnold Shoda
Blades & Belles

### CHICAGO

**Chicago (P) 17**
Wells & 4 Fays
Tippy & Cobina
Al Martino
Jan Murray

### WASHINGTON

**Capitol (L) 16**
Monte O'Oca Co
Adelaide Niece
Al Bernie
Ray & Naldi

## AUSTRALIA

### BRISBANE

**His Majesty's (T) 13**
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Markia Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Babs Mackinnon
Betty Sullock
Joy Stewart
Guus Brox & Myrna

### MELBOURNE

**Tivoli (T) 13**
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
R MacGreggor
Harry Moreny
Toni Lamond
Peter
4 Singing Girls
2 Show Girls
4 Dancing Boys
12 Adorables

### SYDNEY

**Tivoli (T) 13**
Mara & Maurice
Daresco 3
Lowe and Ladd
Guy Nelson
Renita Kramer
Bouna
Rey Overbury & Suzette
Sonya Corbeau
12 Show Girls
10 Nudes
Boy Dancers & Singers
Ballet

## BRITAIN

### BIRMINGHAM

**Hippodrome (M) 13**
Betty Driver
Tommy Cooper
Leslie Randall
Kenny Baker
Billy Banks
Peterson Bros
Reg Radcliffe
Gordon & Colville
Floyd & B'Nay
Alan Kay & Gloria

### BLACKPOOL

**Tower Circus (I) 13**
C Cairoli & Paul
Knie's Lions & Tigers
Rose Gold 3
Chezzi Bros
Knie's Horses & Zebras
Regge Sis
Tosca de Lao
Knie's Lippizanas
Jackie Lupescu
Oliveras
Knie's Animal Carousel
Duncan's Collies
Crocker's Bears
Knie's Baby Elephants
Little Jimmy
Jimmy Scott
Annette's Circusette

### BOSCOMBE

**Hippodrome (I) 13**
George Martin
Wally Peterson
Wilson Keppel & Betty
Morecambe & Wise

### BRADFORD

**Alhambra (M) 13**
Granger Bros
Fred Lovelle
Robb Wilton
J & S Lamonte
J & M Kinson
Suzette Tarri
Dorothy Ward
Rosinas
Skating Sayers

### BRISTOL

**Empire (I) 13**
Billy Whittaker
Mimi Law

**Hippodrome (S) 13**
Donald Peers
Freddy Sales
Donald B Stuart
3 Harrys
H & V Lennon
La Celeste
MacDonald & Graham
Cyclo Bros
Jenny Hayes

### BRIXTON

**Empress (I) 13**
Jimmy Clitheroe
Mitchell Choir
Marina
Angus Watson
Arthur White
Sonny Burke
Johnny Laycock
Vadio & Hertz

### CARDIFF

**New (S) 13**
Max Wall
Beryl Reid
Hedley Ward 3
5 Speedmacs
P & P Page
Jean Paul
Sherman Fisher Gls

### CHISWICK

**Empire (S) 13**
Winifred Atwell
Jack Jackson
Fayne & Evans
Jimmy Wheeler
Monarchs
T & G Durante
Peter Raynor
R & M Lamar

### DERBY

**Hippodrome (S) 13**
Josef Locke
Kent Bros
Eno & Lane
Joe King
2 Angelos
H & A Ross
Paula Coutts

### EAST HAM

**Granada (I) 13**
Allen Bros & June
Vic Leonard
Gerry Brereton
Manderinos
Sun Ray Sis
Walthon & Dorraine

**Metropolitan (I) 13**
Desmond & Marks
Olwyn Miller
Hal Collins
12 Pin Ups
Chic Fowler
Ray Gordon
Robert Trent

**Palace (I) 13**
Dr. Crock & Crackpots
S & M Harrison
Danny O'Dare
Anita & Charles
Bob Wayne
Ken Barnes & Jean
Moroccos

### EDINBURGH

**Empire (M) 13**
Jack Anthony
Pat Kirkwood
Barbara Ford
Colin Dunn
Fraser Hayes 4
Diana Rhodes
D Felipe Moreno Co

### FINSBURY PARK

**Empire (M) 13**
Geraldine & Joy
Albert Modley
Lynda Ross
Beverly Sis
Najarros 3
M & H Nesbitt
Saveen & Daisy May
Peter Sellers

### GLASGOW

**Empire (M) 13**
Eleanor 3
Morton Fraser Co
Mundy & Earle
Hutch
Estrella Sis
Canfield Smith
Reg Varney
Gaston Palmer

### GRIMSBY

**Palace (I) 13**
Eddie Reindeer
Pop White & Stagger
Al Podester 5
Gretyna & Kotchinsky
Gardner & Baxter
Paulla D'Orsay
F Whitely Girls

### HACKNEY

**Empire (S) 13**
Don Saunders
George Cameron
Joyce Randall
Leslie Noyes
Vera Cody
Roy & Ray
Harmonica Hotshots
Mary Harkness
Ted Gilbert
Billy Ryan

### LEICESTER

**Palace (S) 13**
Freddie Frinton
Ronnie Collins
Irving & Girdwood
Ron Parry
Nita Valerie
William Clothier
Wallace Delyse & Jeannette
De Vere Dancers

### LINCOLN

**Royal (I) 13**
Harry Rowson
Ian Hynes
Joan Price
Jonny Critchley
12 Girls

### LONDON

**Palladium (M) 13**
Betty Hutton
Skylarks
Rastellis
Clifford Guest
Warren Latona & Sparks
3 Monarchs
Tornedo
Jackie
Palladium Tiller Girls
Skyrockets Orc

### NEWCASTLE

**Empire (M) 13**
Norman Evans
A & L Ward
Betty Jumel
Maple Leaf 4
V & J Crastonian
Bil & Bil

### NORWICH

**Hippodrome (I) 13**
Tom Moss
Shenton Harris
Al Shaw
Betty Slade
De Vere Lovlies
4 Water Goons
2 Aqua Maids

### NOTTINGHAM

**Empire (M) 13**
Arthur English
Eddie Gray
Peggy Powell
Viking 3 & Charmaine
2 Playboys
Cycling Astons
Maureen Rose
Donovan & Hayes
Brian Kent
Eileen Rogan Girls

### PORTSMOUTH

**Royal (M) 13**
Dorothy Squires
Joyce Golding
Ossie Morris
Rhoda Diane
4 Burgess Bros
Billy De Haven

### SCUNTHORPE

**Savoy (I) 13**
Street Singers
Davies & Lee
Ford & Sheen
De Lelo Ballet

### SHEPHERDS BUSH

**Empire (S) 13**
Nitwits
Sam Costa
Authors & Swinson
Ron Carver
Al Marson
Billy O'Sullivan
Royale & Revere
Marie Louise & Charles

### SWANSEA

**Empire (M) 13**
Vic Oliver
Victor Seaforth
Sylvia Campbell
Maureen Power
Les Rayner & Betty
Llewelyn John
Seaton & O'Dell

### WOLVERHAMPTON

**Hippodrome (I) 13**
Nat Mills & Bobby
Kordites
Billy Thorburn
S & R Russell
Dennis Martyn
T & P Shamva
Terry Scott
Renee Dymott

### WOOD GREEN

**Empire (S) 13**
Ralph Slater
A & B Black
Billington
Babette & Raoul
Ray Bowman

### YORK

**Empire (I) 13**
George Bolton
Billy Uke Scott

# Cabaret Bills

## NEW YORK CITY

**Birdland**
Illinois Jacquet
Don Elliott
Terry Gibbs
Erskine Butterfield

**Cafe Society Dntwn**
Arthur Blake
Cece Blake
Cy Coleman

**Blue Angel**
Dwight Fiske
Alice Ghostley
Charlotte Rae
Anita Ellis
Ellis Larkin 3
Bart Howard

**Bon Soir**
Jimmie Daniels
Tony & Eddie
Three Riffs
Norene Tate
Garland Wilson
Mae Barnes

**Celebrity Club**
Alan Gale
Freddie Stewart
Haydocks

**Copacabana**
Joe E Lewis
Tony Bennett
Consolo & Melba
Lauri Layton
M Durso Orc
Ray Steele
Milt Page

**Chateau Madrid**
Alberto Castillo
Jeanie Korin
Freddy Alonso
Sarita Herera

**Embers**
Joe Bushkin

**French Casino**
Ginette Wander
Jane Laste
Laura Tunisi
Dominique
Rudy Cardenas
Vincent Travers

**Havana-Madrid**
Bill Bailey
Fontaine Bros
Tiny Brown

**Hotel Ambassador**
Jules Lande Orc

**Hotel Astor**
Blue Barron Orc

**Hotel Biltmore**
Michael Kent Orc

**Hotel Edison**
Henry Jerome Orc

**Hotel New Yorker**
Bernie Cummins O
Roymayne & Brent
Elimar
Jack Raffloer
Joan Walden
Adrian Rollini Trio

**Hotel Pierre**
Rose Marie
T & P Rodriguez
Stanley Melba Orc
Chico Relli Orc

**Hotel Plaza**
Kay Thompson & Williams Bros
Dick La Salle Orc
Continentals

**Hotel Roosevelt**
Guy Lombardo Orc

**Hotel St. Regis**
Celia Lipton
Milt Shaw Orc
Horace Diaz Orc

**Hotel Warwick**
3 Suns

**Village Barn**
Harry Savoy
M & J Linder
Wordside Sisters
Zeb Carver
Arthur Warren Orc

**Waldorf-Astoria**
Compagnons de La Chanson
Alex Alstone Orc
Mischa Borr Orc

**Hotel Taft**
Vincent Lopez Orc

**Latin Quarter**
Sophie Tucker
Sid Krofft
Collette Fleuriot
Audrey Sperling
Ralph Young
Darvas & Julia
Art Waner Orc

**La Vie en Rose**
Amalia
Charlie Farrell
Van Smith 3

**El Chico**
Rosita Bros
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho

**Leon & Eddie's**
Eddie Davis
Jo Ann Morris
Cook Sisters
Oliver Dcrs

**No. 1 Fifth Ave**
Nancy Andrews
Bud McCreery
Bob Downey
Harold Fonville
Hazel Webster

**Old Roumanian**
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc

**Park Sheraton**
Irving Fields

**Town & Country**
Joyce Bryant
Irwin Corey
Rodgers
Johnny Morris Orc
La Plaza 6

**Two Guitars**
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky

**Versailles**
Edith Piaf
Emile Petti Orc
Panchito Orc

**Village Vanguard**
Robert Clary
Sylvia Syms
Orson Bean
Clarence William

**Wivel**
Sal Noble
Bob Lee

## MIAMI-MIAMI BEACH

**Allison Hotel**
Beachcombers (4)
Julio & Mae

**Casablanca Hotel**
Milt Ross
Louise Brown
Milt Roberts Orc

**Clover Club**
Nov-Elites (3)
Peggy Greer
The Zarras (2)
S Marlowe Line
Tony Lopez Orc

**Cork Club**
Jo Thompson

**Delmonico**
Jack Almeda
Crayton & Lopez
arlos & Melisa Orc

**Frolic Club**
athie McCoy
on Charles Orc

**Harem Club**
enny Ross
Dusty Rochelle
atty Malone
aby Crider
inger Marsh

**Lombardy**
on Baker Orc
enry Taylor
ulio & Mae

**Martinique Hotel**
nolo & Ethel
nny Yates Orc
ose & Paul
Vincents

**Monte Carlo**
y & Alva
rne Barnett 3

**Nautilus Hotel**
mmy Walsh
avez
he Bradys (2)
d Stanley Orc

**Rendezvous**
Louie Metcalf Orc

**San Marino Hotel**
Mac Pepper
The Jesters

**Gaiety Club**
Aquarena
Marie Stowe
Dolly Miller
Blue Drake
Gaiety Girls
Bob Morris Orc

**Johnina Hotel**
Teddy McKay
Jack Murphy
Tony Matas
Randum

**Leon & Eddie's**
Babe Baker Revue
Patti Lane
Bill Gray
Kitty O'Kelly
Jackie King

**Sans Souci Hotel**
Arthur Blake
Danny Winchell
Eddie Snyder
Sacasas Orc
Ann Herman Dcrs

**Saxony Hotel**
Bobby Escoto
Val Olman Orc
Tano & Deo
Saxonettes

**Shore Club**
Rosalia & Carlas
Danny Kline Orc

**Shoremede**
Preacher, Rollo 5

**Harbor Club**
Joe Mooney
Charlie Page

**Tony Pastor's**
Stone's Continental Revue (10)

**Paddock Club**
Mike (Setz) Stuart
Miss Memphis
Camille Stevens
Ernie Bell Orc
MacFadden

**Deauville**

**Sorrento**
Jack Kerr

**El Mambo**
Freddy Calo Rev
Juan K Leonor
Elena
Tito Ledouk Dcrs

## CHICAGO

**Chez Paree**
Danny Thomas
Estelle Sloan
Wini Shaw
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc

**Conrad Hilton Hot'l**
Adele Inge
Eric Waite
Diana Grafton
Charles & Lucille Cavanaugh
Dennis & Darlene
Lillian Byers
Yvonne Broder
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevar-dears (6)
Frankie Masters O

**Edgewater Beach**
Continentals (5)
Ralph & Lorraine
D Hild Dcrs (10)
Griff Williams Orc

**Palmer House**
Joe E. Howard
Leo de Lyon
Lulu Bates
Bambi Linn & Rod Alexander
Susanne & McCaffrey
Bob de Voye & Betty Lorraine
Earl Barton
Tom Horgan & Patricia Manning
Abbott Dcrs (6)
Trio Bassi
N Brandwyne Orc

## LOS ANGELES

**Ambassador Hotel**
Freddy Martin Orc
Stuart Wade
Murray Arnold
The Martin Men
Rita & Alan Farrell

**Bar of Music**
Noble & King
Helen Boice
Felix Decola
Benno Rubinyi
Eddie Bradford Orc

**B Gray's Bandbox**
Buddy Hackett
Pat Morissey
Coleens
Charlie Bagby
Bill Howe

**Biltmore Hotel**
Noonan & Marshall
Bill Finch
Rudells
Hal Derwin Orc

**Cafe Gala**
Jack & Pete Garwood
Jean Arnold
Phil Gordon
Don Sheffey

**Ciro's**
Johnnie Ray
Dick Stabile Orc
Bobby Ramos Orc

**Mocambo**
Gloria De Haven
Eddie Oliver Orc
Felix Martinique O

## LAS VEGAS, NEVADA

**Flamingo**
John Carroll
Will Mastin 3 & Sammy Davis Jr
Herb Flemington
Flamingo Starlets
Ike Carpenter Orc
Bobby Page Orc

**Last Frontier**
Chico & Harpo Marx
Nillson Twins
Dolores Frazzini
Eddie Gallagher
Garwood Van Orc

**Desert Inn**
"Minsky University"
Maxie Rosenbloom
Sherry Britton
Bobby Sargent
Freddie Lane
Erv Foster
T. Parris Trio
Raul & Eva Reyes
Minsky Girls
C Hayes Orc

**Thunderbird**
James Barton
We Three
Maggie Childs
Johnny O'Brien
K Duffy Dansations
Al Jahns Orc

**El Rancho Vegas**
Lili St Cyr
Russell Nype
Joey Grey
Joy Walker
El Rancho Girls
Ted Fio Rito Orc

**Sahara**
Ray Bolger
Lisa Kirk
Trio Shyretto
Reviewers
Buddy Pepper
Cee Davidson Orc

**El Cortez**
"Nut House Revue"
Peter James
Ruth Foster
Cully Richards
Mack Pearson
Ann Morre
Virginia Dew
Tommy Mills
Dave Rodgers Orc

**Silver Slipper**
Lilly
Hank Henry
Woo Woo Stevens
El Cleve & Marilyn
Benson Bros
Genii Young
Jimmy Cavanaugh
Jo Ann Malone
Cover Girls
George Redman Orc

## RENO

**New Golden**
Minsky University & M Rosenbloom
Sherry Britton
Freddie Lane
Visionaires
Erv Foster,
T Parris Trio
Raul & Eva Reyes
Minsky Girls
S Young Orc

**Riverside**
Billy Gray
Patti Moore & Ben Lesso
Cheerleaders
Bill Clifford Orc

**Mapes Skyroom**
Mary Kay Trio
Dave Barry
Ramanos Bros
E Fitzpatrick Orc

## PORTLAND, OREGON

**Amato's**
Daryl Harpa Show
Daryl Harpa Orc (9)
Shanna Crockett
Jeff James Dcrs (3)
Lois Reys

**Clover Club**
Jacqueline Fontaine
Toy & Wing
H Jobelman Orc (5)

## HAVANA

**Tropicana**
Zoralda Marrero
Miguel Angel Ortiz
Simone & Boyer
Agudiez
Ana Gloria & Rolando

**Montmartre**
Facundo Rivero Quartette
Dilmer
Serenata Espanola
Ray Carson

**Sans Souci**
Skippy
Celia Cruz
Rocio & Antonio
Mercedita Valdes
Olga Chaviano
Xiomara Alfaro
Olga & Jesus Reyes
Tondelayo
F Valencia

## AGVA Democracy

Continued from page 46

example, it was felt that the $2.50 weekly on the policy should be reduced considerably. Board also sought elimination of a 90-day cancellation clause, and broker responded with an escalator clause hiking rates in that event. There was also the alternative of a 180-day cancellation clause, if union would sign a three-year deal in lieu of a one-year policy.

Other insurance plan was submitted by board member Murray White, who is also a broker. White's plan called for cheaper weekly and annual rates, but higher daily or club-date fees. As a matter of fact, union's counsel recommended acceptance of this plan as a safer proposition than Lloyds, but board ruled otherwise.

### Trusteeship

Discussions were initiated to institute a trusteeship and governing committees for the welfare fund, which could conceivably be a tremendous proposition in a few years (see separate insurance story), but time prevented other than a sketchy setup. As a matter of fact, treasurer Rex Weber had to threaten to resign his post in order to initiate discussion on that subject. He said that his position as treasurer would be untenable without a concrete plan to govern all that coin.

On another important insurance item, concerning the $500 life policy for paid-up members, AGVA voted to study the proposition as to whether the union's welfare fund should be the insurance carrier. Roughly, the union shelled out $85,000 last year in premiums. Insurance company distributed $59,000 on 118 deaths during 1951.

Delegates named to the Associated Actors and Artistes of America are Dewey Barto, Manny Tyler and Jack Irving. Alternates are exprexy Georgie Price and Jerry Wayne.

### Hangs Onto Models

The Board voted not to relinquish its claimed jurisdiction of models, which field it will seek to organize in the future. Jurisdiction is also claimed by the Teamsters Union and Television Authority.

In the outdoor field, the meeting voted to rescind the special initiation fee of $50 and revert to the regular $100 for principals and $50 for chorus.

Chairman of the meet for the greater part of the time was Jackie Bright, who had to leave before close of the session for a date in Philadelphia. Tom Martin was chairman for most of the time afterward. A good parliamentarian, latter was able to cut through much of the red tape, get to the heart of the matter, and reduce the interminable discussion.

The heroes of the marathon were Alvin Brandt, recording secretary, and Harold Swiss, stenotypist, both of whom sat through the entire four-day session without relief.

## Agency Extension

Continued from page 46

for licenses from those that apply directly to the union and giving the paper free to those that come in through ARA or a similar organization. ARA dues are $50 and hence there is no lesser cost to organized agents.

Originally, notice of termination was given by the union to ARA in July for a September expiration. It had been extended to today (Wed.) and is now on a week-to-week footing.

Meanwhile, agents and union are skedded to work on a new agency code to be known as Rule B-53, supplanting Rule B-51. Progress on that code will determine how long the weekly agreement will be in effect.

Many elements in AGVA were in favor of immediate termination and taking on all agencies, who had expressed themselves as opposed to getting franchises except through ARA. Percenters had threatened to continue dealing with union members even if they weren't franchised to do so. A fight along those lines could have either meant the end of the agencies or the end of the union. However, they recognized that the battle would be unpleasant and, as a result, the majority voted for the compromise.

Actually, it's felt that ARA is the gainer, since a new agreement will come as the result of mutual bargaining, which the organization said was their objective in the first place. They stated they opposed unilateral agreements by AGVA or anyone else. As such, they hope to make their present membership see the necessity of continuing an agency association.

## Dallas Fair

Continued from page 1

"Show Boat" hadn't fared too well through Tuesday (7) and had mulled closing. However, Dallas Day (8) improved with half houses at the three shows. Biz increased since, with a three-fourths fill for six stagings and one capacity house (1,780) on Sunday. Even with a 16-day nut of $21,000, aside from his original investment, Terrell stated over the weekend he feels the local tryout will be a successful experiment, though he may only break even.

Cuffo deals closing week include Liberace, Margaret Whiting and the four Aces in a Cotton Bowl show tonight (Tues), Paul Lavalle conducting 4,000 massed high school musicians in a gratis concert in the Bowl and the closing Sunday night (19) second annual non-sectarian religious festival in the Cotton Bowl, when Dr. Daniel A. Poling, N. Y. editor The Christian Herald, will be the speaker. Fair offers a free gate at 6 p.m. for the expo's closing religioso.

## Slim B'way Crop

Continued from page 3

adaptation of five F. Scott Fitzgerald stories.

At Paramount, John Byram, head of the play department, says the new season looks better than last year's, but he deplores the fact that "there still is a great dearth of good plays." Paramount owns the film rights to the French play, "Cuisine des Anges," which it bought for $16,000 and which Sam and Bella Spewack are adapting. Par as well as the rest of the studios are biding their time, waiting for the season to shape up, before making any moves. Metro and Par are reportedly interested in "Mrs. McThing," Helen Hayes starrer, one of the year's hits.

Play purchases at 20th so far this year include "The Number," for $35,000, and "The Late Christopher Bean," a 1932 production, and a moderate success at the time, which cost the studio $25,000; 20th also bought "Gentlemen Prefer Blondes" for $150,000 and paid $250,000 for "Call Me Madam."

Columbia schedule is well stocked with films based on plays, thanks to the Stanley Kramer tie-up. "The Happy Time" is next in line for the Music Hall, N. Y., slot and goes into national release in November. "The Four Poster" opens today (Wed.) with a dual premiere at the Victoria and Sutton theatres. Timing is unusual since the Jan de Hartog play is still running on Broadway.

Upcoming Kramer properties include "Member of the Wedding" and "Eight Iron Men," the latter based on the play, "A Sound of Hunting." Due for Columbia filming are "Pal Joey" and "Happy Birthday."

M-G purchases this year have included "Kiss Me, Kate," "Brigadoon" and "Remains to Be Seen." M-G policy of not investing in pre-production has been firm for several years. Last instance came with "Command Decision," which Metro later filmed.

Play department heads in New York keep looking hard and long at television, but the medium so far has come up with little or nothing for the filmites. Half-hour programs, the usual format, are generally considered too restrictive to suit Hollywood purposes.

## House Reviews

Continued from page 51

### Apollo, N. Y.

rent Apollo sesh. Headlining Bullmoose Jackson orch and Four Tunes, a vocal combo, work through their sets at an okay pace but never get moving in high gear. House demands plenty of drive and excitement before it loosens up and gets off its hands. Response throughout was nothing more than cordial at show caught.

Jackson, who toots sax, heads a 10-man crew (four reed, three rhythm and three brass) in a mediocre rhythm number, "Disk Jockey Bounce," for the teeoff. Orch is spotted later in a so-so songalog including "Nosey Joe," "My Love Belongs to You" and "Let Me Love You All Night Long." Jackson handles the vocal on all for fair results.

Four Tunes are a pleasant warbling crew who dish out a varied song set in the closing niche. Boys are expert harmony technicians and deliver in class style. Such tunes as "Route 66," "I Went to Your Wedding" and "Marie" show them off to advantage. They earn an appreciative response and came back for two encores, "I Wonder" and "Cool Water."

Tapsters Spic & Span open briskly in a brief turn that displays their fancy footwork. Guy and gal work smoothly through some slick challenges. It's a first-rate bit. Baton twirler Joe Chisholm follows with an overlong act that's heavy on patter and short on his deft finger manipulations. What he does with a baton is standout vaude that's sometimes dissipated by the unnecessary vintage gab. Crackshot leads the Apollo yock company (three guys and a gal) through a tired sketch that breaks through via occasional slapstickery.

Songstress Wini Brown, of the breathless blues school, wins with her set. Pipes are easy on the ear and she displays sock styling on such numbers as "Deed I Do," "How Deep Is the Ocean" and "Be Anything But Be Mine."

Cyclists Annel & Brask, from Denmark, are reviewed under New Acts.

*Gros.*

# End to Loading of 'Inferior Plays' Promised Hub Guild Subscribers

Boston, Oct. 14.

Subscribers to the American Theatre Society season of eight plays in Boston are due to receive greater consideration, Lawrence Langner, co-director of the Theatre Guild, said during a visit here last week.

The practice of loading "inferior plays" and "weak touring attractions" onto the eight-play ATS series here will be prohibited next season, Langner said.

Last year, Boston ATS subscribers were unhappy about at least two items: the Jose Greco Ballet, which in no wise could be considered a play or musical comedy, and the Clare Boothe disappointment, "Child of the Morning." This year, ATS subscribers found their season opening with "Bernardine," new play by Mary Chase, liked only by one critic, with ATS members also receiving "A Tree Grows in Brooklyn."

For some time, it's been talk here that booking pressure is often brought to bear on the Theatre Guild subscription to force the inclusion of weak plays into the season, regardless of subscribers.

"I have talked this whole matter over with Lee Shubert and he agrees that the only way the American Theatre Society can be kept strong in each city is to preserve this valuable subscription system from any abuse," Langner said.

**Rushing the Trade**

Another condition in Boston which has aroused comment, all unfavorable, is the practice of rushing subscribers through the whole eight plays before the season is half over.

Last year, ATS subscribers were included in three bookings which required them to be back in the theatre every week for three straight weeks, and, actually, overlapping—for the ATS here is a two-week subscription, and the first-week subscribers would be seeing their second play while the second weekers were going to their first play. System provoked Guild subscribers to some angry comment.

This year, too, ATS subscribers are being marched to one play right after another. They were attending "Jane" last week, and the "Jane" subscribers for the first week will be seeing "A Tree Grows in Brooklyn" this week, and then they will be starting in all over again to see "The Shrike" the week after. "The Shrike," opening here Oct. 20, is the fourth ATS play of the season—half the season is thus exhausted before Election Day.

ATS subscription for Boston is around $13,000 for two weeks. Langner said he hoped it would increase, saying chances for a larger Guild would be improved when the practice of booking weak shows had been eliminated.

# Ballet Theatre Nicked In Chi by Sudden Upped Fee From Musicians Union

Chicago, Oct. 14.

Ballet Theatre, which comes to the Opera House Oct. 23 for 14 performances, faces an upped tab for musicians. American Federation of Musicians last week informed Opera House manager J. Charles Gilbert that the tooters would cost $24 per performance, instead of the former $21. A spokesman for the union said this pay hike is "in line with the general increase for that type of engagement."

Notification was given Gilbert without any warning or discussion on the matter. When queried, he said he didn't care to make a statement, or get involved with union officials, but admitted there had been no arbitration or bargaining in the matter. In addition to the 20 musicians which Ballet Theatre carries on tour, Gilbert also has to engage 20 local men for the engagement. Sudden upped scale will add $1,000 to $1,500 to the engagement, which hadn't been figured into the budget in advance.

Union spokesman also advised that as attractions such as opera, concert and jazz are booked into the Opera House, union will determine what scale applies, "just as we've done in the past."

# Looks Like Open Season On 'Moulin Rouge' Menus

Leon Mantin, European impresario of femme shows, is now in America, prepping one of his revues for Canada, trying to place some of his European novelty acts in the States, and seeking acts for his Continental troupes as well.

Mantin, who was connected with the Mogador Club in N. Y. in 1929, has been packaging femme revues abroad for many years, playing them in Europe and in Orient. Two such revues are currently touring Europe. A revue of his titled "Moulin Rouge" played Bombay and Calcutta as recently as eight months ago.

In connection with the last-named, Mantin and his partner, Eleanore Ninon, claim U. S. copyright on three musical sketches, "Frenchie," "Madcap of Montmartre" and "Moulin Rouge," issued Jan. 2, 1932, and running for 28 years, or until 1960.

(Arthur Lesser is prepping a Broadway musical, "Moulin Rouge," based on the Pierre LaMure novel of that title, while John Huston has just finished filming the same novel in Europe, with Jose Ferrer, which is planned for indie release under that name.)

# Bel Geddes Out Of 'Moon' Till London

Barbara Bel Geddes won't return to her original co-starring role in "The Moon Is Blue" until the play opens in London. Janet Riley, who recently stepped up from understudy to succeed Maggie McNamara, will continue as femme lead for the duration of the run at the Henry Miller, N. Y.

Otto Preminger, who staged the F. Hugh Herbert comedy, is currently visiting Europe, and will stop off in London to arrange a West End presentation under the joint management of Gilbert Miller and the Broadway presenters of the show, Aldrich & Myers, in association with Julius Fleischmann. Donald Cook and Barry Nelson, still playing their original co-starring roles on Broadway, will join Miss Bel Geddes in the London edition when the time comes.

With the original company still doing profitable business at the Miller and likely to do so at least until around Thanksgiving, the tentative idea is to continue the run until then. It would be closed at that time, it's figured, and the three stars and perhaps the physical production would be sent to London for an opening during the Christmas holidays.

Miss Bel Geddes, who left the Broadway cast May 31, had been slated to return Oct. 1, but asked and received a waiver of the agreement. Presumably the management was partly influenced in okaying the request by the possibility that the actress' return to the show at this point in the run (85 weeks), might reduce the profit, since her salary (10% of the gross with a $1,500 guanantee), might not pay off in boxoffice draw.

There's an outside prospect that another "Moon" company may be formed to tour territory not yet played. The troupe that recently played the Coast, with David Niven and Diana Lynn as top stars, had been booked through the northwest, southwest and some unplayed areas in the midwest. However, it had to close because Niven and Miss Lynn had picture commitments. If they or other suitable stars are available, the play might be sent out again to the unplayed territory, as the physical production is in storage and the cost would be relatively low.

### Grace George's Op

Actress Grace George, widow of William A. Brady, is slated for an operation to remove a cataract from her eye.

Miss George, although 78, is still planning to return to the stage.

**STEPHEN DOUGLASS**
As Billy Bigelow in "Carousel"
Paper Mill Playhouse, Millburn, N. J.
Personal Representative
Jane Deacy

# Heavy Direct Mail Drive On to Put 'Pickwick' Over For Playwrights Group

Playwrights Co. is using one of the biggest direct mail campaigns in legit history in an effort to put over "Mr. Pickwick," at the Plymouth, N. Y. The management is also tying in the comedy in display ads with its other current Broadway production, "The Fourposter," at the Barrymore, N. Y.

"Mr. Pickwick," dramatized by Stanley Young from the Dickens stories, drew an even split in the notices in the New York dailies, with an especially enthusiastic review from Brooks Atkinson, of the Times. However, it apparently has limited popular appeal and there are no boxoffice names in the cast, so the attempt is being made to sell it via the direct mail drive.

Besides circulating special groups, such as the Dickens Society, literary organizations and colleges and schools, the mailing lists of the Theatre Guild, American National Theatre & Academy and Gilbert Miller have been borrowed. In addition, the N. Y. City Center list, reportedly containing more than 100,000 names, was also used.

Although the success or failure of the campaign isn't yet indicated, the effort is figured to have had some response at the b.o.

# PARKS-GARRETT TAKE STRAWHATTER ON TOUR

Rochester, Oct. 14.

Larry Parks and Betty Garrett (Mrs. Parks) will tour this fall in "Anonymous Lover," the Vernon Sylvaine comedy in which they co-starred last summer on the strawhat circuit. The show, produced by the couple's attorney, Lou Mandel, is booked for the Auditorium here Nov. 13-15.

"Lover" had previously been announced for Broadway presentation this fall, but that plan was abandoned after the silo tryout.

# Kaufman, Yorke Switch Stints on Touring 'Wagon'

Detroit, Oct. 14.

Wolfe Kaufman and John Yorke, doubling as co-producers and respective pressagent and company manager of the touring "Paint Your Wagon," have had to switch the latter assignment. Since both are members-at-large of the Assn. of Theatrical Press Agents & Managers, they're permitted to handle either stint.

Situation arose because Kaufman, stumbling on the curbstone outside the Cass Theatre here the night the musical opened, broke a small bone in his foot and has since been hobbling around on crutches. So Yorke, a general and company manager for years, has had to go ahead of the show to handle publicity.

# Wheeler-'Ozarks' Tour Bows With Penna. Stands

John Kenley's touring production of "Maid in the Ozarks," starring Bert Wheeler, opens Oct. 28-29 in Pittston, Pa., then plays a one-nighter in York, Pa., followed by a two-nighter in Harrisburg. Then the comedy goes to the Erlanger, Philly, for a fortnight starting Nov. 3.

Show is playing at a $2 top.

# Equity Meet With 'Friendly' Strawhat Operators Stirs Barn Assn. Ire

Another storm is blowing up between Actors Equity and strawhat managers. Latest situation involves a meeting last week between union officials and a group of "handpicked" barn operators to discuss summer stock conditions.

Leaders of the Stock Managers Assn., which claims to represent 85% of the active strawhatters, assert their organization was not invited to the confab, but that Equity limited the producer participants to those who failed to protest the union's stock policies last summer. It was a similar move of selecting only "friendly" managers for discussions last spring that aroused violent opposition from SMA.

According to Herbert L. Kneeter, embattled operator of the Norwich (Conn.) Summer Theatre, Equity's attitude on the entire stock situation is exemplified by an article in the current (October) issue of the union's house organ. He says, and several other prominent barn producers agree with him, that the piece in question, in the form of a report by acting executive secretary Angus Duncan to the annual union membership meeting last June, is completely misleading on the question of stock.

**False Picture**

"That report gives a false picture of Equity's action in relation to the Stock Managers Assn.," Kneeter asserts. "It gives the impression that Equity consulted with representative stock producers last spring and summer, but the fact is that the union has consistently refused to negotiate with the SMA or recognize us as representative of the barns.

"The purpose of meetings between the union and producers should be to try to find a common meeting ground for actors and managers, most of whom are SMA members, to bring about healthier stock conditions. Instead, these meetings have been used to impose conditions arbitrarily on the producers. In many cases those who lay down the law in this way have no real conception of conditions in

(Continued on page 60)

# Margo Jones Readies New Season's November Bow

Dallas, Oct. 14.

Rehearsals started here yesterday (13) for the local season of Margo Jones and her Theatre '52. Season will open Nov. 3 with "Goodbye, Your Majesty," by Vivian Cornell, which will run for three weeks.

Other productions during the season will include "Hamlet," "The Rising Heifer," "The Last Island," "Uncle Marston," "The Day's Mischief" and "The School for Scandal."

Company this fall will consist of Dick Ewell, Patricia Barclay, Rex Everhart, Martha Bumpas, Norma Winters, Edwin Whitner, John Munson, Charles Braswell, Mary Dell Roberts and Evelyn Bettis.

Staff members will include Dale Clement, designer; James Pringle, technical director; Norman Howard, stage manager; Vern Armstrong, assistant to business manager Roy Somlyo; Mary Dolen, boxoffice treasurer, and Bill Dolan and Fred Hoskins, production assistants.

Ramsey Burch will be associate director for the group.

# Backers Got No 'Climate' Gander

Script of "The Climate of Eden," the new Moss Hart play, was not shown to prospective backers of the Joseph M. Hyman-Bernard Hart production. As result, several of the management's regular investors refused to participate in this venture. However, the $75,000 capital (plus 20% overcall requested last week) was raised without difficulty.

Curious angle of the situation was that the backers who declined to go along, explained that their reason was that they normally invest in legit shows primarily as a sporting proposition rather than on a money-making basis. They are willing to and sometimes do put coin in a play they like artistically, even though it may be a dubious commercial prospect. But they insist on having the satisfaction of using their own judgment on the matter.

Reason Hyman and Hart declined to show the "Climate" script was that they believe such a method of financing frees a management's hands to do plays it selects, without having to get approval from numerous outsiders. As various people in the trade feel, the proper basis for investing in a play is confidence in the judgment, taste, ability and integrity of the producers and author, not in trying to dope a script's boxoffice potential or outguess the critics and theatregoing public.

"Climate" was dramatized by Hart from a novel, "Shadows Move Among Them," by Edgar Mittelholzer. The adaptor is staging the show, which is currently playing a tryout tour prior to opening Nov. 13 at the Martin Beck, N. Y.

# GAXTON-WARING NAMED TO HEAD LAMBS CLUB

William Gaxton, a former Shepherd of The Lambs, has been returned to that post, with Fred Waring, also a former Shepherd, elected as the Boy.

Gaxton replaces Bert Lytell, who had been Shepherd for the last five years and declined to run again. Waring replaces Walter Greaza as the Boy.

Other officers of the actors-showmen's organization, elected for one-year terms, are Bobby Clark, corresponding secretary; Herman Phillips, recording sec; James Meighan, treasurer, and Harold Hoffman, librarian. Named to three-year directorships were Earl Benham, Joseph S. Buhler, Leo Soloman, Conrad Nagel and Harry Hershfield.

# Wing Seeks Lecture Sub On Lawrence Costume Series for Actresses

Course to instruct young actresses how to dress attractively offstage as well as on, which was suggested by Gertrude Lawrence and was to have been conducted by her, may be offered with another star as teacher if the American Theatre Wing can find a suitable candidate. Miss Lawrence had intended to start the course this fall, but her death several weeks ago intervened.

According to Mrs. Martin Beck, Wing head, Miss Lawrence had the idea of the instruction after noting that many potentially attractive young actresses fail to look their best because they wear unbecoming clothes. This was true not only in restaurants or on the street but also in job-hunting visits to producers' offices, she observed. The star felt that the ability to dress attractively was not so much a matter of budget, as primarily a question of taste and special knowledge.

After approaching the Wing last spring with the suggestion of offering such instruction, Miss Lawrence was persuaded to conduct the course herself, sandwiching it in between her performances in "King and I," at the St. James, N. Y., and her acting classes at Columbia U. She also conceived the idea of getting several top New York apparel shops to cooperate in the project by lending items from stock.

# Sillman's O'seas O.O.

Leonard Sillman, producer of "New Faces of 1952," at the Royale, N. Y., sails Friday (17) on the United States for a business trip to England. While abroad he'll confab with Hermione Gingold about the possibility of starring in a new revue to be produced this season by John Murray Anderson and him.

He's due back in about two-three weeks.

# Boston Herald's Elinor Hughes Raps Censorship Based on 'Moldy Blue Laws'

Boston, Oct. 14.

Hub censorship, which hasn't hit the headlines for some time, was the target of a blast by Herald drama critic Elinor Hughes, who devoted her entire Sunday (12) article to lambasting the "ridiculous" antics of local watchdogs of citizens' morals. Terming it a "depressing manifestation of the everlasting bogeyman of Hub theatre, censorship," Miss Hughes slammed the "omniscience and omnipotence" of the censor, inquiring "by what right does any one man exercise such capricious authority?"

Blast was prompted by the announcement that "See the Jaguar," originally skedded for a Hub preem would bypass the city as a result of many deletions and changes in script before it would be okayed by the censor. Script had been forwarded to the censor's office several weeks ago by the scripter N. Richard Nash and producer Lemuel Ayers, who figured it expedient to obtain the censor's views before undertaking the expense involved in presenting a new play here.

Play, in verse, would lose much of its continuity, it's claimed, if offending (to censor) lines were deleted, which resulted in decision of the producers to bypass Hub in favor of Philadelphia. Cancellation of this play, plus Moss Hart's previous decision to bypass Hub with his "Climate of Eden," rather than risk censorship, resulted in Miss Hughes' article pointing up the untenable situation faced by local theatregoers.

Miss Hughes wound up stating, "the public is far more intelligent and possessed of better taste than our self-appointed regulators think, being interested in first-class entertainment, not pornography, obscenity of whatever else we are presumably being saved from. The ticket buyers are the final arbiters of taste, and they do not need nor should have to put up with civic interference prompted by outdated blue laws grown moldy with time."

## Jap-Peopled 'Butterfly' Charms at City Center With Exotic Color, Song

As result of novelty appeal of its "Madame Butterfly" production, which is peopled mainly with members of the Fujiwara Opera Co. of Tokyo as guests, the N. Y. City Opera Co. has skedded another special matinee, in addition to the Oct. 18 matinee. performance. Jap troupe appeared for the first time at City Center, N. Y., last Thursday (9), to a sellout house that was charmed by the proficiency, color and native costuming of the group. Three roles were taken by American members of the Center group; all the others, plus femme chorus, were taken by the Japs.

Fujiwara troupe is here on a very limited visit, under a special American Guild of Musical Artists working permit, working at scale. Jap government is paying transportation both ways. In addition to the three N. Y. appearances, troupe will sing once each in Salt Lake City and Provo, Utah, then head for home, to open its regular season in Tokyo Nov. 15. It hopes to get bids to return for a longer stay next spring or next season.

Center performance last week was one of the most unusual ever given at the house. Three American artists sang in Italian; the Butterfly (Harue Miyake) sang in Italian part time (when with the Americans) and in Japanese when with her own people, as throughout the second act. Other Jap mmbers sang in Japanese. Performance didn't clash at all on this account, while the charm and stage appeal of the visitors was very marked.

Male Nip singers weren't distinguished, but Miss Miyake proved a gifted artist, with a sweet though not over-strong voice, well schooled and placed. Shizuko Kawasaki, as Suzuki, also impressed. On the American side, Rudolf Petrak was a resounding, lyric Pinkerton and Richard Torigi a resonant, warming Sharpless. Conductor Joseph Rosenstock (who directed opera in Japan before the war) meshed the varied stage and orchestra forces for a beguiling, impressive performance.

*Bron.*

## Haas, Knill to Produce N.Y. News Staffer's Melo

Dick Haas, formerly a production aide with producer Herman Levin, and C. Edwin Knill, general manager for John C. Wilson and Alfred de Liagre, Jr., have formed a partnership to produce "Bag of Dreams," a three-character melodrama by former pressagent James P. Davis, now a member of the N. Y. Daily News staff.

Producers hope to put the show into rehearsal early December for a Broadway opening in mid-January after a short tryout tour. It's budgeted at $50,000.

## U.S.-Authored British Success Is Seen Closing In London; House Lacking

"The Troublemakers," melodrama by U. S. author George Bellack which recently opened auspiciously in London, will probably have to fold there next week, because the theatre is being taken over by an incoming show and no other acceptable house is available. The play drew generally rave notices and has been building to hit proportions, but was given its exit notice before business climbed above the stop-clause level.

Opening Sept. 16 at the Strand in the West End, after a tryout at Brighton, the George Bellack drama about a murder of a U. S. college student by a group of drunken fellow-students, drew mostly fine reviews and became a conversational topic among London playgoers. Broadway legit-TV actor Gene Lyons is starred, and the play was presented by American producers Hal Cooper and Peter Glenn, in partnership with British manager Leslie Linden.

The one-setter involved a production cost of $14,000 and needs about $3,900 to break even, grossed $1,960 the first week, $2,479 the second week and was rapidly picking up at the b.o. It also had numerous theatre party bookings from the latter part of October and most of November. However, the first two weeks were under the stop-limit, and although the general practice in London is to give shows

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## LAMBS FETE CATLETT AT 1ST 'SEIDEL NITE'

The Lambs Club feted one of its best-loved members Saturday night (11) when it put on a special entertainment for vet comedian Walter Catlett at the Lambs' New York clubhouse. The occasion was the club's first "Seidel Night" of the season, with Catlett especially imported from Hollywood for the event.

It was one of the sockiest shows of its type ever put on by the Lambs, with the comic putting on a very funny entertainment, off the cuff, that provided the evening's highlight. He told of his experiences in the theatre through the years. Not the least of the laugh producers was his stories of how he trouped with the late Frank Bacon, a performer who "wore squeaky shoes for bad parts."

Catlett, one of the great alltime clowns of stage and screen, about whom are told stories that have long since stamped him as a near-legend in show biz, was honored by a show that was niftily emceed by Jack Waldron, a longtime hand at pacing any bill. The rest of the layout included Art Fowler, ukulele; The Great Blackstone, magico; comedians Romo Vincent and Bert Wheeler. The finale comprised a quintet singing song hits from the "Walter Catlett Album," from shows of the past with which he was associated. The quintet comprised Bob Shafer, George Britton, Mark Dawson, Jack Whiting and Jack Mann, with Harlan Dixon on for the hoofing.

"Low Jinks," a traditional afterpiece entertainment, was emceed by Mickey Alpert. Eddie Weber pianoed, as usual, for both portions of the show.

*Kahn.*

## Indiana U. Series Sold Out Five Weeks Ahead

Bloomington, Ind., Oct. 14.

For the first time in 13 years, Indiana U. series has been sold out five weeks before the opening event. Huge 5,000-seater will house eight events, legit and longhair.

Series tees off Nov. 5 with the Danish National Orchestra. Other events include Katharine Cornell in "The Constant Wife," Charles L. Wagner's "Carmen" troupe, "John Brown's Body," Indianapolis Symphony, Westminster Choir, Solomon the pianist, and Patrice Munsel.

## N.Y. 'Girl' Return Seen With Road Co.

"Country Girl," the Paula Stone-Mike Sloane touring edition of the Clifford Odets drama of 1950-51, may play a return engagement on Broadway next spring, with Robert Young, Dane Clark and Nancy Kelly costarred. The show recently broke in on the Coast.

The original Dwight Weere Wiman production costarred Paul Kelly and Uta Hagen, with Steven Hill featured as secondary lead. In the current London version, titled "Winter Journey," Alexander Knox and Constance Cummings recently took over the two top roles, succeeding Michael Redgrave and Googie Withers, with Sam Wanamaker, who staged the production, continuing in the part of the director.

The Stone-Sloane edition, winding up its Coast stands this week, will play a week in the northwest, then several weeks of midwest bookings, before opening Dec. 1 in Chicago for a seven-week run. After that it will play the key cities of the midwest and Canada, then two weeks in Philly, a week in Baltimore and a fortnight in Washington, starting April 25.

Decision whether to bring the Odets play back to Broadway may depend largely on what kind of notices it gets in several of the major legit stands in the interim. The show got raves in San Francisco and Los Angeles, without doing commensurate business. The Sloanes aren't particularly interested in a return engagement on Broadway unless there's a prospect that it might get better reviews than the original.

Incidentally, according to present plans, "Country Girl" will probably be playing in Chicago concurrently with the Sloanes' other production, "Top Banana." The musical, currently in Philly after a season on Broadway, is tentatively due in Chi late in November for an extended run, with Phil Silvers in his original starring role.

Sloane went to the Coast last week for more pre-production confabs on the couple's next venture, "Carnival," a musical version of the French film of several years ago, "Carnival in Flanders," which they will bring to Broadway next spring, in association with Julian Claman. Sloane is due back in New York in about three weeks.

## Ballet Russe Concert Co. Bows in Preem Season

Newly-formed Ballet Russe de Monte Carlo Concert Co., which the Coppicus, Schang & Brown division of Columbia Artists Mgt. is sponsoring this season, opened its tour at Glens Falls, N. Y., Monday night (13), after a preview at the YMHA, N. Y., Saturday (11).

Troupe of 16 dancers, plus two pianists, will play nine weeks this fall and 11 weeks during the winter, giving five or six performances a week. It will play Columbia's Community Concerts circuit, or other smaller towns where the senior Ballet Russe troupe has never visited.

Troupe, organized by Sergei Denham, has Moscelyn Larkin, Anna Istomina and Roman Jasinsky as lead dancers, with Jasinsky also maitre de ballet. Repertoire consists of "Swan Lake," "Gaite Parisienne," "Bluebird" pas de deux, and "Cirque" pas de deux. Senior Ballet Russe isn't touring the U. S. this season, and no foreign group is visiting the States, so that troupe has only Ballet Theatre and the smaller Slavenska-Franklin troupe as competition.

# Inside Stuff—Legit

Backers of "Time of the Cuckoo," Robert Whitehead-Walter Fried production of drama by Arthur Laurents, starring Shirley Booth, include stage manager Frederic de Wilde, father of moppet actor Brandon de Wilde, $500; actress-singer Peggy Fears, $500; producers Jus Addiss and Hayden Rorke, $500; orchestra leader Meyer Davis, representing a syndicate, $500; producer Clinton Wilder, $500; producer Elaine Perry, $750; the author, $750; strawhat manager Theron Bamberger, $750; radio-TV announcer Ben Grauer, $1,500; theatre owner and realty operator Robert W. Dowling, $1,500; Oscar E. Olsen, Whitehead's general manager, representing an undisclosed individual, $1,500; Mrs. Oliver Rea, wife of Whitehead's former producing partner, $1,500; their son, Henry Oliver Rea, Jr., $3,000; Mrs. Marshall Field, $1,500; theatre owner Howard S. Cullman, $1,500, and American National Theatre & Academy staffer Flora Martel, $1,500. The venture is capitalized at $75,000.

Although Vincent Price had already succeeded Charles Laughton as costar of "Don Juan in Hell," a display ad Oct. 5 in the Cedar Rapids Gazette still listed Laughton's name with Charles Boyer, Cedric Hardwicke and Agnes Moorehead in an announcement about the show's scheduled appearance Oct. 28 at Coe College Auditorium there. One-nighter had been completely sold out some weeks in advance, and the ad was an "explanation" of how the ticket sale had been handled. Substitution of Price for Laughton has since been announced, and there is reportedly already some resentment on the part of ticket holders over the fact that Laughton, a top b.o. draw with the group, won't appear. Moreover, since Laughton's exit was necessitated by his picture commitment, it's claimed the management must have known some time in advance that he wouldn't be able to appear here—perhaps even before the sale opened.

Scheme for presenting his concert reading of "Macbeth" has been presented to the N. Y. chapter board of the American National Theatre & Academy by Staats Cotsworth. This is a rehearsed reading of the whole play, with cuts and scene arrangements by Margaret Webster. It is not related to the recent proposal by Brian Aherne that top stars might tour in one-night readings of excerpts from the classics, to raise funds for the American Shakespeare Festival & Academy.

Lecterns, lighting effects and music backgrounds are used in the Cotsworth production, which has been performed at the Plays & Players Theatre, Philly, and at Lucille Lortel's White Barn Theatre, Westport, Conn., with a cast including Cotsworth, Muriel Kirkland (Mrs. Cotsworth), Paul McGrath and Horace Braham.

In probably the first such instance in legit history, a Coast little theatre group cancelled a scheduled production last week on the advice of a few preview audiences. Show was tagged "New Footprints" and had been scheduled to open Saturday (11) at the Gallery Stage in Los Angeles. Preview audiences were invited to sit in with the cast after each of the preview performances and function as "armchair directors" in discussing the play. Consensus was the group would be better off abandoning the project, so the little theatre hastily scrapped the revue and begun prepping a new comedy, "The Maid and the Martian," which will open this week.

Morton DaCosta, director, and Sam Handelsman, producer of Bill Green's Arena Theatre in 1951, the one season the Pittsburgh strawhat operated, will be reunited in the forthcoming Broadway production of "The Grey Eyed People," a new comedy by John Hess. Play goes into rehearsal first of next month under DaCosta's direction and with Handelsman serving as general manager. Pitt Arena Theatre didn't operate this past summer after Handelsman pulled out and nobody would take it over from Green, a Pitt nitery owner, on the short-term lease, which was the only kind he'd offer on account of the property being looked upon as a prospective business site within the near future.

Fred C. Schang, prez of Columbia Artists Mgt., which is presenting the Dancers of Bali at the Fulton, N. Y., to SRO biz, took exception to ads of the Guild 50th St., N. Y., filmhouse, which advertised its pic, "Gods of Bali," as "The spectacular Bali Dancers, sensation of N. Y.'s new theatre season." As result of protests, Guild promised to drop the ref to the legit troupe out of its ads. Film did turnaway biz over the weekend, with the legit tieup seen as leading factor. Rosenman, Goldmark, Colin & Kaye represented Columbia in the matter.

Variation on the George Spelvin pseudonym was listed in the cast of last week's "In Any Language" opener at the Cort, N. Y. Comedy is set in Rome, and second porter's name was inserted as Giorgio Spelvino.

## ISRAEL FOLK BALLET SET FOR 1ST U.S. TOUR

The Israel Folk Ballet, troupe of native Israeli dancers offering various-ethnic folk dances, has been pacted for a tour of the U. S. this season. Troupe of 30 dancers and musicians, in its first appearance outside of Israel, has a minimum guarantee of 36 dates in six weeks, opening in Troy or Rochester, N. Y., in February, 1953.

Deal was set up by Israeli impresario Jack M. Amidor, of the Yuval Concerts Corp. of Tel Aviv, and Sherman Pitluck, prez of Central Artists Mgt. of N. Y. Latter will book the tour. Troupe, sponsored by the Histadrut, Israeli labor group, will come here under auspices of the Dept. of Education of Israel.

George Brown, vet concert figure formerly with Columbia Artists Mgt., will be company manager.

## Chi 'Fourposter' Mgr. Calms Patrons in Fire

Chicago, Oct. 14.

Over 1,000 patrons quietly filed out of the Blackstone Theatre last Tuesday (7) when a minor fire was discovered in the basement. Five minutes before curtain time of "Fourposter," company manager George Oshrin announced from the stage, "We're having a little trouble—please step out of the building."

After firemen extinguished the fire in some programs and ticket envelopes, the play began — 40 minutes late. Damage was estimated at $100.

## Cincy Civic Group Takes Over Cox Theatre for New Season in Hypoed Sked

Cincinnati, Oct. 14.

Cincy's ambitious civic theatre group, Stage, Inc., with Paul Fielding as managing director, stepped up its professional approach by moving into the downtown 1,300-seat Cox Theatre for its sixth season. Opening play, F. Hugh Herbert's "For Love or Money," was presented four nights last week at a $2.75 top and a $10 subscription for five shows.

Stage, Inc., offerings in the Cox will sandwich roadshows which start Oct. 20 with eight performances of Audrey Hepburn in "Gigi" at a $4.31 top. "Mister Roberts," with Tod Andrews, holds the boards the following week.

Fielding, who came on from New York to launch the civic theatre movement, has made marked progress. Besides lining up and grooming an impressive array of talent, he also has enlisted a large list of supporters and volunteer workers for the torch-bearing stint. During the first five seasons the group performed in the bandbox Art Museum Theatre.

Cast for "For Love or Money" had Timothy Hinckley and Nancy Field as leads, and Sue Cahill and Edwin Dundon in supporting roles. Character parts were played by Pearl Zint, Fred Zint, Margaret Moran and Charles Eckerle. Set was by Lynn Kelley and Robert Newton.

# Chi B.O. Perks in Cooler Weather; 'Dolls' $47,700, 'Poster' $26,500

Chicago, Oct. 14.

Loop business perked up again with the cooler weather. However, the addition of "The Fig Leaf" at the Selwyn didn't help much. In attempt to offset reviews, "Leaf" ads carry "last weeks." Three critics of the local dailies panned the show (Claudia Cassidy, Tribune; Sydney J. Harris, Daily News; Herman Kogen, Sun-Times), while Ann Marsters of the Herald-American gave the show a so-so notice.

Closing notices in the ads in the dailies are helping three shows. "Guys and Dolls" has four to go; "Fourposter" eight, and "I Am a Camera" four weeks. "Stalag 17" continues strong.

"Gigi" comes to the Harris, Nov. 3, and "A Tree Grows in Brooklyn" is set for Nov. 10 at the Great Northern.

**Estimates for Last Week**

"**Fig Leaf,**" Selwyn (1st wk) ($3 80; 1,000). First four days (five shows) $4,800.

"**Fourposter,**" Blackstone (3d wk) ($4.20; 1,534). Could stay longer than the scheduled eight more weeks; $26,500, even after refunding $463 because of fire.

"**Guys and Dolls,**" Shubert (34th wk) ($6; 2,100). Again helped by "last four weeks" ads; terrific $47,700.

"**I Am a Camera,**" Harris (4th wk) ($4.40; 1,000). Closing date notices aided here, too, $19,000.

"**Stalag 17,**" Erlanger (6th wk) ($4.40; 1,334). Still flexing its muscles with $17,300.

# Ballet Theatre Ends Best N.Y. Run to Date; Garners $162,400 in 22 Showings

Ballet Theatre wound up its best N. Y. engagement to date, finishing a three-week stay of 22 performances at the Met Opera House Sunday night (12) with a sock $162,400. Troupe did $62,400 on its third week of eight shows. Second week's take was $58,600, and first week (six shows) garnered $41,400. Evening top was $4, with the two matinees each week at $3.

Troupe was well in the black for the run, although gross doesn't defray cost of the new productions. Boxoffice compares most favorably with last year, when on 22 shows the troupe took in $98,000. The current $162,400 in receipts was almost capacity (certain Met seats are "blind" for ballet), full take at scale being $177,400.

As result of the sock biz, a N. Y. spring season is being considered before next summer's European tour. Troupe set out on Monday (14) at White Plains, N. Y., for its longest tour to date, ending late April.

# 'COUNTRY GIRL' $18,500, 'AFFAIRS' $18,850, L.A.

Los Angeles, Oct. 14.

Legit biz edged upwards last week, but grosses for the town's two offerings were still below hopes. Henry Duffy's initial production, "Affairs of State," may settle down for a run at the Carthay Circle despite a slow start.

Philharmonic Aud rekindled last night (Mon.) with a two-week stand of "Don Juan in Hell."

**Estimates for Last Week**

"**Affairs of State,**" Carthay Circle (2d wk) (1,518; $2.40). Up to $18,850 for the first full frame, marginally profitable and will hold.

"**Country Girl,**" Biltmore (2d wk) (1,636; $4.20). Climbed slightly to $18,500. Mildly profitable but considerably below hopes.

# 'Blondes' $16,600 for Five To Bow Rochester Season

Rochester, N. Y., Oct. 14.

"Gentlemen Prefer Blondes," opening the local legit season last Sunday-Wednesday (5-8) grossed a profitable $16,600 in five performances at the 2,574-seat Auditorium. Notable aspect of the engagement was that the musical opened with a Sunday matinee, the first time the house had tried such a schedule. That performance was the biggest of the stand.

Auditorium has "Mister Roberts" tonight and tomorrow (Tues.-Wed.) and gets "Paint Your Wagon" for three performances Friday and Saturday of next week (24-25).

# 'Roberts' Okay $16,200 In Its Third Pitt Visit

Pittsburgh, Oct. 14.

Legit season is slow in getting up steam at the Nixon, but the first two shows have been multiple repeats. House opened with "Oklahoma" and then came back last week with "Mister Roberts," which had already played here twice. Latest engagement indicated that perhaps the seagoing comedy still has some life, since the take was a profitable $16,200 at $3.60 top.

Management expects a sharp pickup from here on, however, since a flock of new attractions is on tap, starting currently with "Gigi," next week "The Constant Wife," followed by "Top Banana" and then Bette Davis in "Two's Company" Nov. 3 for a fortnight.

# 'PACIFIC' $34,200 IN TWO-WAY COAST SPLIT

Berkeley, Cal., Oct. 14.

"South Pacific," playing a split between Richmond and Berkeley last week, picked up a total gross of $34,200 for the two stands. The Rodgers-Hammerstein musical, costarring Janet Blair and Webb Tilton, drew $13,100 for four performances Monday - Wednesday (6-8) at the Auditorium, Richmond, and added $21,100 in four performances Thursday-Saturday (9-11) at the Community here.

Miss Blair, who was married last week to Nick Mayo, the show's stage manager, is taking a three-week vacation, and Martha Wright has taken a temporary leave from the Broadway production to substitute for her during the next three weeks' engagement in the atter's native northwest. Miss Blair rejoins the musical in Denver, with Miss Wright returning to her regular assignment in N. Y.

# 'Juan' $49,200 for Five In Three Coast Stands

Portland, Ore., Oct. 14.

"Don Juan in Hell," with Vincent Price in place of Charles Laughton, grossed a terrific $49,200 last week in five performances in three stands. The Shaw reading, with Charles Boyer, Cedric Hardwicke and Agnes Moorehead, drew $22,000 in two shows Tuesday-Wednesday (7-8) in Seattle, added $7,100 in a one-nighter Thursday (9) in Spokane and finaled with $20,100 here Friday-Saturday (10-11).

Show is playing all this week at the Philharmonic, L. A.

# 'Dial' Is Socko $10,400 In Four at Hartford

Hartford, Oct. 14.

Four-performance tryout of "Dial 'M' For Murder" netted a solid $10,400 last Thursday-Saturday (9-11) at New Parsons here. A weak Saturday matinee prevented a four-show sellout. Friday and Saturday nights played to standees. Show was scaled at $4.20 top.

Next legiter is "The Seven Year Itch," which preems Oct. 30 in the interim, house will play films.

# Easy Chair Come-On

Columbus, O., Oct. 14.

Critics are used to being handled with kid gloves but Samuel T. Wilson, legit and music scribe for the Columbus Dispatch, was given a start last week when a letter from Ohio Wesleyan U. offered him an easy chair to sit in, if he attended the university's artists series this winter.

Mark Lipper, Wesleyan's publicity director, wrote that he had heard via the grapevine that Wilson would attend more of the concerts if it weren't for the uncomfortable seating arrangements in Gray Chapel. (Wilson is 6 feet 7 and weights well over 250, and the chapel seat rows are narrow). "The artists' series committee," wrote Lipper, "has assured me that if you will inform us as to what concerts you will attend, they will provide you with a comfortable easy chair in the aisle. We are serious about this and hope you will take advantage of the offer."

**Hilde Gueden**, Met Opera soprano, arrived in N. Y. from Vienna Monday (13).

# College-Civic Legit Setup Skedded for D.C.

Washington, Oct. 14.

A new type of university-community theatre is being added to the town's already bustling legit horizon, according to an announcement by George Washington U. prexy Cloyd H. Marvin. New venture will feature plays with casts of students an non-students, latter to be chosen by audition. William Callahan, ex of Catholic U's School of Speech and Drama staff, heads the novel project.

A group of university staffers and local theatre people, as well as the town's drama critics, comprise an advisory committee for the experiment.

# 'Jane' Nifty $16,200, 'Paris' 13½G, Hub

Boston, Oct. 14.

Plenty of activity this frame, with two newcomers bowing in, upping total number of legit productions here to five. Openers last night (13) were "Deep Blue Sea" at the Plymouth, which marked Margaret Sullavan's first legit appearance here in several years, and "Tree Grows in Brooklyn," starring Joan Blondell, at the Opera House. Opening next Monday (20) are "The Shrike," at the Colonial, starring Van Heflin, and "Good Night Ladies" at the Majestic.

**Estimates for Last Week**

**Gilbert & Sullivan Co.,** Shubert (1st wk) ($4.20; 1,700). Fairly good at $19,500.

"**Jane,**" Colonial (1st wk) ($3.60; 1,500). Nifty $16,200. Final week current.

"**Paris '90,**" Majestic (1st wk) ($3.60; 1,280). Satisfactory $13,500; final week current.

# 'BELL' FAIRISH $14,800, 'NINA' $8,500, FRISCO

San Francisco, Oct. 14.

"Nina," which opened at the Alcazar last Tuesday (7) with Edward Everett Horton, garnered warm praise from all crix, both for Horton and the show itself.

**Estimates for Last Week**

"**Nina,**" Alcazar (1st wk) (C-$3.60; 1,157) (Edward Everett Horton, Martha Linden, Christopher Plummer). A fair $8,500.

"**Bell, Book and Candle**" Geary (2d wk) (D-$4.20; 1,550) (Joan Bennett, Zachary Scott), $14,800 (previous week, a fair $14,500).

# 'Oklahoma' OK $29,300; 'Wagon' $23,000, Detroit

Detroit, Oct. 14.

"Oklahoma" did a good $29,300 at the Shubert. "Paint Your Wagon" grossed $23,000 at the Cass, in the first of a two-week run.

Shubert currently is dark, but relights Sunday (19) with two weeks of "Two's Company," starring Bette Davis.

# Ilka Chase 'Lady' So-So $10,500 in St. Louis Week

St. Louis, Oct. 14.

Combo of Veiled Prophet parade, a major speech by Gov. Adlai Stevenson, warm weather and Nsg reviews by crix, served to make the one-week frame of "First Lady" only a so-so draw at the Ansell Bros.' Empress Theatre in midtown. Crix found fault in the presentation, although handing plaudits to Ilka Chase. With the house scaled to $2.50, eight performances ending up Sunday (13) grossed an estimated $10,500.

William Bendix is heading the cast in "Born Yesterday" that tees off a week's stand tonight (Tues.).

# 'Bernardine' 13½G, D.C.

Washington, Oct. 14.

The National, which opened its fall season last week with the new Mary Chase comedy, "Bernardine," did a mild $13,500 for the single week's engagement. Spotty critical reaction held down the gross.

"Climate of Eden" is current.

# Greco 15G, Toronto

Toronto, Oct. 14.

Jose Greco and his company of Spanish dancers grossed a neat $15,000 at the Royal Alexandra, with the 1,525-seater scaled at $3.50 top with tax.

Reception so good that Ernest M. Rawley, manager of the Royal Alexandra, is dickering for a return engagement.

# B'way B.O. Catches Fire; 6 Sellouts, Lillie $24,600, 'Language' 13½G in 5, 'S.P.' $49,400, Hayes 23G, 'Male' $20,800

With the town swamped with visitors, Broadway took a boxoffice jump last week. The World Series was possibly a factor in the heavy hotel bookings, with conventions and an influx of buyers also having an effect. Practically all shows felt the upsurge, several hitting new highs and a few joining the sellout list.

Both of the week's openings, "Sacred Flame" and "In Any Language," were generally panned, but the former did fairly well at the b.o. for its first seven performances and the latter started promisingly in its first five. Last Monday night (13) entry, "The Gambler," was generally panned. There are four other premieres this week.

**Estimates for Last Week**

*Keys*: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), MC (*Musical Comedy*), MD (*Musical Drama*), O (*Operetta*).

*Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"**Evening With Beatrice Lillie,**" Booth (2d wk) (R-$6; 900; $24,500) (Beatrice Lillie, Reginald Gardiner). First full week had standees at all performances, nearly $24,600 (previous week, $11,000 for first four performances).

"**Fourposter,**" Barrymore (51st wk) (C-$4.80; 1,060; $24,996) (Betty Field, Burgess Meredith). Over $24,500 (previous week, $16,000).

"**Guys and Dolls,**" 46th St. (99th wk) (MC-$6.60; 1,319; $43,904). As usual, exactly $44,000.

"**In Any Language,**" Cort (1st wk) (C-$4.80; 1,056; $27,700) (Uta Hagen). Opened Wednesday night (8) to one enthusiastic notice (McClain, Journal-American), six pans (Atkinson, Times; Sylvester, News; Coleman, Mirror; Hawkins, World - Telegram & Sun; Kerr, Herald Tribune; Watts, Post) and one inconclusive (Pollock, Compass;) first five performances drew almost $13,500.

"**King and I,**" St. James (81st wk) (MD-$7.20; 1,571; $51,717). Over $51,700 (previous week, $51,200); Yul Brynner, on leave of absence the last two weeks, returned to the cast Monday night (13) with star billing, while Constance Carpenter is now featured as femme lead.

"**Male Animal,**" Music Box (24th wk) (C-$4.80; 1,012; $25,903) (Elliott Nugent, Martha Scott, Robert Preston). Over $20,800, a new high for the run (previous week, $18,800).

"**Moon Is Blue,**" Miller (84th wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Over $15,500 (previous week, $12,000).

"**Mr. Pickwick,**" Plymouth (4th wk) (CD-$4.80; 1,063; $29,019). Nearly $13,800 (previous week, $12,800).

"**Mrs. McThing,**" Morosco (27th wk) (C-$4.80; 912; $23,400) (Helen Hayes). Just under $23,000 (previous week, $20,100).

"**New Faces,**" Royale (22d wk) (R-$6; 1,035; $30,600). Over capacity at more than $30,600 (previous week, $28,900).

"**Pal Joey,**" Broadhurst (41st wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Over $39,900 (previous week, $37,500).

"**Point of No Return,**" Alvin (39th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Nearly $28,300 (previous week, $24,700).

"**Sacred Flame,**" President (1st wk) (D-$3.60; 300; $7,000). Opened Tuesday night (7) to two favorable reviews (Hawkins, World-Telegram & Sun; Sylvester, News), five pans (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one so-so (Pollock, Compass); first seven performances drew about $4,200.

"**South Pacific,**" Majestic (182d wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $49,400 (previous week, $45,300); Cloris Leachman is subbing as femme lead for three weeks, starting Monday night (13) as Miss Wright takes over the same part while the touring company plays her native northwest.

"**Wish You Were Here,**" Imperial (16th wk) (MC-$7.20; 1,400; $52,080). Standees at all performances and another new high for the run, $52,296 (previous week, $51,800).

**OPENING THIS WEEK**

"**Bernardine,**" Playhouse (C-$4.80; 999; $21,500). Guthrie McClintic production of Mary Chase play, opens tomorrow night (Thurs.).

"**Buttrio Square,**" Century (MC-$6; 1,645; $49,191). Gen Genovese and Edward Woods production of musical with book by Billy Gilbert and Genovese, music by Arthur Jones and Fred Stamer and lyrics by Genovese; opened last night (Tues.).

"**Gambler,**" Lyceum (D-$4.80; 995; $22,845) (Alfred Drake). Thomas Hammond and Wayne Harriss production of play by Ugo Betti, adapted by Drake and Edward Eager, opened Monday night (13) to unanimous pans.

"**Millionairess,**" Shubert (C-$6-$4.80; 1,361; $39,000) (Katharine Hepburn). Theatre Guild production of Shaw play, opens Friday night (17).

"**Time of the Cuckoo,**" Empire (D-$6-$4.80; 1,082; $27,000) (Shirley Booth). Robert Whitehead-Walter Fried production of play by Arthur Laurents, opens tonight (Wed.).

# 'Cuckoo' $22,900, 'Top' 37½G, Philly

Philadelphia, Oct. 14.

"Top Banana" kicked off its two-week run at the Shubert with great biz for the opening session. The SRO sign was out from Wednesday night on, and house should go clean for second week.

Second week of "Time of the Cuckoo" at the Walnut ran even stronger than the initial one. Agatha Christie mystery-thriller, "The Suspects," relighted the Locust last evening (Mon.). Legit situation is still static, with only two productions for remainder of the month: "Climate of Eden," at the Forrest, Oct. 27, and "Gentlemen Prefer Blondes," back for a week at the Shubert, same night.

**Estimates for Last Week**

"**Top Banana,**" Shubert (1st wk) ($5.50; 1,870). Return booking proved no drawback. Phil Silvers drew bravos from crix and steady queue at boxoffice. Fine $37,500.

"**Time of the Cuckoo,**" Walnut (2d wk) ($4.50; 1,340). Good word-of-mouth, plus subscription sale and $4.55 top (high for straight play) boosted Shirley Booth starrer into tidy $22,900.

# SULLAVAN-'SEA' SOCK $19,800 IN 6, NEW HAVEN

New Haven, Oct. 14.

Four-day stand of Margaret Sullavan in the "Deep Blue Sea" preem at the Shubert last week (8-11) broke a house record for a six-performance dramatic show. In at a $4.20 top, gross reached a sock $19,800.

Breakin of the Van Heflin troupe in "The Shrike" is current (15-18), followed by a solid week of "Gentlemen Prefer Blondes" (20-25). 'Jane' (Edna Best) completes the October sked (30-1).

John van Druten's "I've Got Sixpence" is due for its premiere here in November. House is booked almost solid into December.

# Blondell 'Brooklyn' $5,200 For 3 in Bridgeport Bow

Bridgeport, Oct. 14.

"Tree Grows in Brooklyn," with Joan Blondell and Johnny Johnston costarred, grossed over $5,200 in three performances last Friday-Saturday (10-11) at the Klein Auditorium here to break in its nationwide tour. Miss Blondell was a critical and popular click in the femme lead, played in the original edition by Shirley Booth, and Johnston was back in the same part he played on Broadway.

Because of newspaper reports of the actress' mother's death in Hollywood a few days previously, there was a widespread, erroneous belief that Miss Blondell wouldn't play the engagement here, so attendance was skimpy Friday night and at the Saturday matinee. However, local dailies printed pictures in the Saturday editions showing her arrival in town, and business boomed for the Saturday night finale.

# Plays Out of Town

## Dial 'M' for Murder

Hartford, Oct. 9.

James P. Sherwood presentation of melodrama in three acts (six scenes) by Frederick Knott. Stars Maurice Evans; features Gusti Huber, Richard Derr, John Williams, Anthony Dawson. Staged by Reginald Denham. Settings and lighting, Peter Larkin; costumes, Noel Taylor. At New Parsons, Hartford, Oct. 9, '52; $4.20 top.

| | |
|---|---|
| Margot Wendice | Gusti Huber |
| Max Halliday | Richard Derr |
| Tony Wendice | Maurice Evans |
| Capt. Lesgate | Anthony Dawson |
| Insp. Hubbard | John Williams |
| Thompson | Porter Van Zandt |

"Dial 'M' for Murder" contains three elements that should push it into the winner's circle. They are (1) Maurice Evans, (2) a good acting company and (3) good story content. The successful moulding of the three, which has been accomplished, should evidence itself at the b.o.

"Dial" is currently making a successful London run. The American version—after a short road tryout—is skedded for Broadway latter part of this month. By that time, the usual out-of-town tryout difficulties will have been ironed out. There are not too many here.

Main difficulty and show-slower is the first act. Second moves at a hypoed pace and third winds up quite successfully. It's in the first where most repairs and revisions will be done.

Mystery doesn't follow the usual pattern of the whodunit. Instead, author Frederick Knott uses a simulated narrative approach in disclosing his plot. He takes the audience along to see a murder committed and the murderer apprehended. By this restrictive means, Knott has placed director Reginald Denham in a confinement hard to break. Director does a good job with the material on hand.

The weakness which limits Denham is in the fact that a good part of the show is talked out rather than dramatized. However, it's still a good show.

Simple plot deals with an English husband (Maurice Evans) who discovers his wife (Gusti Huber) has had an extra-curricular affair with an American mystery writer (Richard Derr). The husband blackmails an unsavory college mate (Anthony Dawson) to murder her. The plan boomerangs and the would-be murderer is himself slain, with the husband pinning the rap on the wife. John Williams, as the inspector from Scotland Yard, aids in unravelling the mystery to save the wife at the last minute from the gallows.

Although Evans is the focal part of the play, a good deal of the action is spread around to the other actors. Evans is his usual, high-polished self- as the ex-playboy, money-hungry offended husband. In the wife's role, Miss Huber distinguishes herself, especially in the tense scene of the attack on her and in the subsequent interrogations by the police.

Anthony Dawson, as a blackmailer and murderer who in turn has been blackmailed to do a job, turns in a commendable performance, making his American legit debut here. John Williams, Scotland Yard inspector, plays his role with a nice, dry humor. Richard Derr, the American lover, is also okay.

Set and lighting by Peter Larkin are neat and serviceable. Denham's direction is good to the extent it can be utilized. As noted above, he is confined here. *Eck.*

## Deep Blue Sea

New Haven, Oct. 8.

Alfred de Liagre, Jr., and John C. Wilson production of drama in three acts by Terence Rattigan. Stars Margaret Sullavan; features Alan Webb, James Hanley, Herbert Berghof. Directed by Frith Banbury; setting and lighting supervised by Charles Elson. At Shubert Theatre, New Haven, Oct. 8, '52; $4.20 top.

| | |
|---|---|
| Hester Collyer | Margaret Sullavan |
| Mrs. Elton | Betty Sinclair |
| Philip Welch | John Merivale |
| Ann Welch | Stella Andrew |
| Mr. Miller | Herbert Berghof |
| William Collyer | Alan Webb |
| Frederick Page | James Hanley |
| Jackie Jackson | Felix Deebank |

Taking a leaf from their own play title, the producers of this latest British import find themselves, premiere-wise, between the devil and the deep blue sea. Reportedly, there is a very substantial advance sale in the till, not only in tryout stands but also for the Broadway engagement. Having assembled a fine cast for the benefit of these ducat-investors, the sponsors now face the problem of presenting an equally fine play to match the talents of that cast. The problem shapes up as a major one.

Margaret Sullavan fans will be treated to a good performance, but unless the scripting end develops into sturdier fare, the verdict will probably be regret over not selecting a worthier vehicle.

Actually, there is nothing basically wrong with this drama. It is simply a case of not containing enough meat, fire or sustained power to lift an audience to dramatic heights—a requirement that seems to be synonymous with Broadway success these days.

"Sea" has found, and still finds, a welcome response in London, where it has been on exhibition for some time. Whether the lack of outstanding enthusiasm over here is due to a difference in British and American theatrical tastes or to a difference in interpretation, is a moot question. Possibly one important factor from the latter viewpoint is insufficient disparity in the ages of the feminine lead, who is supposed to become enamoured of a man many years her junior, and the character playing that lover.

What might normally be regarded as a woman's play, due to the nature of its theme, seems to have only modified luck in stirring feminine emotions among playgoers at the premiere.

Story opens with attempted suicide of Hester Collyer, whose marriage to a distinguished barrister had struck a snag when she had encountered a more youthful, romantic personality in glamorous test-pilot Freddie Page. Having left Collyer, without benefit of divorce, for Page, she lives in a modest flat with the latter, and makes the suicide try when she realizes that she can never get from Page the full measure of love that she is willing to bestow upon him.

Her attempt is a failure, but the act brings Collyer back into her life and he ofers to restore their former relationship. She declines and when Page walks out on her, she again contemplates self-destruction, but is brought to a more wholesome outlook on life by a disbarred medic who has been through the mill of despondency himself and still carries on the battle of life.

Miss Sullavan gives understanding and emotion to her interpretation of Hester, and displays the histrionic skill that has been part and parcel of her acting career. Her best efforts are registered in the third act, which, incidentally, is the play's most powerful.

Alan Webb, as the precise lawyer-husband; Herbert Berghof, as the delinquent ex-doctor, and James Hanley, as the weakling Freddie, are excellent in their respective characterizations. In the added support department, John Merivale and Stella Andrew, as a neighboring young couple; Betty Sinclair, a landlady, and Felix Deebank, Freddie's friend, all are well cast.

Setting and lighting of a modest sitting-room, based on the original London technical production, are in keeping with the play's theme. Direction has followed a pattern of holding the punch till the third stanza and has maintained action at a fairly interesting, if not particularly exciting, pace. *Bone.*

## The Climate of Eden

Wilmington, Del., Oct. 9.

Joseph M. Hyman & Bernard Hart production of drama in two acts by Moss Hart, based on Edgar Mittelholzer's novel, "Shadows Move Among Them." Directed by Hart. Scenery by Frederick Fox; lighting, Jean Rosenthal; costumes, Kenn Barr; Incidental music, Trude Rittmann. At Playhouse, Wilmington, Oct. 9, '52; $3.60 top.

| | |
|---|---|
| Olivia | Penelope Munday |
| Berton | Ken Walken |
| Rev. Gerald Harmston | John Cromwell |
| Mrs. Harmston | Isobel Elsom |
| Ellen | Jane White |
| Howard | Edward Hall |
| Robert | Leon Moore |
| Mr. Buckingham | Leslie Barrie |
| Mabel | Rosemary Harris |
| Garvey | Ray Stricklyn |
| Gregory Hawke | Lee Montague |
| Logan | Earle Hyman |
| Mrs. Buckingham | Winnifred Cushing |

Natives: Tom Torrisi, Charles Gordon, Charlotte Wright, Tamara Thompson, Millie Daniels, Sheila Davis.

Children: Charlynn Wright, Michael Jackson.

"Climate of Eden" is off the beaten track in drama, and if Moss Hart can get rid of the excess baggage and bring his play into focus, there should be a favorable reception for this one on Broadway. However, plenty of work lies ahead, for at present the show is overboard on length and there are too many scenes that drag—a defect which has proved fatal on previous occasions.

Regardless of the show's fate, it will be remembered as the play which gave Penelope Munday her big chance. As a precocious 14-year-old, this British actress steals the show, aided and abetted by the script.

Hart has taken the highlights from Edgar Mittelholzer's novel, "Shadows Move Among Them," and has come up with a picture of an unorthodox missionary and his ditto family. Into this Eden comes a young man, mentally sick, seeking to be healed. Before being cured, he almost kills the eldest daughter who has fallen in love with him. The younger sister develops a crush on the stranger and this also leads to near-tragedy.

There is a wealth of atmospheric detail throughout, although things move too slowly in the show's present state.

The cast is large and hard-working. As before noted, Miss Munday sparks the entire production as the electrifying teenager. Two others from London—Lee Montague and Rosemary Harris—are effective as the confused stranger and eldest sister. Montague, especially, does a good job, considering the character suffers from script weakness.

John Cromwell is fine as the missionary who has his own code for living, and Isabel Elsom makes an attractive wife who also has learned to ignore the world's conventions. Ken Walken, Leon Moore, Jane White, Ray Stricklyn and Edward Hall give good account of themselves in lesser roles.

Hart directed with an eye to dramatic effect, but he still has work to do in this division, as well as some rewriting in his capacity as author.

Frederick Fox's jungle setting, showing the missionary's house and interior of the church, is outstanding and same goes for Jean Rosenthal's lighting effects.

A month's tryout tour is planned and in that time the show's Broadway chances should be vastly improved. *Klep.*

## The Suspects

Princeton, Oct. 10.

Messrs. Shubert-Sherman S. Krellberg production of drama in three acts (five scenes) by Agatha Christie. Staged by David Kentish. Features Henry Daniell, Nana Bryant, Joan Wetmore, Jeff Morrow. Settings and lighting, Ralph Alswang; costumes, Jocelyn. At McCarter Theatre, Princeton, N. J., Oct. 10, '52; $3.60 top.

| | |
|---|---|
| Sir Henry Angkatell | Stanley Logan |
| Henrietta Angkatell | Joan Wetmore |
| Gudgeon | Fred Irving Lewis |
| Lady Lucy Angkatell | Nana Bryant |
| Midge Harvey | Ellen Andrews |
| Edward Angkatell | Ernest Graves |
| John Cristow | Jeff Morrow |
| Gerda Cristow | Joan Newell |
| Veronica Craye | Anna Karen |
| Inspector Colquhoun | Henry Daniell |
| Det. Sgt. Penny | Winston Ross |

Agatha Christie's whodunit, which scored in London as "The Hollow," proves to be a neat package of entertainment with definite appeal to the average playgoer. With a rewrite and tightening job of the first act, this show should rate a good run. Hollywood prospects are strong.

The play revolves around the murder of Dr. John Cristow, handsome man-about-boudoirs, who is a guest at the home of Sir Henry Angkatell, Who killed John is anyone's guess, for everyone seems to have a good motive—everyone from his snivelling wife to his mistresses, both current and past.

The first act is weak—poor pacing, poor dialog, and too talky. Everything picks up, however, with opening of Act II. From that point, the production is sharp, terse and exciting theatre, packing suspense all the way through to the sock emotional windup.

Nona Bryant's performance as flighty, addle-brained Lady Lucy Angkatell is one of the bright spots of the production. Joan Wetmore is well cast as Henrietta, and makes the most of a role that offers too little opportunity to display her fine talent. Jeff Morrow is impressive as the philandering physician. Anna Karen's neat thesping as the actress rates a nod of approval, and Joan Newell's deft handling of a different role as the snivelling Gerda draws another bow.

Ralph Alswang's handsome settings and effective lighting, as well as Jocelyn's costuming, are on the credit side. *Shan.*

## Fig Leaf

Chicago, Oct. 8.

John Huntington production of comedy in three acts by Norman Brooks and John Gerstad. Stars Ernest Truex, Sylvia Field; features Clifford Cothren, Barbara Bolton, James Lee, James Costigan, Sally Moffet. Directed by Robert E. Perry; scenery and lighting by Marvin Reiss. At Selwyn, Chicago, Oct. 8, '52; $3.80 top.

| | |
|---|---|
| Fred McCall | Ernest Truex |
| Carrie McCall | Sylvia Field |
| Carmen Cassidy | Sally Moffet |
| Duffy | James Costigan |
| Harold Hillstover | James Lee |
| Heidi McCall | Barbara Bolton |
| George Binkley | Clifford Cothren |

"Fig Leaf," authored by Norman Brooks and John Gerstad (latter is Elliott Nugent's son-in-law), travels down a familiar road. It's an infrequently amusing and sometimes painful comedy excursion into that much-maligned social strata known as surburbia. (Show had a barn tryout at Saratoga, N. Y., this summer).

There may be a future for this pennyweight enterprise somewhere along the strawhat circuit and else-

(Continued on page 60)

# Plays on Broadway

## In Any Language

Jule Styne & George Abbott production of comedy in three acts by Edmund Beloin and Henry Garson, from story by Garson. Stars Uta Hagen; features Walter Matthau, Joe De Santis, Nita Naldi, Gloria Marlowe, Eileen Heckart, Louis Hawkins. Directed by Abbott. Sets and costumes by Raoul Pene du Bois. At Cort, N. Y., Oct. 8, '52; $4.80 top ($6 opening night).

| | |
|---|---|
| Valerie McGuire | Eileen Heckart |
| Porter | Fred Porcelli |
| Second Porter | Giorgio Spelvino |
| Signore Rossi | Dino Terranova |
| Charlie Hill | Walter Matthau |
| Hannah King | Uta Hagen |
| Little Waiter | Joe Verdi |
| Beansy Oliver | Louis Hawkins |
| Marchesa Sporenza | Nita Naldi |
| Della Fontana | Gloria Marlowe |
| Aldo Carmenelli | Joe De Santis |
| Turkish Gentleman | Maurice Gosfield |
| Mama Carmenelli | Rossana San Marco |
| Lorenzo | Robert Ottaviano |
| Grandi | Lee Papell |
| Fawzieh | Francine Bond |
| Waiter | Fred Porcelli |
| Little Girl | Karin Flanagan |
| Boy | Jove Paone |
| Signore Mazzi | Alfred Bascetta |
| Signore Zucco | Philip Barbera |

Director and co-producer George Abbott and a well-chosen cast have worked valiantly here to make this a good show, but their writers let them down. Comedy has a cute idea and some funny moments, with a lot of dull stretches in between. Play can't seem to get off the ground. "In Any Language," while persuasive in spots, doesn't have enough to say to be successful.

Story, obviously suggested by the Bergman-Rossellini romance, concerns a slipping Hollywood musical star who has gone to Rome to try to rehabilitate herself and her career in a film drama directed by Italy's top personality and showman. Femme is obviously unfitted by background, training and language barrier for Italian dramatic roles, but talks the director into trying experiment. Situation is complicated by the presence of the femme's husband, a commercial flyer whom she wedded in Hollywood because of his war record and who deserted her since.

There's room here for a rollicking farce or for a sentimental romantic comedy, but not both. The play tries to be a bit of each, in alternating moments, succeeding in being neither. There are isolated hilarious moments, such as a drunk scene between actress and flyer; a breakfast scene between the temporarily reconciled couple; a rehearsal scene for the projected film, or the running off of the first rushes.

But although the show gets away to a very fast start, in oldtime Abbott style, and has laughs scattered throughout, the laughs aren't strong or frequent enough to make a successful farce, while the sentimental moments aren't substantial (and a few are too phony) for a good romantic comedy.

Uta Hagen, although she showed excellent qualities as a comedienne in the recent "Tovarich" revival, still is something of a revelation in a switch from her dramatic roles to the giddy film star here. Her pop song takeoff is a funny burlesque and some of her comic scenes are howls. She has some tender moments, too, for contrast.

Walter Matthau is good support in a dry-voiced role of the disillusioned but still infatuated flyer-husband, while Joe De Santis comes near stealing his scenes as the tempestuous, egocentric Italian film director. Onetime silent film star Nita Naldi is a pleasant, warming surprise in a brief bit as a sugar mama marchesa. Louis Hawkins, as her actor-turned-gigolo; Gloria Marlowe, as a fiery young Italian actress, and Eileen Heckart, as Miss Hagen's practical, tough-minded secretary, offer good assists, as do other figures like Francine Bond (Fawzieh).

Raoul Pene du Bois' set of a hotel room is standout. *Bron.*

## The Gambler

Thomas Hammond & Wayne Harriss production of drama in two acts (nine scenes) by Ugo Betti, adapted by Alfred Drake and Edward Eager. Stars Drake; features Percy Waram, E. G. Marshall, Philip Coolidge, Anne Burr. Directed by Herman Shumlin. Sets and lighting, Jo Mielziner; costumes, Robert Mackintosh; incidental music, David Broekman. At Lyceum, N. Y., Oct. 13, '52; $4.80 top ($6 opening night).

| | |
|---|---|
| David Petri | Alfred Drake |
| A Station Master | Percy Waram |
| Ernest Bruni | E. G. Marshall |
| Commissioner Costa | Philip Coolidge |
| Alma Greich | Ann Burr |
| Paula Mori | Constance Clausen |
| Eva Greich Petri | Margaret Draper |

This is an interesting, but unsuccessful psychological or symbolical drama. Adapted from the Italian of Ugo Betti by Alfred Drake and Edward Eager, the play has an appealing first act, and falls apart in the second. It's also much too wordy and literary.

An excellent cast headed by Drake as the star gives it all it's worth, and more, but confusion of the second (final) act defeats them.

The play, set in Italy after the recent war, concerns a man (Drake) accused of the murder or complicity in the murder of his wife. Seems the duo were in a town about to be invaded, and he ran off, leaving her to be shot by soldiers because the couple had harbored escaped prisoners of war.

Wife's sister, a town lawyer, and a spurned femme, all accuse the man of bringing about the wife's death by informing on her in one way or another. Defiant man, who thought he no longer loved his wife and had hoped to get rid of her, but had not caused her death, accuses himself of the crime after he's been officially acquitted, in a confusing resurgence of love, faith and justice.

Dead wife appears frequently, to talk to the husband, and to chide him. There's another theatrical device in an armchair suspended in mid-air, which symbolizes the throne of God to the man. Dead woman's sister, an integral part of the play, switches from hatred to lust for man in second act, and there are other bewildering bits of business to make matters more complicated.

Drake, as first the cocksure, then the troubled leading figure, has a long, rich role which he plays admirably. Supporting cast is unusually good, with Anne Burr as the accusing sister-in-law who succumbs to the man; E. G. Marshall as Drake's lawyer who is really his enemy, because he once loved the wife himself; Philip Coolidge, as the practical but puzzled trial examiner; Margaret Draper, as the winsome wraith of the dead wife; Constance Clausen, as the jealous spurned femme, and Percy Waram, as a combination stationmaster, hotel servant and celestial messenger. Herman Shumlin's direction is sure, or as sure as the material permits. Jo Mielziner's sets are very good. But the script's confusion confounds them all.

*Bron.*

## The Sacred Flame

Anthony Parella presentation of drama in three acts by W. Somerset Maugham. Features Frances Starr, Nancy Coleman, Patricia Wheel. Directed by John Reich; setting and lighting, Leo Kerz. At President Theatre, N. Y., Oct. 7, '52; $3.60 top.

| | |
|---|---|
| Maurice Tabret | Charles H. McCawley |
| Dr. Harvester | John D. Seymour |
| Mrs. Tabret | Frances Starr |
| Nurse Wayland | Nancy Coleman |
| Alice | Joanna Vischer |
| Major Liconda | Noel Leslie |
| Stella Tabret | Patricia Wheel |
| Colin Tabret | Mark Roberts |

The President Theatre is in the Broadway legit sector but it's seldom considered by producers as a Broadway house. It's small, a little more than 250 seats, it's rental tab is comparatively cheap and for the past few years it's housed the eforts of Erwin Piscator's Dramatic Workshop of the New School of Social Research, N. Y., and several sundry off-Broadway productions. However, producer Anthony Parella launched his production of W. Somerset Maugham's 1928 drama, "The Sacred Flame," here, hoping to use it as a jumping-off spot to a regular Broadway house if ticket demand warranted. He won't make it.

"Flame" emerges as a dim theatre piece in the Parella resurrection. The only redeeming feature is the sock performance of Frances Starr. The veteran thesp shines through the plodding opus, bringing some freshness to the vintage Maugham dialog. As mother of an invalid son, whose life she takes by dishing out an overdose of sleeping pills, Miss Starr is completely winning. She's especially effective in the closing scene, in which she reveals her misdeed of devotion.

However, Maugham's dissertation on euthanasia and adultery is a dated, unconvincing drama. In the role of the invalid's wife, who has an affair with her brother-in-law, Patricia Wheel projects a warm, appealing quality that deserves a better showcasing. Mark Roberts is okay as the brother-in-law, but Nancy Coleman goes overboard in her characterization of the invalid's devoted nurse, bringing to the part unnecessary hysteria and posturing. Support by Charles McCawley, John D. Seymour and Noel Leslie are acceptable. John Reich's directorial efforts are unimaginative. *Gros.*

## Shaw Chorale Starts On Fifth Annual Tour

Robert Shaw and his Chorale, on the first leg of their fifth annual tour, started a 10-week fall season yesterday (Tues.) in Ohio. Fall tour ends Dec. 17 in North Carolina.

Company resumes its tour again in March, 1953; presenting in all nearly 100 concerts during the 1952-53 season.

# Plays Abroad

### Evageline

Paris, Oct. 4.

Henri Bernstein production of drama in 6 acts. Written by Bernstein. Features Danielle Darrieux, Raymond Pellegrin, Renaud Mary, Denise Provence. Directed by Bernstein. Costumes by Jean Desses. Set by Laverdet; art director, Raoul Guiraud. At Ambassadeurs Theatre, Paris, Oct. 2, '52; $3 top.

| | |
|---|---|
| Evageline Domanie | Danielle Darrieux |
| Isabelle Offraine | Denise Provence |
| Michel Offraine | Raymond Pellegrin |
| Guy Domanie | Renaud Mary |
| Gustave | Rene Martin |

Since the last war, Henri Bernstein has made a point of having a play of his own ready to go into his swanky Ambassadeurs Theatre for opening of the Auto Shows here early in October. This year, he has a new one, his best since the war. "Evageline" has a sturdy story with a novel twist, a bit too much dialog, but okay lines, easy direction and film star Danielle Darrieux in the title role. It is socko at the boxoffice and can run a season without much effort. Paris crix with one exception gave it the greenlight.

"Evageline" might do for N. Y. and London if the proper cast could be obtained. The play offers three fat roles, and the translation, unlike most French plays, would be simple chore. It is not for films because it lacks action, being a psychological study with plenty of talk.

Raymond Pellegrin, successful novelist, is absorbed with his writing and neglects his wife, Denise Provence, who has come to mean little more than a housekeeper. He is shocked, however, when Evageline (Danielle Darrieux) wife of his best friend, Renaud Mary, informs him that her husband and the neglected wife are having a love affair. He finds this true and demands that his wife leave his house. Then he discovers that he is in love with Miss Darrieux who has mothered him through the break with his wife and friend. So he takes her to live with him while he awaiting a divorce.

One day his erstwhile friend, Mr. Mary, shows up and (play's best scene) tells him the truth about Evageline. It is she who has encouraged Miss Provence's indelity because she has long been in love with Pellegrin and determined to marry the author. Exposed as a conniving female, she (Darrieux) attempts suicide. Only then does Pellegrin realize the depth of her love, and he nurses her back to health.

Bernstein keeps "Evageline" interesting, cleverly planting strong scenes in effective spots. But the play is far too long. Characters are believable although their reactions to certain situations sometimes seem forced as Bernstein is too objective and cold in drawing their personalities. "Evageline" often appears too mathematically in its dissection of passion. Nevertheless, the play is alive and never dull.

Miss Darrieux, whose earlier legit attempts brought little applause, is first-rate as the scheming Evageline. The actress never looked better. Pellegrin, who scored in the French film, "We Are All Murderers," gives an intelligent performance as the brooding novelist, Michel. Pellegrin, however, he seems somewhat miscast in a role obviously calling for an older man. Mr. Mary plays Guy, the faithful friend, in a casual manner. Miss Provence as Isabelle, has little to do in colorless role.

Bernstein has staged "Evageline" himself, giving it natural flow and elegance. Sole setting by Laverdet is handsome while costumes by Jean Desses are in latest Paris fashion. "Evageline" has some drawbacks, but it is a solid sellout here. *Curt.*

### Witch Hunt

Dublin, Oct. 6.

Longford Productions presentation of drama in three acts by Christine Longford. Staged by Dan O'Connell; setting, Alpho O'Reilly. At Gate Theatre, Dublin.

| | |
|---|---|
| Dame Alice Kyteler | Pamela Duncan |
| William Outlaw | Godfrey Quigley |
| Petronilla | Iris Lawler |
| Basil | Rita Foran |
| Bishop Ledred | Aiden Grennell |
| Sir John Darcy | Dennis Edwards |
| Brother Roger Outlaw | Charles Mitchel |
| Walter Islip | Kenneth MacDonald |
| Hugh Power | Desmond Jordan |

Based on a story of suspected witchcraft in Kilkenny in the 14th century, this piece tells of the persecution headed by Bishop Ledred, appointed by England to the city. Author leaves audience in doubt whether Dame Alice Kyteler is truly a witch, or merely a clever woman and an ardent feminist—the second seemed the more likely—and she disappears from the action of the play before the final curtain, apparently by way of escape to Dublin. This gives an improbable air to the piece.

Much of the play is on a comedy note, with Dame Kyteler's son, William Outlaw, willing to conform to anything the Bishop might ask—provided it could be settled in cash and let him get on with his banking biz. Efforts on part of the civil authorities represented by Sir John Darcy, Brother Outlaw and Walter Islip to avert excesses by the Bishop are indication of the fruitless effort to stop a witch hunt once it is really rolling. Comedy of earlier scenes points up tragedy of Bishop's success in convicting a suspect (Petronilla) and makes for tragedy curtain, but loose ends leave slightly unsatisfied feeling for onlooker.

Play is in one set, room in William Outlaw's house in Kilkenny, but although it is entirely a talkie piece there is a good air of action given to it by director Dan O'Connell. No attempt is made to recreate speech of the period. Playing is at good level; with first class performance from Pamela Duncan as Dame Kyteler. Godfrey Quigley has good lines as the banker, and Aiden Grennell's Bishop has the right degree of cold sourness. The Walter Islip of Kenneth MacDonald is an opportunist politician of the period and there is just enough sugar in the girl Basil of Rita Foran. Iris Lawler has a problem with her Petronilla, making little impact until the third act with a strong dramatic scene against the Bishop. *Mac.*

### Feuerwerk
### (Fireworks)

Berlin, Oct. 1.

Berlin Festival production of musical comedy (3 acts) by Paul Burkhard, Erik Charell and Jurg Armstein. With Rita Wottowa, Herta Staal, Brigitte Mira, Else Reval, Jutta von Oppermann, Gerti Russ, Charlotte Ander, Arno Paulsen, Gustav Bertram, Rolf Roeder, Karl Viebach. Directed by Paul Rose. Settings by Friedrich Pratorius; music, Paul Burkhard. At Komodie, Kurfurstendamm, Berlin.

This is a charming, entertaining musical comedy done in operetta style. It might be more amusing and effective in Switzerland (it has a Swiss locale) because of stronger contrast there between the middle-class and circus world. Such contrast is part of this vehicle's plot.

The story starts out in the household of a middle-class family with the father celebrating his 60th birthday. All the likeable and disliked relatives show up, including the ill-reputed son with his wife, a French girl. This son ran away 20 years before to try his luck in the circus world and returns as a big top director. Because his sister also yearns for the sparkle of the sawdust ring, he almost persuades her to go away with him.

There are witty lines and a number of good gags, the climax coming in the second act, which is a dream circus performance with the family acting as performers under the canvas. The third act leads back to reality.

Paul Rose garners top honors. His imaginative and skillful direction keeps the action rolling with few dull moments. Praise is also due the relatively unknown cast. The show has a number of catchy tunes, two of them, "Oh, Mein Papa" and "Auf Wiedersehen" looking okay for the U. S. Fritz Pratorious created the tasteful setting which helped the play's mood.

In short, a play with a wallop and one that appears to have possibilities for the N. Y. stage. *Hans.*

### Porgy and Bess

London, Oct. 10.

Blevins Davis & Robert Breen presentation of musical play in three acts by George Gershwin and Dubose Heyward. Stars William Warfield, Cab Calloway. Music, George Gershwin; libretto, Dubose Heyward; lyrics, Dubose Heyward and Ira Gershwin; settings, Wolfgang Roth; costumes, Jed Mace. Directed by Breen; musical director, Alexander Smallens; choral director, Eva Jessye, assistant musical director, Samuel Matlowsky. At Stoll Theatre, London, Oct. 9, '52; $2.80 top.

London has waited a long time to see this vibrant Negro opera, but to make amends for having been delayed in transit it will surely stay here for a long time to come. Its arrival here marked the final stage of its triumphant tour through Europe, and the acclamation of the opening-night audience left no doubt that the George Gershwin opera is one of the most impressive of American exports.

The production, staging and lighting are bold in their conception, and imaginative in their treatment. The decor (by Wolfgang Roth) is particularly impressive, and immediately conveyed the squalor and poverty of Catfish Row.

This is a big production in the fullest sense. A large cast is tautly controlled by astute direction; characters are speedily established, thereby eliminating much of the confusion that is common with presentations of this kind.

(Continued on page 60)

## Yiddish Play

### My Lucky Day

Irving Jacobson and Edmund Zayenda production of musical in two acts (eight scenes) by Louis Freiman, music by Joseph Rumshinsky, lyrics by Jacob Jacobs. Stars Edmund Zayenda, Irving Jacobson, Selma Kaye; features Yetta Zwerling, Miriam Kressyn, Mae Schoenfeld. Staged by Freiman; dances staged by Felix Sadowski; sets, Michael Saltzman. At Second Avenue Theatre, N. Y., Oct. 11, '52; $3.60 top.

| | |
|---|---|
| Mary Nelson | Selma Kaye |
| Evelyn | Miriam Kressyn |
| Dora | Lucy Gehrman |
| Dr. Bernard Edelman | Gustave Berger |
| George Prince | Edmund Zayenda |
| Meyer Yoina | Irving Jacobson |
| Tzippe | Yetta Zwerling |
| Fannie | Mae Schoenfeld |
| Annie | Esta Saltzman |
| Jerry | David Lubritsky |
| Arthur | Moe Zaar |
| Marcel | Charles Cohan |
| Policeman | Israel Mandell |

In an attempt to hypo the Yiddish theatre by attracting customers from uptown, "My Lucky Day," which last week kicked off the new theatrical season on Second Ave., is billed as a Yiddish-American musical. It offers about half of the dialog and song lyrics in English, and presents a talented new face to downtown audiences in the person of Selma Kaye, dramatic soprano who has appeared with the San Carlo Opera Co., at Radio City Music Hall, and with Italy's La Scala Opera.

All these factors, however, fail to hide the obvious flaws in Louis Freiman's trite book. Granted that the book is only to serve, as a thread for the presentation of the musical numbers, many of which are socko, it still gets in the way by provoking unintended laughs.

There is a wealth of talent in "My Lucky Day," both musical and comedy. Given the proper vehicle, it might attract uptowners to the Second Ave. showcase. In Yetta Zwerling and Irving Jacobson, the Yiddish theatre has a pair of outstanding comedy troupers. Their parody of popular American tunes, done all in English, is a showstopper.

Miss Kaye's thrushing, both of operatic arias and Joseph Rumshinsky's original tunes, is another of the production's highlights. She socks across her numbers in a voice stamped with charm and authority.

Both the main and the comedy sub-plot have a mother and a daughter vieing for the affections of the same man. Miss Kaye, as a widowed opera singer, brings over from Paris her protege, a Polish refugee singer. Latter, played by Edmund Zayenda, is torn between his affection and gratitude toward Miss Kaye and his self-denied love for her college-age daughter, portrayed by Miriam Kressyn. Triangle is solved when the mother makes the sacrifice, marries a long-time suitor, leaving Zayenda free for her daughter. Jacobson, cast as a butter-and-egg man, is not as fortunate, becoming the third husband of Miss Zwerling after unsuccessfully attempting to ward off her aggressive wooing in favor of her daughter, played by Mae Schoenfeld.

Zayenda, tall and handsome, is okay as the refugee singer, handling the role with the proper restraint. Miss Kressyn, Lucy Gehrman, Gustave Berger, Miss Schoenfeld and Esta Saltzman are all first rate.

Pace of the show could be quickened by cutting down on unnecessary reprises of the musical numbers. Except for a can-can number, dance routines are dull and the terpers might as well be doing a recital for a local parent-teachers association. Rumshinsky's music sounds familiar. *Holl.*

## Kalmanoff Opera Gets Off-Broadway Preem

"Noah and the Stowaway," one-act opera with music by Martin Kalmanoff and lyrics by his wife, Atra (she's daughter of Bugs Baer), which made its radio bow over WNYC, N. Y., in February, 1951, is having its stage premiere currently by the American Lyric Theatre at the Provincetown Theatre, N. Y. First performance was Sunday (12), with three more skedded Oct. 19, 22 and 24.

The Kalmanoffs have finished their fourth music opus, a three-act opera titled "Godiva." Their three-act opera, "The Empty Bottle," was heard over WNYC last February, and is being mulled for legit staging.

## 'EDEN' 7G IN 4, WILMINGTON

Wilmington, Del., Oct. 14.

"Climate of Eden" drew a fair $7,000 in four performances at the 1,223-seat Playhouse here last week.

"Good Night Ladies" is here Wednesday through Saturday (15-18).

# Ferrer-Old Vic Turndown Stirs London Uproar Vs. British Equity

London, Oct. 14.

Ruling of the Ministry of Labor, at the instigation of British Equity, barring Jose Ferrer from starring in an Old Vic revival of "Seagull," has provoked a storm of unfavorable comment. Press and public generally oppose the ban, the Daily Mirror calling it "one of the most inept union rulings in years."

Highlighting the situation is the fact that U. S. Equity recently rescinded, at least temporarily, its stringent new rule on alien actors and, as a result, the entire supporting cast for Katharine Hepburn in "The Millionairess" has been imported from England for the Shaw play's Broadway run. Under the temporarily Equity setup relatively liberal alien rules apply.

The British Equity move against Ferrer affects only his proposed Old Vic engagement. There is seemingly no intention on the part of the Labor Ministry or British Equity of interfering with the actor's announced plan to co-produce with Jack Hylton and star in his Broadway hit, "The Shrike," or to co-present with Hylton his other U. S. offering, "Stalag 17." Explanation is that the latter two projects are Ferrer's own creations from America, while the proposed Old Vic appearance would be employment that a British actor would otherwise get.

Labor Ministry-Equity position is admittedly a matter of "principle," since the salary involved was to have been the Old Vic minimum of $126 a week, which Ferrer had arranged to be paid to the Actors Benevolent Fund. However, Ferrer had revised his film and legit plans in order to accept the "Seagull" assignment. As a result of the ban, the Old Vic has dropped plans for the revival, in which the rising young actress, Claire Bloom, was to have been co-starred.

Ferrer, who had delayed his return to the U. S. to arrange for the Old Vic appearance, now plans to leave Thursday (16), but will be back here in a few weeks to go ahead with his production ventures with Hylton.

## Legit Bits

Producer-general manager **Stanley Gilkey's** New York apartment was burglarized last week while he was in Washington with the tryout of "Bernardine"... **William Dozier** will team with **Richard Aldrich, Richard Myers** and **Otto Preminger** in the production next spring of "Maria and the Captain," **Mary Drayton's** dramatization of a novel by **Isabel Dunn,** with **Preminger** as director .. **John Keating,** who succeeded the late **Gilbert Gabriel** as critic of Cue mag, was admitted to membership last week in the N.Y. Drama Critics Circle..."Gumbo Ya-Ya," musical with book by **Paul Milton** and **Budd Fishel,** music by **George Lessner** and lyrics by **Alice Hammerstein,** will be put into production shortly by **Lorraine Lester,** in association with **T. Burt McGuire, Jr.**

"Gray Eyed People," by **John Hess,** is announced for production by **Albert Selden,** with **Morton Da Costa** as director, **Sam Handlesman** general manager, **Ben Kornzweig** pressagent and **Pete Zeisler** stage manager..."Time Out for Ginger" is the new title for the **Ronald Alexander** comedy formerly called "Season with Ginger" and "Father's Day," which **Gordon Pollock** and **Don Hershey** will bring to Broadway with **Melvyn Douglas** as star and **Shepard Traube** as director...The Committee of Theatrical Producers, in mothballs since last winter, had a revival meeting yesterday (Tues.) ... **Arthur Schwartz** was re-elected president, **Louis A. Lotito** and **Lee Shubert** vice-presidents, **Gilbert Miller** treasurer and **Herman Shumlin** secretary of the League of N.Y. Theatres at its annual meeting last week.

**William Tabbert, Stan Freeman, Joan Walker** and **Cloris Leachman** are reportedly set for leads in the new, untitled **Rodgers-Hammerstein** musical due on Broadway late next spring...**Joe De Santis** opened last week in a featured role in "Any Language," at the Cort, N.Y., and his wife, **Margaret Draper,** is in "The Gambler," which preemed Monday night (13) at the Lyceum, N.Y.... **Pamela Gordon,** who flew here for the funeral of her mother, **Gertrude Lawrence,** returned to London over weekend...**Anthony Buttitta,** due out of St. Luke's Hospital, San Francisco, this week to set up the northwest publicity campaign for **Danny Kaye's** personal tour, will winter on the Coast instead of going to Italy to work on an operetta book. He was hospitalized two weeks ago after collapsing from exhaustion.

**Marjorie Winfield,** stage manager and production assistant to **Hume Cronyn** on the touring "Fourposter," went to the Coast this week on an indefinite leave of absence. She'll be married shortly to mag writer **J. P. Cahn**...First luncheon meeting of the new season will be held next Monday (20) by the Drama Desk, N.Y. legit reporters group, at Rosoff's restaurant, N.Y.... **John Rumsey,** president of the Society of Authors Representatives, has appointed a committee including **Kay Brown, Monica McCall, Leah Salisbury, Audrey Wood, Harold Freedman** and **Abbott Van Nostrand** to discuss the working out of **John Golden's** proposal for a $100,000 loan fund for new dramatists...**Edmund Bayliss** will stage-manage **Katharine Cornell's** touring "Constant Wife," with **Charles Strakosch** resuming as company manager and **John Montague** as advance man...**Alan Hewitt,** of the original "Death of a Salesman" company, will make his TV debut Friday night (17) in the Gulf Theatre presentation of the **Arthur Miller** drama, with a cast including **Gene Lockhart, Mildred Dunnock, Conrad Janis, Margaret Hamilton** and **Joseph Buloff.**

**Richard Skinner** to be company manager for Dancers of Bali on group's short coast-wide tour, opening in Boston Oct. 20 and closing in Frisco, Dec. 20 ... **Aram Katcher,** film character actor, makes his Coast legit bow Thanksgiving Eve in the Players Ring production of "Look, Ma, I'm Dancin'."

**Walter Alford** in Chicago ahead of Ballet Theatre for its 10-day date there, starting Oct. 23 . . . **Bob Montana,** member of the Meredith (N. H.) Village Players and creator of the syndicated comic strip, "Archie," has left for a five-week tour of the service bases in Europe, to entertain American soldiers.

## D.C.'s Prettied Shubert, Ex-Burlesquer, Opens As Legiter With 'Dial'

Washington, Oct. 14.

Operating as the Sam S. Shubert Theatre, the former legiter, Gayety Theatre, originally a burlesque house, threw open its doors last night (13) to present a facelifting which makes it compare favorably with almost any legiter in the country. Theatre is now under Shubert direction, with Milton Shubert as resident manager. House will still be owned by H. L. Hornick of Philadelphia.

House has a fancy new exterior, improved and streamlined lobby, a full painting and decorating job, new carpet, the boxoffice moved, and seats recovered. An additional 40 orchestra seats have been installed to give the 47-year-old theatre a total of 1,556, including the balcony and gallery.

Opening it for the Shubert management was Broadway-bound "Dial 'M' For Murder," starring Maurice Evans, first of the 10 plays being imported to D. C. by the Theatre Guild this year. Fancy opening night audience turned out, including the Spanish, French, Brazilian and Argentine ambassadors, numbers of admirals and other Government brass, and out-of-town show biz figures, including Mr. and Mrs. Lee Shubert, Mr. and Mrs. John Shubert, Lawrence Shubert Lawrence, Victor Samrock, Morris Jacobson, N. Y. Boxing Commissioner Robert Christenberry and others.

Meantime, the National Theatre opened another Broadway-bound play, Moss Hart's new "Climate of Eden," making it the first time in many years that Washington sported two pre-Broadway opuses at the same time. Both productions are slated for fortnight runs in Washington.

## Equity Show
(Oct. 13-26)

"Getting Married"—Lenox Hill Playhouse, N. Y. (22-26).

# Plays Out of Town

Continued from page 58

### Fig Leaf

where, where audiences can be found who get their kicks out hearing cuss words in public and slanted references toward sex. But bigtime prospects look dim.

Basic premise and its exploitation during the three acts is so shallow as to be almost cynical. All action takes place in the living room of the McCall family, supposedly typically middle-class suburbanites whose world centers around the golf course and parlor bar. The situation springboard is furnished by the arrival of the daughter, who announces she's a mom-to-be. Tagging along is the pop-to-be. Things start getting relentlessly coy from here on out. It develops that while the young couple's affair has been "consummated," it is still to be legalized. He's eager to make an honest woman out of her but she refuses on the grounds he's never said he loves her.

Soon plowing into this "social" vacuum is a stuffy young business associate of the gal's dad. He offers to do right by the gal and during the course of events becomes a very fatiguing character for all concerned. Meanwhile, the old man and the "cad" develop a fondness for one another and in the inevitable "man to man" drinking bout they gleefully rehash the seduction scene.

The carryings-on don't end; they just fade out. The phone rings and it's the gal's doctor reporting his rabbits got mixed up and she is not pregnant after all.

Ernest Truex and Sylvia Field do their best on a rugged assignment as the McCall elders and their craftmanship shines through the hackneyed lines. James Costigan and Sally Moffet also manage to stir up a few sparks with their ice cream man-maid romance as the sub-plot. Barbara Bolton, as the supposedly pregnant daughter; Clifford Cothren, as the seducer, and James Lee, as the friend of the family, can write this off as experience.

Robert E. Perry's direction, on opening night at least, failed to provide some much needed dicipline in character development. Single living room set designed by Marvin Reiss provided a suitably stereotyped background. *Dave.*

### Show Boat

Dallas, Oct. 10.

St. John Terrell's Motor Music Circus production of musical in one act (seven scenes). Music by Jerome Kern; book and lyrics by Oscar Hammerstein 2d, based on novel by Edna Ferber. Staged by Robert C. Jarvis. Musical director, Oscar Kosarin; sets by James Hamilton. At Texas State Fairgrounds, Dallas, Oct. 4, '52; $1.20 top.

| | |
|---|---|
| Captain Andy | George Lipton |
| Frank Shultz | Jack Blair |
| Ellie | Marianna Peterson |
| Parthy Ann Hawks | Helen Raymond |
| Julie LaVerne | Eleanor Lutton |
| Pete | Oran Osburn |
| Steve | Robert Glenn |
| Gaylord Ravenal | John Tyers |
| Magnolia | Evelyn Wyckoff |
| Ike Vallon | Joe Hill |
| Joe | William C. Smith |
| Rubberface | Robert Maxwell |
| Landlady | Ruth Williams |
| Jake | Jerry Holbrook |
| Kim | Bennye Gatteys |

St. John Terrell, daring impresario of the Lambertville, N. J., Music Circus, has brought Texas the premiere of his newest creation, the Motor Music Circus. His one-hour, streamlined version of the Kern-Hammerstein evergreen, "Show Boat," is also believed to be the first showing of the classic in abbreviated form, a staging condoned by Hammerstein, who assisted in the editing. Terrell's portable, tent-theatre-in-the-round debut is at the State Fair of Texas and within a stone's throw of Dallas' famed Theatre '52.

It's extremely doubtful that Terrell could have chosen a finer cast, expertly directed by Robert C. Jarvis. Opening show payees applauded heavily the talent and voices of Evelyn Wyckoff, John Tyers, Eleanor Lutton and William C. Smith. "Only Make Believe," duet by Miss Wyckoff and Tyers, is a showstopper, as is their teaming on "You Are Love." Miss Lutton's soprano enriches "Can't Help Lovin' Dat Man" and "My Bill" in her benign role of Julie. William C. Smith, as Joe, draws ovations on two bass voicings of "Ol' Man River." George Lipton and Helen Raymond are standouts as Captain Andy Hawks and wife, Parthy Ann.

The "Cotton Blossom" show boat is guided smoothly through troubled waters in a polished performance that could persuade Terrell to tour his mobile arena theatre. As of now, it's a Texas test of popularity. Response of the opening audience should decide Terrell to hit the road. His "Show Boat" production rates the welcome mat on any highway.

Costumes are elegant, spanning 20 years of fashion.

Oscar Kosarin, musical director, ably provides accompaniment for the vocalists from an eight-piece orch.

Motor Music Circus, in an umbrella tent, is presented three times daily, with five shows on Saturdays and Sundays during the fair's run, Oct. 4-19. *Bark.*

# Legit Followup

### Jane
### (COLONIAL, BOSTON)

Boston, Oct. 7.

With Edna Best and Howard St. John in the roles they created on Broadway last February, and with John Loder and Brenda Forbes as newcomers, this Guild company turns out to be fully equal to the original, and is currently going very big with the patrons of the Colonial.

Miss Best, whose presence, delivery and timing make for a performance of extreme skillfulness, misses not a nuance of the highly inflected lines of the comedy. Nor, for that matter, does St. John, whose style is a superb blend of authority, ease and assurance. And as it happens, they are fully matched in this company in every way by John Loder and Brenda Forbes, who bring a quality of additional sharpness and focus to the roles of Willie and Milly Tower.

Loder, easily one of the most distinguished-looking men in the theatre, handles himself beautifully and speaks his lines with a razor-like keenness, to achieve exactly the right blend of detachment and participation. Miss Forbes, too, brings the role of the wife up to a point of astringent brilliance that is as dazzling, technically, as it is amusing.

Richard Stapley, as the young man who marries the middleaged widow, plays his role very well, though it is a difficult one to make convincing. His wardrobe, however, seems somewhat out of character in the Mayfair set, though perhaps interior decorators eschew the dark grey ties, and the pin stripes of Bond street.

Nancy Wickwire and Peter Donat are agreeable enough as the young couple, and Paul Byron is entirely correct as the butler. The sets and costumes are, of course, very striking and the direction happily designed to give movement to a talky play. The production, in short, is as handsome as the principals are gifted in putting over this exceedingly polished sort of thing. *Elie.*

## Leontovich Star, Stager Of Coast 'Web and Rock'

Hollywood, Oct. 4.

A dramatization of Thomas Wolfe's novel "The Web and the Rock," will bow at Las Palmas Theatre here Oct. 22 for a four-week breakin run, prior to Broadway. Eugenie Leontovich will direct and star in the play, which George St. George will produce.

Errol Colbert, a comparative unknown in legit, will play the male lead in the play scripted by Lester Kohen from the Wolfe novel, which is generally regarded as autobiographical.

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# Current Road Shows

(Oct. 13-25)

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Geary, S. F. (13-18); Capitol, Salt Lake City (20-21); Chief, Colorado Springs (23); Aud., Denver (24-25).

**"Call Me Madam"** — American, St. L. (13-25).

**"Climate of Eden"** — National, Wash. (13-25).

**"Constant Wife"** (Katharine Cornell, Robert Flemyng, John Emery) —Ford's, Balto (13-18); Nixon, Pitts. (20-25).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—Biltmore, L. A. (13-18); Civic Aud., San Jose (19); Community Thea., Berkeley, Calif. (20); Alhambra Thea., Sacramento (21); Mayfair, Portland, Ore. (23-25).

**"Deep Blue Sea"** (Margaret Sullavan, Alan Webb)—Plymouth, Boston (13-25).

**"Dial 'M' for Murder"** (Maurice Evans) — Shubert-Gayety, Wash. (13-25).

**"Don Juan in Hell"** (Charles Boyer, Cedric Hardwicke, Agnes Moorehead, Vincent Price)—Philharmonic Aud., L. A. (13-18).

**"Fig Leaf"** (Ernest Truex, Sylvia Field)—Selwyn, Chi (13-25).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi (13-25).

**"Gentlemen Prefer Blondes"**—Elm St., Worcester, Mass. (13-14); Court Square, Springfield, Mass. (15-16); Metropolitan, Prov. (17-18); Shubert, New Haven (20-25).

**"Gigi"** (Audrey Hepburn)—Nixon, Pitt (13-18); Cox, Cincinnati (20-25).

**Gilbert & Sullivan** (Chartok)—Shubert, Boston (13-18).

**"Good Night Ladies"**—Mosque, Harrisburg (13); Playhouse, Wilmington (15-18); Majestic Theatre, Boston (20-25).

**"Guys and Dolls"**—Shubert, Chi (13-25).

**"I Am a Camera"** (Julie Harris) —Harris, Chi (13-25).

**"Jane"** (Edna Best, John Loder, Howard St. John)—Colonial, Boston (13-18); Ford's, Baltimore (20-25).

**"Mister Roberts"** (Tod Andrews) —Shea's, Bradford, Pa. (13); Aud., Rochester (14-15); Erlanger, Buff. (16-18); Shea's, Jamestown, N. Y. (20); Shea's, Ashtabula, Ohio (21); Colonial, Akron (22-23); Palace, Youngstown (24-25).

**"Oklahoma"** — Michigan State College, E. Lansing (13); Michigan, Saginaw (14); Palace, S. Bend (15); Rialto, Joliet (16); Aud., Freeport, Ill. (17-18); Davidson, Milwaukee (20-25).

**"Paint Your Wagon"** (Burl Ives) —Cass, Detroit (13-18); Erlanger, Buffalo (20-23); Aud., Rochester (24-25).

**"Paris '90"** (Cornelia Otis Skinner) — Majestic, Boston (13-18); Court Sq., Springfield, Mass. (20-22); McCarter Theatre, Princeton (23); WRVA Theatre, Richmond (24-25).

**"Shrike"** (Van Heflin)—Shubert, New Haven (15-18); Colonial, Boston (20-25).

**"South Pacific"** (Martha Wright, Webb Tilton)—Aud., Portland (14-18); Aud., Seattle (20-25).

**"Stalag 17"**—Erlanger, Chi (13-25).

**"Suspects"**—Locust, Philly (13-25).

**"Top Banana"** (Phil Silvers)—Shubert, Philly (13-18); Hanna, Cleveland (20-25).

**"Tree Grows in Brooklyn"** (Joan Blondell, Johnny Johnston)—Opera House, Boston (13-25).

**"Two Is Company"** (Bette Davis) —Shubert, Detroit, Mich. (20-25).

# U. S.-Authored

Continued from page 56

a chance to catch on at the b.o., the closing notice was given immediately.

Management has thus far been unable to get any other regular West End house, and the various private club theatres that have been offered have too limited capacity to support the play. An attempt was also made to send the meller on the road until the theatre situation might be available, but the booking situation in the provinces is also tied up until after the Christmas holidays.

### Equity Wrangle

The Strand, where "Troublemakers" opened and is still playing, is operated by Manor Trust, Ltd., an indie outfit of which Lionel Falck is director. Next booking for the house is reportedly "The River Line," Charles Morgan's new problem drama about a sort of underground railway for escaping Allied war prisoners in Belgium in World War II. Presented by the largest and most influential producing organization in England, it has received respectful but generally unenthusiastic reviews during its current tryout tour.

Cooper, Glenn and Linden, who went through numerous difficulties in producing the show, including a wrangle with British Equity over the right to import Lyons from New York for the leading role, have been figuring from the start on ultimately doing "Troublemakers" in New York, probably a year hence. Until the closing notice was served on them they thought the financing of the project here would be a snap, but without a successful London run as come-on, they now fear it may be much tougher to raise the necessary $50,000-$60,000 coin for the project.

Bellack, who staged as well as authored "Troublemakers," was a member of the New Dramatists Committee, and the script was one of four given scenery-less showcase presentation by that organization last season at the Palm Garden, N. Y. A former pressagent, TV-radio writer and mag author, he became acquainted with Cooper when his previous play, "Edge of the Sword," was produced by the latter a couple of seasons ago at the Dock Street Theatre, Charleston. Cooper has since been a TV actor-writer, doing a New York-originated series for kids, titled, "Magic Cottage," starring his wife, Pat Michael.

# Equity Meet

Continued from page 55

the field. Paul Ross, one of the few Equity employes who does know the subject, is not present at the meetings and seemingly isn't consulted.

"Equity still hasn't learned anything from the bitterness generated by its high-handed policy last year. Last week, in choosing a few of the more docile managers to meet with them, they pointedly ignored the more outspoken people in the field and again boycotted the SMA. By not trying to find out the true conditions in stock, which by the way were the worst last summer in many years, the same old dictatorial action will create more injustice, resentment and confusion."

Another prominent SMA member, who is also an Equity member and therefore prefers not to get into the middle of a battle between the two groups, observed, "The report in the Equity magazine seemed to me disingenuous. The union has avoided recognizing or dealing with SMA, without ever having the frankness to say so. Equity has not for several years negotiated or even discussed matters equitably with the strawhatters. I think the misrepresentation in the report to the Equity membership is a confession that the union's position is indefensible. After all, a man with a good case doesn't have to misrepresent it."

## HERE WE GO AGAIN: BE KIND TO THEATREGOERS

*Editor*, VARIETY:

It may be futile to suggest to producers that an improvement in handling mail orders may in the long run put more money in their pockets. But there's no harm in trying.

I have a sharply limited number of days for playgoing. Yet I am a devoted theatregoer. Last season, at the first announcement of "Venus Observed," I wrote for tickets, listing a number of dates that would be satisfactory to me. Months went by. Other plays I wanted to see were announced. But I couldn't order tickets until I knew on which date I was to have seats for "Venus Observed." Letters to the Theatre Guild went unanswered; inquiries by phone brought a runaround; a visit to the boxoffice brought snarls. In the end the tickets came; but it was too late for me to get to the other plays, as I will not go to scalpers for tickets and I cannot predict my free time too far ahead.

This season has begun exactly the same way. Weeks ago, at the first announcement of the Bea Lillie program, I sent a check for tickets, listing a series of midweek matinee dates when I could attend. I have already had to pass up several opportunities to order tickets in advance for other plays I want to see, as I have not yet heard about my first order.

*B. B. Gamzue*
(Dept. of English, N.Y.U.)

# Plays Abroad

Continued from page 59

### Porgy and Bess

And the individual performances are outstanding in their quality and sincerity, capturing the drama, pathos and atmosphere of the story.

With such able performances, the Gershwin score has a forceful, moving impact. William Warfield and Leontyne Price, filling the title roles, sing and act with equal polish. Warfield's "I Got Plenty O' Nuttin'" and their two duets, together with Cab Calloway's "It Ain't Necessarily So," are among the musical highspots, but all the lyrics are put over with feeling and emotion. Many of the tunes are show-stoppers, including the unique "Street Cries."

The distinguished cast makes a notable contribution and in the more prominent parts there are class performances by Helen Colbert, Joseph James, Joseph Crawford, Helen Thigpen, John McCurry, Georgia Burke and Sam Kasakoff. *Myro.*

# Legit Directors

Continued from page 1

Zadek, Virginia MacWatters, Laura Castellano, Giulio Gari, Arthur Budney, Josef Greindl, Endre Koreh and Erich Kunz. Last year there were 16 new singers, most ever added in one season.

Of the newcomers, Miss MacWatters sang Adele on Broadway over 500 times in the New Opera Co.'s production of "Rosalinda" in '42-'43; has been member of the N. Y. City Opera Co., and last season sang in the Met's special touring "Fledermaus" company. Miss Castellano also sang with the touring "Fledermaus." Budney is the third American-born artist; the other six are foreign.

American baritones Mack Harrell and Robert Weede have rejoined the Met after two seasons' absence. Also returned to the roster (he wasn't on it at the start last year) is Robert Merrill, who came back the end of last season, just before the spring tour.

Of special interest are some of the names missing this year. Kirsten Flagstad, famed, controversial soprano, is in retirement; Marguerite Piazza is in television ("Show of Shows"). Most noteworthy departure is Ljuba Welitch, tempestuous Viennese soprano whose debut a few seasons ago in "Salome" proved a bombshell.

Also off the roster are Bidu Sayao, Brazilian soprano who had top roles for some years; Jussi Bjoerling, one of the Met's great tenors; Martial Singher, baritone; Lois Hunt, young soprano, who's gone into the legiter, "Buttrio Square," and Lawrence Tibbett, who didn't sing last year but was carried on the roster as "on leave of absence." "On leave" in this year's roster is Herbert Janssen.

The new season will have several unusual productions. "The Rake's Progress" will be the first modern opera preemed under Bing's regime. In addition, for the first time at the Met, an opera will be presented in both its original and English versions, the conventional Italian "Boheme" vying with the new Dietz English version.

There will be a new production of Verdi's "La Forza del Destino," presented on opening night, and a revival of Mussorgsky's "Boris Godunov," sung in English at the Met for the first time, and in the original music version instead of with the usual Rimsky-Korsakov revisions.

As to roster changes, Bing says he believes a new singer is often an exciting, welcome addition to a company. But since an ensemble rather than stars decides an opera company's quality, "it stands to reason that the continuity of an opera company, with as few changes as possible, must be a good thing."

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# Literati

### Two Harpers' Legiters

Two books on the theatre are slated for January publication by Harper's. One is by Michael Chekhov, nephew of playwright Anton Chekhov, who was associated with the Moscow Art Theatre for 16 years and headed his own schools in England and the U. S. His tome, "To The Actor,' will have a preface by Yul Brynner, star of "King and I" on Broadway.

"Playwright At Work," by John van Druten, author of "Voice of the Turtle," "I Am a Camera," etc., is a personal document which covers principles of writing and directing plays, dramatic construction, staging and other problems, including autobiographical details from his 27 years inl egit.

### Britain Wants H'wood Copy

For the first time since World War II, British newspapers are prodding their Hollywood correspondents to send more art and copy about film names. Sudden change is the result of an increased supply of newsprint abroad.

One English chain, Kemsley Newspapers, Ltd., has ordered its Coast rep to send everything he can, particularly glamour material.

### Wyn's Pocket Books

A. A. Wyn enters the pocket book field this month with publication of Ace Double Novel Books. Each volume will contain two full-length westerns or two full-length detective novels. One will be a reprint and the other an original.

Inital detective package will be "The Grinning Gismo," by Samuel W. Taylor (reprint) and "Too Hot For Hell," by Keith Vining (original). Western will include "Bad Man's Return," by William Colt Macdonald (reprint) and "Bloody Hoofs," by J. Edward Leithead (original). Ace books will be peddled at 35c.

### Smith's London O.O.

H. Allen Smith, the "Low Man on the Totem Pole" who got lost in the Horse Latitudes, explored life in a putty-knife factory, etc., in over a dozen humorous books, has gone literary—almost. His latest, published by Doubleday ($3), is "Smith's London Journal," a Boswellian or Pepysian diary of his junket to England and his times along the Thames.

It's a rambling day-by-day ledger, covering a wide range of subjects, a few seriously, some tongue-in-cheek and almost all highly readable and spiced with the Smith brand of whimsy. He tackles the British language, landmarks, customs and culture, larding the tome with droll items that don't find their way into college courses on England or learned studies of its literature. He got around a great deal, met and writes about the big and little people, and entertainingly demonstrates he knows all the Angles (not to mention the Saxons).

*Bril.*

### More Good Anthologies

David A. Smart's two monthlies have gone between covers with two separate anthologies. "The Girls From Esquire" (Random House; $3.95) and "The Bedside Coronet" (Doubleday; $3.95) excerpt the best from both of Smart's mags. While the Esky book is something of a titular misnomer, it does include plenty of glam and gam pix; but, essentially, it's in prose, themed of course about the eternal feminine.

The new "1951 Flair Annual" (Random House; $10) is one of the best production jobs the trade will ever see. Primed for the Xmas trade, with a special gift page for suitable donor inscription, Editor Fleur Cowles has expertly subdivided her "Flair for Communication," "Flair for Sentiment," travel, Americana, art and winter in an extravagant panapoly of variegated interests and appeal. It sums up to a highly readable as well as decorative adjunct to the library. This is one of those books that looks good on the table and great for riffling-through—but, also, defies not being interrupted for one or another feature. It retains the illfated Flair mag's flair for cutouts, artistic telescopic pages and extravaganza in dash, splash and sass. Withal, a fine job as designed by Federico Pall Avicini.

Another anthology, third in the series, is "The Best Humor Annual," edited by Louis Untermeyer and Ralph E. Shikes (Holt; $3.75), with bright pieces by S. J. Perelman, Frank Sullivan, Ludwig Bemelmans, James Thurber, Arthur Kober, Will Cuppy, Al Capp, John Crosby. For its purpose—a laugh book—it delivers. It's another for those nervous-readers—the pick 'em up and lay 'em down, at will.

Bennett Cerf has a new joke anthology, "Good for a Laugh," under Hanover House ($2) imprint, a subsidiary of Doubleday which publishes originals. From A for Armed Forces and Automobiles, B for Broadway and Barbers through T for Texas, U for Universities, V for VIPs and W for Writers and Women (which also takes in XYZ) he has organized his collection of gags, anecdota and toppers in fetching style. Book is also a big namedropping deal, i.e. ascribed to this or that w.k., but that's a good technique and paid off well with his previous click gag books.

A. P. Herbert, the British MP and playwright-librettist, in his foreword to "The Best Cartoons From Punch" (Simon & Schuster; $3), salutes Marvin Rosenberg and William Cole who edited and selected the 250 items, for their good judgment to point up his premise that humor is universal. It's merely the accent that is different. He cites the Peter Arno ribaldry as a sample of The New Yorker brand as against Punch's traditional good clean fun ("for the entire family"), and whether the tipoff comes from the highlighted jacket caption, "collected for Americans from England's famous humorous weekly," fact is that the British, they are a funny race too!

"The Argosy Book of Adventure Stories" (Barnes; $3) is also in the same idiom of collected bests from that man's mag although, to give it a little cheesecake appeal, the title-page is rather on the cleavage side. But the inside text is more virile, expertly edited by Rogers Terrill, editor of Argosy.

*Abel.*

### He Has the Makins

Andrew Tully, Scripps-Howard staff writer, writing his Potomac Patter column in the N. Y. World-Telegram Saturday (11), referred to Sir Roger Makins, the new British ambassador to the U. S., as possibly turning out to be a shock to Washington's refined diplomatic set.

"Instead of dwelling learnedly on things like quid pro quos and multilateral treaties," he wrote, "he's apt to sound like a cross between Harry the Horse and a Broadway pressagent. This is because Sir Roger is a great fan of the works of the late Damon Runyon and for years has been a subscriber to the theatrical newspaper, VARIETY. All I hope is that our cultured news photographers will know what Sir Roger is talking about when he tells them, 'Nix on pix, boys, I'm here to pick up a few quick G's'."

### Help Wanted

Frank C. Gruber announced the temporary suspension of seven Michigan weeklies he bought 18 months ago. Papers are the Stanton Clipper-Herald, Sheridan Advertiser, Crystal Dispatch, Endmore Times, Howard City Record, Prufant Target and Breckenridge Star.

Gruber, a screen writer, says he can't find a competent manager for the publications.

### American Writer Off Presses

First issue of The American Writer, new organ of the Authors League of America, is off the presses. It includes "Co-Publishing and the Author," by Ian Ballantine, publisher who favors bringing out tomes in hard and soft covers simultaneously, and "Let's See What Happens," by Harold K. Guinzberg, who takes a wait-see attitude to Ballantine's plan. Other pieces are on copyright and recording, by John Schulman, and on the Radio Writers Guild staff strike, by Stanley Silverman.

Editor John T. Winterich announces that he's paying for contributions: writers for the pocket-size mag will get two books.

Incidentally, the first co-publishing effort of Ballantine is Cameron Hawley's "Executive Suite," which Houghton Mifflin is bringing out in hard covers for $3 and Ballantine is publishing in paper covers for 35c. Simultaneous publication date is Nov. 7.

### CHATTER

John Chapman's "Best Plays Annual" due via Dodd, Mead on Oct. 31.

Authoress I. A. R. Wylie in from Britain Monday (13) on the Mauretania.

Bob Wilder's novel, "Autumn Thunder," will be published Nov. 7 by Putnam.

Helga Moray's second novel, "Tisa," hits the book stands late this month.

John Mason Brown's new book, "As They Appear," published by McGraw-Hill yesterday (Tues.).

Esquire-Coronet publisher David A. Smart back home after a checkup at Wesley Memorial Hospital, Chi.

Charles Hamilton's new tome, "Men of the Underworld,' inside story of career hoodlums, due via Macmillan.

Ralph H. Major, Jr., resigned as editor of Cue mag following a decision to limit general features in favor of service listings.

Ruth Brown, formerly with Viking Press, back in New York as publicity director for A. A. Wyn after 18 months in San Francisco.

Harper has set "Those Rockefeller Brothers," a bio by Joe Alex Morris, former managing ed of Collier's mag, for January publication.

S. J. Perelman's "The Ill-Tempered Clavichord," reprint of his articles in the New Yorker, to be published by Simon & Schuster Oct. 24.

"News Editing and Display," by Charles H. Brown, assistant professor of journalism at Pennsylvania, will be published by Harper next month.

Lloyd Shearer has a profile of Dean Martin and Jerry Lewis in the November issue of Redbook. It's titled, "The Mad, Mad Lives of Martin and Lewis."

Henry Schuman yesterday (Tues.) published "Adlai's Almanac," digest-collection of Gov. Stevenson's speeches and stories, compiled by Mary Waterstreet and Bessie R. James.

Revamped edition of "The American Thesaurus of Slang" will hit the stalls in December via Crowell. Tome, by Lester V. Berrey and Melvin Van den Bark, originally was published in 1942.

Donald Freeman, VARIETY's San Diego mugg, will teach a course in jazz appreciation at the U. of California Extension Service starting Nov. 6. Course is labeled "A Study of Jazz, From Buddy Bolden to Bebop."

James A. Wechsler, editor of the N. Y. Post; Douglas M. Black, Doubleday prez; and former Federal District Judge J. Waties Waring have been elected to the board of directors of the American Civil Liberties Union.

"Charles Dickens: His Tragedy and Triumph," biography by Edgar Johnson, will be the Book-of-the-Month Club's January, 1953, selection. Book's publication date has been postponed from Oct. 20 to "sometime in January," by Simon & Schuster.

"The Second Happiest Years," first novel by John Phillips, pseudonym of John P. Marquand, Jr., has been skedded for February publication by Harper's. Phillips formerly was on the editorial staffs of Good Housekeeping and Cosmopolitan mags.

N. Y. World-Telegram & Sun music critic Louis Biancolli, who authored "Mary Garden's Story," has "The (Kirsten) Flagstad Manuscript" due soon via Putnam at $4. Dodd, Mead is bringing out "Selected Prose of Bernard Shaw" shortly at a $6.50 volume.

Harry N. Abrams has added four more volumes in the Portfolio Editions of the Library of Great Painters, which he is publishing at $1.50 a volume. They contain color reproductions (in some instances from originals owned by show biz personalities) of Picasso, Utrillo, Roualt and French Impressionists.

"Best Advice on How to Write," which completes the series of writing books by Gorham Munson, New School for Social Research, N. Y., prof, will be published by Hermitage House Previous tomes in the series are "The Written Word," "The Writer's Workshop Companion" and "Best Advice on How to Write."

"Minnie and Mr. Clark," story by stage manager Bob Downing about how a cat stole the show from Bobby Clark by strolling onstage during a performance of "Mexican Hayride," has been reprinted in the October issue of Cats Magazine, a publication for feline fanciers. Piece appeared originally in Theatre Arts in 1949.

John F. Harding, general counsel and a member of the board of Cowles Magazines, elected a v.p. of that publishing house. He continues as general counsel, but will also assume a variety of general administrative duties, working with g.m. Marvin Whatmore and Gardner Cowles, president of Look and Quick. Harding was associated with Cravath, Swaine & Moore, specializing in publication law and litigation, before joining Cowles Magazines.

# SCULLY'S SCRAPBOOK

## By Frank Scully

Hollywood.

If an Eisenhower can meet a Taft and a Stevenson (male) can date a Warren (female), would it be news that a DeMille and a Scully spent three pleasant hours together at a time when conflicting political views have a whole country at a boiling point?

It was not the first meeting between these positive and negative poles of show biz. Twenty years ago the man with the worst social ideas and the best boxoffice mind in the production end of pix and the mugg with the best social ideas and the worst boxoffice mind in the biz had a bull session at the Hotel Meurice, Paris.

At our last meeting DeMille was going to Russia to see how it compared with a picture he had made. I think it was "The Volga Boat Song." When he came back he said, "Well, I've seen the Volga and I still think my picture is better than the original."

This was one of his few wrong guesses, because the river is still running and I haven't heard a thing about the picture in years.

But this doesn't mean I won't. I thought I heard the end of the entertainment possibilities of "The Ten Commandments" 30 years ago, but DeMille now has it in the hopper again, and by 1955 it should be the boxoffice picture of the year.

It won't be a remake, with a new title. It will be a new picture with an old title. Trust DeMille to pull a switch, proving once again that though he may be a creeping reactionary in politix, he is a galloping radical in pix.

Twenty years have not done much to Cecil B. DeMille physically, though it may have done plenty to him otherwise. In fact, some of the buffetings seem to have mellowed him. He was bald 20 years ago. No toupee conceals his fine head today. He used to take a long time to make a picture. He still does. He used to direct his pictures wearing the props of a civil engineer in the field. He hasn't changed in this respect either.

### How To Stand On Your Own Feet

He gave a very sensible explanation why. Between pictures, even on the Paramount lot, he dresses like a conservative businessman—blue suit, white shirt, dark tie, highly polished black oxfords and dark, clocked socks. But when the production moves on stage and on location, he dresses as he did from the beginning.

"In production I have to be on my feet 12 to 14 hours a day," he explained. "Nothing can irritate a man or muddle his thinking like aching feet. I found out long ago that well-laced high boots practically eliminated this strain."

Thomas A. Edison once said that genius is nine-tenth perspiration and one-tenth inspiration. DeMille is that kind of genius. His pictures take years to prepare. It's an education to watch even a fragment of this preparation. His staff meets for luncheon every day at 1:15 in the Par commissary. They have a table for themselves. DeMille sits with his back to the wall facing his team, as if he were defending his goal from the one-yard line. His field secretary, Berenice Mosk, is at his right. She takes a full transcript of the yards gained or lost at these board meetings.

On one flank sits Henry Wilcoxon, the director's aide de camp, who starred for DeMille in "The Crusades" and still keeps his hand in acting. (He played in Metro's latest version of "Scaramouche" and did an emergency bit in "The Greatest Show On Earth".) But his main task these days is lightening the DeMille load in production and direction.

The other flanking end is held by Donald Haynes, billed as DeMille's executive assistant. Next to Haynes sits Henry Noerdlinger, a smart Swiss scholar whose specialty is research. At this stage of the production he is perhaps the most important man on the team. He has to have all the answers. The centre of the line is held by Jack Garris and Fred Frank, the writers. Garris specializes in history and theology, Frank in construction.

The push-button DeMille of bygone days is nowhere evident in this picture. His aides are polite but by no means the yesmen of legend. Afterward DeMille confided that he hires these men for what guidance they can give him. If a man agrees with him just to keep his ignorance from showing he will be fired as soon as it does. On the other hand, if a man says "no" just to show his independence when the answer should not have been "no," he'll get the axe in time, too.

By the time all have finished luncheon, the DeMille team has the dining room practically to itself. Yesterday's queries now come up for today's answering. That obelisk. How can it be raised as it would have been raised in Biblical times? It has to be all of one piece. Out comes a sketch on a small piece of paper. DeMille reaches for it. He raises further questions. The writers try to answer them. The research expert drops his findings into the hopper.

### DeMille vs. Notre Dame

The conference goes on like a quiet game of chess, though the lineup still looks like DeMille defending his goal against a much younger Notre Dame backfield. After an hour some of the problems are solved and time is called till they meet the next day to solve some more.

DeMille and Wilcoxon repair to the DeMille building with their luncheon guests, and on the way DeMille points out the barn where he made his first picture, "The Squaw Man" (cost, $15,450; grossed $225,000.) At that time the barn was at Hollywood & Sunset, where NBC now stands. It was moved some years ago to the Par lot. It looks as well kept as DeMille himself. He obviously is quite sentimental about it.

In fact, he is quite sentimental about a lot of things. A long corridor from the main entrance to his private office is a walk down Memory Lane. A still from about every picture he ever directed is framed on the walls. He directed 75, produced 275 in all. His cheapest starred Ina Claire, cost $10,811.65, took seven days to make and grossed $60,000. He made one losing picture. That was "Four Frightened People." Wilcoxon said it made $184, but DeMille insisted it was loser because prints hadn't been deducted from the profits.

### Cecil B. DeMillions

All these figures, of course, will become also-rans when grosses on "The Greatest Show On Earth" are ultimately tallied. "Samson and Delilah" broke all records for DeMille and Par, but "Show" has already topped those figured in indivdual situations by 300%. More people have seen it already than saw "Gone With the Wind," the industry's alltime top-grosser till "Show" entered the field. Par figured "Show" would do $17,000,000. They have revised their estimates and look for it to gross $22,000,000 to $25,000,000 in the world market.

He feels that pictures are for the first time in their existence now in show business. Before the coming of TV, pictures were in business but not in show business. They made fabulous runs because it either was cold outside and warm inside the movie houses or hot outside and cool inside the theatres. But until TV came around, Hollywood did not have to compete with other media of show biz for that entertainment dollar. Now Hollywood has to pull people out of their homes, and it takes an overwhelming attraction to do it.

He's 71, and next spring will be celebrating his 40th year in pix. Critics may say he still can't direct a love-scene, but he knows how to live one better than anybody else in Hollywood, for he and "Gretchen," as he calls his wife Constance, first met in the cast of Charles Frohman's "Hearts Were Trumps" in 1900 and recently celebrated their 50th wedding anniversary.

When all is said and done, it doesn't take much directorial skill to make two people do what you can see amateurs doing on any park bench or in any doorway. But it takes a showman to take the greatest show on earth and top it with more thrills in shorter time than anybody, even P. T. Barnum, ever knew were there.

## Broadway

Hal Wallis extended his New York stay until next month.

Blanche Ring recuperating at her home following an eye operation.

George "Bullets" Durgom back to the Coast for a few weeks on his personal management business.

Russell V. Downing, Music Hall president and managing director, back from Coast product inspection.

Richard Ancona, son of Gigi, Latin Quarter's maitre d'hotel, being married to Evelyn Bastone on the Astor Roof Sunday (19).

Julie Wilson enroute to London on the Ile de France to assume the role of "Nellie Forbush" in the British production of "South Pacific."

Judge Jonah J. Goldstein and Mel Allen sparking Mildred Weisenfeld's pet charity, Fight for Sight, with a cocktailery this (Wed.) aft at the Waldorf.

Stan Laurel and Oliver Hardy, who returned to U. S. from a seven-month vaude tour of the British provinces Monday (13), trained to the Coast yesterday (Tues.).

Robert Alan Bechhold, son of Benno M. Bechhold, prez of the Hotel Savoy-Plaza Corp., engaged to Marianne Therese Goeldlin von Tiefeneau. Wedding planned for spring.

William Perlberg, co-producer with George Seaton of Paramount's "Little Boy Lost," back in town from Paris after completing half of the pic on location in the French capital.

Ralph E. Donnelly, amusement editor of the Nassau Daily Review-Star, Rockville Center, L. I., will be married Oct. 26 to Gloria Kohler. Donnelly was formerly with VARIETY.

Valerie Hobson, British actress, is currently making her first U. S. visit in 15 years. She's just vacationing, but due to costar in a film for J. Arthur Rank early in December.

Jack Davis, head of Britain's Monseigneur newsreel circuit, sails for England today (Wed.) after a four-month U. S. stay to hunt short product and discuss possible co-production deals.

"Rigoletto," at the Met Opera House Dec. 18, with Lily Pons, will be the annual benefit for the Hearst Free Milk Fund for Babies. Mrs. William Randolph Hearst is chairman of the event.

Lambs Club delegation met Walter Catlett at the airport last week when the comedian came east for the club's "Seidel Night" in his honor Saturday (11). It was his first trip east in 10 years.

Italian pic industry delegation, here for "Salute to Italian Films Week," was hosted yesterday (Tues.) by the Italian Line and the America-Italy Society at a reception aboard the S.S. Conte Biancamano.

When Eddie Foy came east last week to wind up closing his New York apartment, fellow actor Mike O'Shea came along with him for the ride. They'll be here a couple of more weeks before returning to the Coast.

Legit producers Carly Wharton and Nancy Stern, and Mrs. John Steinbeck, wife of the novelist, are recruiting talent for Open House for Stevenson shows the next three Friday-Saturday nights at the Hotel Marguery, N. Y.

Miguel Roland, ex-Latin-style nitery operator on Broadway, faces a maximum 20-year term on Nov. 20 for the fatal stabbing of his 9-year-old son, Miguel, in the Bronx apartment of his estranged wife, Louisa, last Jan. 24.

John C. Bruno hosted quite a brawl for Tallulah Bankhead at his Pen & Pencil eatery, after her NBC-TV debut last Saturday. P.a. Mike O'Shea handled the details expertly until the many added starters made the midnight champagne supper a bit unwieldly, but it did draw out the town.

Mony Dalmes (Mrs. Claude C. Philippe) returned to Paris for her Comedie Francaise engagement to find herself dispossessed because her apartment—originally purchased through Nazi occupation authorities, and subsequently resold more than once—was finally restored to the original owner under the property restitution provisions for the victims of Nazi oppression. She's pro tem at the George V Hotel.

## Rome

**By Helen McGill Tubbs**

Pier Angeli here prior to starting an Italo-British film.

Jean Gabin in from Paris for pix work here and in Perugia.

After finishing her role in "Roman Holiday," Audrey Hepburn leaves for N.Y.

Ted Barnett, American dancer, is featured in the new revue, "Tarantella Napolitana."

Nadia Gray here from London to finish her role in an Italian film started several months ago.

Conductor Tullio Serafin returned from operatic dates in New York for the musical season here.

Errol Flynn and the Roger Liveseys (Ursula Jeans) stopped here on their way back to London from "Ballantrae" locations in Sicily.

John Ringling North will be here soon on his annual European trip vacationing and looking for new circus acts. He leaves for Spain on the next lap of the trip.

## Washington

**By Florence S. Lowe**

Harry James orch played nearby Fort Belvoir.

Sonja Henie's ice show due in 4,000-seat National Guard Armory for two-week run starting Oct. 29.

Gladys Swarthout tees off National Symphony season at Constitution Hall next Wednesday night (22).

Metro production boss Dore Schary here for two days of sightseeing with wife and daughter, and for a look-see Monday night (12) at the new Moss Hart opus, "The Climate of Eden."

Orville Crouch, Loew-metro topper for this area, is chairman of a United Nations Ball Oct. 24, with Allan Zee, producer of Loew's Capitol, in charge of show which will headline Margaret Truman reading a special "Toast to the United Nations."

## Paris

Muriel Gaines and Pepe heading new program at Boeuf Sur Le Toit nitery.

Daniel Gelin directing and playing in new pic, "Long Teeth," saga of journalism.

Glenn Wallichs, prexy of Capitol Records, huddling here with his Continent chiefs.

Jerry Sherman, of Lippert Productions, here pegging films suitable for U.S. dubbing.

Robinson Jeffers' "Medea" to be given 30 performances at Montparnasse-Gaston Baty.

Julie Gibson to Rome for a two-week holiday after winding up pic, "It Happened in Paris."

Charlie Chaplin invited to be guest of honor at opening of "Don Juan" at Comedie-Francaise Nov. 5.

Muriel Gaines into Le Boeuf Sur Le Toit after a hassle with the owner of Cafe Society Montparnasse.

Gabriel Chevalier novel "Clochemerle," made into jack-pot film three years ago, now an operetta at the Etoile.

Sir Alexander Korda, David Lean and Ann Todd jet-planing in for opening of their film, "The Sound Barrier."

Ray Ventura and Bruno Couatrix taking over the Olympia cinema here Nov. 7 with idea of turning it into a music hall.

Mary Garden, who began her career at Opera-Comique, being honored by reception given by Louis Beydts, Opera-Comique's present director.

## Pittsburgh

**By Hal Cohen**

Georgia Sothern plays return at Casino middle of next month.

Playhouse doing 12 shows this season instead of eight as per past.

Johnny Harris home after flight quickie to Hollywood on ice show business.

Army has turned down Alan Konrad so he sticks with "Ice Capades."

Bob Post, indie TV packager, and his wife celebrated 18th wedding anni.

Slim Bryant's first waxings for the M-G-M label hits the stands next week.

Newest swank restaurant and lounge going up in Kenilworth Apts. in East End.

Sam Friedman in town beating drums for the Bette Davis revue, "Two's Company."

Francis J. Guehl, U-I manager, home from series of studio confabs in Hollywood.

Dancers Romaine & Claire played three successive niteries here in as many weeks.

20th-Fox actor Carl Betz's mother home after seven-week hospital siege with broken foot.

Harry Hendel named Tent No. 1's rep on Variety Club-Will Rogers Memorial Hospital committee.

Friedrich Gulda, Viennese pianist, guests with Pitt Symphony Nov. 7-9, three weeks before his Manhattan debut.

Injured tendon kept Victor Griffin out of several "Oklahoma" performances here and Pat Meaney did the Will Parker role.

Lou Edelman, Tech drama grad, stopped here en route to Chi to confer with Nelson Algren, whose novel, "The Man With the Golden Arm," Edleman is dramatizing.

## London

The Deep River Boys opening next Monday at the Colony and Astor.

Jose Ferrer sailing on the Queen Mary for N. Y. tomorrow (Thurs.).

Ann Todd and David Lean planed to Paris for opening of "The Sound Barrier."

20th-Fox unit, with Jeffrey Hunter starred, checked out for Malta last week for location work on "Single-Handed."

John Nasht returns to Berlin next week to start lensing the first of his telepix projects based on "The Orient Express."

The American Legion here joining with the Variety Club in organizing special distribution of gifts to British children.

Alec Guinness taking a short vacation in Malta before he starts work there on his new J. Arthur Rank film, "The Malta Story."

George Fierstone, drummer in Woolf Philips Skyrockets Orchestra at the Palladium for the past seven years, has left to freelance.

Boris Karloff started lensing Monday on "The Department of Queer Complaints," crime picture which is being megged by Cyril Endfield.

Big trade contingent which sailed last week for New York included Stan Laurel and Oliver Hardy, C. J. Lataa, Douglas J. Granville, and Valerie Hobson.

Peter Coates to stage "The Man," new American play by Mel Dinelli, with Joan Miller and Bernard Braden in the leads. Production opens in Edinburg next month.

After playing seven weeks at the Cafe de Paris Carl Brisson checked out yesterday (Mon.) and planed to Copenhagen. After a rest, he begins a series of concert dates next week.

Mark Marvin administering the New Ballet Co. which is being formed by Antoinette Wijnberg and Patrick Harvey. Troupe's first performance is slated for next month.

The London Tent of the Variety Club had its biggest luncheon turnout last week when Charles Chaplin was guest of honor. He was introduced by Monty Morton, UA's local topper.

## Miami Beach

**By Lary Sofloway**

Smith & Dale at Delano for convention date.

Eddie Fisher spending short furlough at Saxony.

Sammy Walsh set for Nautilus Hotel Driftwood Room on Saturday (18).

Milton Berle's brother, Frank, now a local, became a grandfather for second time.

Arthur Blake into Sans Souci Blue Sails Room Friday (17) for two-week return date.

Murray Weinger, Copa City topper, pacted Damita Jo, ex-Red Caps member, to exclusive managerial contract.

ANTA member and quondam legit investor-producer Mrs. Bror (Gilda) Dahlberg prepping winter home then heading for Manhattan end of month.

Norman Granz' Jazz At The Philharmonic, with Ella Fitzgerald and Gene Krupa heading up the contingent, playing Beach Auditorium tonight (Wed.).

Martha Raye, vacashing in Kingston, Jamaica, was stricken with intestinal ailment, rushed here by plane and is on the mend at St. Francis Hospital.

Arthur Godfrey and family due at Kenilworth Hotel for weekend with his attorney. Leo D'Orsay. Will broadcast Friday (17) radio show from hotel.

Sherry-Frontenac sold for $3,500,000. Former owners of 270-roomer were first to intro cabaret entertainment in local hotels and force change in ordinance.

## Dallas

**By Bill Barker**

Quintetto Allegro set for one frame Oct. 24 at Cipango Club.

Buddy Morrow orch starts a fortnight Oct. 31 at Pappy's Showland.

Karl Hoblitzelle skied home after a summer at his Cape Cod house.

Norman Granz' Jazz at the Philharmonic due Oct. 28 in State Fair Auditorium.

Peter Lind Hayes & Mary Healy open Oct. 23 in Baker Hotel's Mural Room.

Bill (Hopalong Cassidy) Boyd lured 30,000 kids into Cotton Bowl on a Texas State Fair cuffo deal.

Liberace, Margaret Whiting and the Four Aces into Cotton Bowl for Texas State Fair's annual free night.

Marilyn Day hawking tickets for husband Arthur Gerold, manager of St. John Terrell's Motor Music Circus.

Viv Damone came onstage from the crowd to pipe a tune during a Martin & Lewis performance in State Fair Auditorum.

The Charles Freemans (he's Interstate circuit exec) celebrated their 39th wedding anni recently. Mrs. Freeman has especially good reason to celebrate because she copped a $378 bingo at the local Variety Club the day of the anni.

## Munich

**By Paul Moor**

Lucienne Boyer a one-night sellout at Kammerspiele.

Louis Armstrong's German tour includes Deutsches Theatre date here Oct. 16.

Anton Walbrook, known here as Adolf Wohlbrueck, signed for guest appearances with Kleine Koemodie this fall.

Richard Strauss's 'Die Liebe der Danae," preemed last summer at Salzburg Festival, goes into Bavarian State Opera's repertory this winter.

American soprano Bruni Falcon leaving Bavarian State Opera to join Frankfurt company at request of George Solti, Frankfurt's new chief conductor.

Lucien Agniel, who took leave at Elia Kazan's request to handle press during "Tight Rope" shooting, now back at regular post as press officer for U. S. consulate.

Erik Charell following up smash success of last season's Gaertnertheatre revival of "White Horse Inn" with a new film version at Geiselgasteig studios. Charell is directing.

Elia Kazan wound up location shooting near Lenggries on Robert Sherwood's story "Man on a Tight Rope." Cast which includes Frederic March, Gloria Grahame, Terry Moore, Dorothea Wieck, Paul Hartman and Adolphe Menjou now finishing up interiors at Geiselgasteig studios.

## Philadelphia

**By Jerry Gaghan**

Joe Vogel's Gold Slipper launched its fifth season (14).

Billy Root, 18-year-old tenorman from Germantown, has joined Hal McIntyre's band in Austin, Tex.

Dave Lodge, local theatrical biller, is in Atlantic City Hospital as the result of an auto accident.

Joe Benny, head electrician at Academy of Music and member of backstage staff there for 55 years, has retired.

Earl Plummer, tenor vocalist with the Red Caps, has left the combo to branch out as a single, now at the Click.

Dave Stanley, pianist back after 18 months in Japan and Korea, has joined Victor Hugo's band at Little Rathskeller.

Peggy Ramsdale, "Miss Greater Philadelphia 1951," due with company of "Gentlemen Prefer Blondes" at Shubert (27).

Broadcaster Randy Dixon had his lawyers request that Randy's Spot drop his name now that he's no longer associated with it. Formerly known as the Shubert Bar, the cafe will be called The Spot.

## Portland, Ore.

**By Ray Feves**

Buster Shaver & Olive and Winter Sisters headlining at Amato's.

Jacqueline Fontaine and Toy & Wing held for a second week at Clover. The Merry Macs open there Monday (20).

Charles Boyer, Agnes Moorhead, Vincent Price and Sir Cedric Hardwicke in "Don Juan in Hell" played to SRO at Auditorium (10-11).

WB field man Max Bercutt in town for a few days with Susan Whitney, star of "The Miracle." Walter Hoffman, Par field man, also here for a few days.

Lionel Hampton orch played one-niters at McElroy's Ballroom (10) and Jantzen Ballroom (11). Les Brown band fills a one-niter at Jantzen later this month.

Robert Young, Dane Clark and Nancy Kelly in "Country Girl" inked for Mayfair for three days starting Oct. 23, with advance heavy. Mayfair manager Herb Royster back at his desk after six weeks in the hospital.

## San Diego

**By Donald Freeman**

San Francisco Opera Co. brings in "La Boheme" Monday (27).

Rise Stevens drew packed house for concert in Russ Auditorium.

Craig Noel and San Diego Community Theatre opened 16th season in Old Globe with "Angel in Pawnshop."

Woody Herman-Dinah Washington package opened tour in Russ Auditorium "presented" by Don Howard, KSDO disk jockey.

Johnnie Ray booked for one-nighter Friday (17) in Mission Beach Ballroom, with "concert" slated that afternoon in Balboa Park Bowl strictly for teenagers.

## Hollywood

Walter Abel in from N. Y.

Gary Cooper north on a hunting trip.

Mark Kelly recovering from surgery.

Frank Sinatra planed in from St. Louis.

Patrice Wymore planed to Jamaica.

Samuel P. Spiegel filed suit for divorce.

Donald Crisp returned from Canada.

Jerry Colonna planed to Jacksonville.

Bill Boyd to Dallas for the Texas State Fair.

John C. Flinn returned from Washington.

Patricia Medina motoring to Mexico City.

Gordon MacRae vacationing in Palm Springs.

Bronislau Kaper off on a two-week vacation.

Phil Pemberton recovering from appendectomy.

Grace Kelly in from N.Y. for Metro huddles.

Harry Mines joined the Lester Cowan flackery.

Mona Freeman to Maryland to visit her mother.

Robert Taylor vacationing on a ranch near Dallas.

J. Anthony Hughes recovering from an operation.

Shelley Winters in hospital for blood transfusions.

Allyn McLerie returned from European vacation.

Sid Saylor celebrated his 40th anni as a film actor.

Stephen Slesinger hospitalized with stomach trouble.

Laraine Day and Leo Durocher motored in from Manhattan.

Franz Waxman in from Europe to resume work at 20th-Fox.

Arthur Hunnicutt visiting the home folks in Gravelly, Ark.

Richard Lightner changed his name back to Richard Benjamin.

John Gielgud visiting San Francisco before returning to England.

Monique Van Vooren planed in from Paris to join the "Tarzan" cast.

Warner Taub opened the Independent Artists Agency on Sunset Strip.

Aleon Bennett recovering from injuries sustained in a motor accident.

Charles Watts led a troupe to the Travis Air Base to entertain servicemen.

Howard Hughes tossed a party for 200 Air Force reserve officers at RKO.

## Memphis

**By Matty Brescia**

Russ Carlyle orch to Hotel Peabody's Skyway.

Ringling Circus skedded for two shows here—Auditorium, Oct. 20.

Jack Fina booked for two weeks in Claridge Hotel's Balinese Room.

Harold Krelstein, WMPS prexy, to New York to attend ABC powwow.

John Cleghorn, WHBQ manager, to Jackson, Miss., to judge annual beauty shindig.

Larry Steele's "Smart Affairs" unit skedded for W. C. Handy Theatre Oct. 18-19.

Ellis Moore, Commercial Appeal reporter, has left to join the NBC press staff in New York.

Yehudi Menuhin here for benefit concert to hypo Israeli governmen bond program Oct. 14 at Auditorium.

Mike McGee, radio ed of the Commercial Appeal, off to Hollywood on Young & Rubicam-NBC junket for the Bob Hope radio show.

## Berlin

**By Hans Hoehn**

Helmut Kaeutner is shooting "Captain Bye-Bye," with Hans Albers in the title role.

Aki is Berlin's newest newsreel theatre, West Berlin now has 210 cinemas with this addition.

Dorothea Wieck given a role in "Man on Tight Rope" which is currently being shot in Munich.

Berlin Philharmonic with Hans Knappertshusch off on concert tour of West Germany and Switzerland.

Michael Bohnen took over direction of Soviet Sector's State Opera House. Spot was vacated by Ernst Legal some months ago.

CCC completed "All Traces Lead to Berlin" after 60 shooting days. Pic was produced in German and English version; stars Gordon Howard.

U.S. films currently at U.S. Army houses include "Ivanhoe" (M-G), "Dreamboat," (20th) "Don't Bother To Knock" (20th) and "Tarzan's Savage Fury" (RKO).

Gerhard Ritterband received world film rights to the successful silent pic, "Die Puppe," based on novel by Hans Kraely and directed by Ernst Lubitsch. He wants to shoot film in two versions.

# OBITUARIES

### MARIA MATOS

Maria da Conceicao de Matos Ferreira da Silva, 62, legit actress known professionally as Maria Matos, died Sept. 19 at her home in Lisbon. After her marriage in 1913 to actor-manager Mendonca de Carvalho, she formed her own troupe and took over the Teatro Ginasio. Until 1935, while keeping that theatre as a base, she had toured extensively in Portugal and its possessions, as well as in Brazil and Spain with a repertory of dramas and comedies.

Miss Matos' fame was tied to the presentation in Portugal of such playwrights as Dario Nicodemi, Henry Bernstein, Bataille, etc., many of whom she translated to Portuguese. She was a professor at the Lisbon Conservatoire and authored various books.

Since 1935, she had appeared at the Variedades and Ginasio in comedies and farces. In 1948, she rejoined Teatro Nacional until forced home in the spring of 1950 by a heart condition and since then she had been living in retirement. She was a Commander of the Portuguese Order of Santiago and had other Brazilian, Italian, Spanish and French decorations for her work in the theatre and during the first world war.

Survived by husband and a daughter, actress Maria Helena Matos.

### RAYMOND B. EGAN

Raymond Blanning Egan, 62, composer-lyricist, died Oct. 13 in Westport, Conn. Egan was lyricist for "Japanese Sandman" and "Sleepy Time Gal." Also listed among his hits are "Till We Meet Again," "Ain't We Got Fun" and "Some Sunday Morning."

Egan, who began his music career as a staff writer for a Detroit publishing firm, also wrote the lyrics for "They Call It Dixieland," "Where the Morning Glories Grow." "Tea Leaves," "You're An Old Sweetheart of Mine," "Three On A Match," "Mighty Blue," "Tell Me Why You Smile, Mona Lisa," "Dear Old Gal, Who's Your Pal Tonight?" and "There Ain't No Maybe in My Baby's Eyes."

In 1929, Egan went to Hollywood and wrote the scores for several musical pix, including "The Prizefighter and the Lady," "The Red-Headed Woman," "Paramount on Parade" and "Rogue Song."

He supplied the lyrics for several legituners, including "Beau Brummel," "Overseas Revue," "Chatterbox Revue," "Nobody's Girl," "Footlights," "Robinson Crusoe, Jr.," "Silks and Satins" and "Earl Carroll's Sketch Book."

Surviving are his wife, a son and a sister.

### JACK CONWAY

Jack Conway, 65, a leading Hollywood director until a pulmonary ailment forced his retirement four years ago, died Oct. 11 in his Pacific Palisades home. He began in show biz as a legit actor in Santa Barbara in 1907. He shifted to pix two years later becoming a star overnight in "Her Indian Hero," reputedly the first feature film shot in Hollywood (produced by old Nestor Motion Picture Co.).

Conway started to double as a director in 1914, his first being "Old Arm Chair" starring Gladys Brockwell. He directed studio's first sound pic, "Alias Jimmy Valentine," 1928, and his last megging chore was "Julia Misbehaves," starring Greer Garson, 1948. Other top credits include 'Saratoga," "Boom Town." "Honky Tonk," "Viva Villa." "Tale of Two Cities" and "The Hucksters."

Survived by his wife, Virginia, daughter of Francis X. Bushman; a son, Pat, a Metro contract actor; another son and a daughter.

### EDWIN A. RELKIN

Edwin A. Relkin, 71, manager and producer in Yiddish legit, died Oct. 11 in New York. Among the Yiddish performers under his wing at various periods were Molly Picon, Jacob P. Adler, David Kessler, Jennie Goldstein, Regina Prager, Bessie Thomashefsky, Maurice Schwartz and Kalman Juvelier.

Relkin began his show biz career at age 17 with Buffalo Bill's Wild West show. He later became assistant manager of Glickman's Theatre, Chicago, moving to New York for a similar post at the old People's Theatre on the Bowery.

For many years Relkin handled the professional affairs of Maurice Schwartz, including the arrangements for his tours and his appearances in the pic "Tevya," in which Schwartz starred. In 1943, Relkin renamed the former Jolson Theatre, N. Y., in honor of Miss Picon, whom he presented there and later sent on an extensive road tour.

Two daughters survive.

### JACK RUBIN

Jack Rubin, 42, for 15 years a leading radio writer, died in Beverly Hills Oct. 10 after a sudden heart attack. In apparent good health, he was working on a TV script for "The Gentle Years" when stricken.

Rubin came to Hollywood from N. Y. to head up RKO's exploitation department, but left after 10 years to try his hand at serious writing. His scripts for "Hallmark Playhouse," "Screen Directors Guild" and other network dramatic shows won him several citations. He brought Walter Brennan to radio in a successful series adapted from the stage play, "You Can't Take It With You." Brennan is also starred in "The Gentle Years," which had been piloted.

Surviving are his wife, a son and a daughter.

### MAX FISHANDLER

Max Fishandler, 80, former conductor of several theatrical orchs, died Oct. 12 in Washington, A native of Russia, he studied music in Leipzig and Berlin and started his career in this country as assistant conductor with the Savage Opera Co. at the old American Theatre in New York. Later he conducted opera and operetta for the Savage and Aborn Opera Cos.

Fishandler was musical director for several Shubert productions both in New York and on the road. He also toured as conductor for De Wolfe Hopper's Gilbert & Sullivan troupe. He led the pit crew at the former Poli's Theatre in Washington and wound up as maestro at the National Theatre in the capital until his retirement 15 years ago.

### FRED H. CLARY

Fred H. Clary, 68, assistant manager of a drive-in theatre near Norwalk, O., and for many years manager of houses in Cleveland, died Oct. 10 in Norwalk following a heart attack suffered three days earlier. He had been manager of the Huron County Bureau of Aid for the Aged at Monroeville, O., the last 10 years. Clary was formerly assistant manager of the Cleveland Public Hall, and in the 1920s was at various times manager of Loew's State, Stillman and Allen theatres in downtown Cleveland. Before he went to Cleveland, he owned and operated the Gilger, one of Norwalk's first film houses.

A daughter and a son survive.

### DAVID MEYERHOFF

David (Dave) Meyerhoff, 53, former dance orch leader, died Oct. 5 in Buffalo while watching the fifth World Series game in the viewing room of WBEN-TV. A wholesale furniture salesman for the past 18 years, Meyerhoff had been in Buffalo on business for a week. He first led an orch in the Albany-Troy-Schenectady area and played on the air. He had toured the Keith and Proctor circuits and filled nitery engagements in New York, Lake George and elsewhere.

Surviving are his wife, daughter, son, parents and brother.

### SANFORD L. TILLIS

Sanford Lewis Tillis, 26, legit and tele set designer, was found brutally murdered Oct. 10 in his New York apartment. Tillis had been associated with NBC until last May. He left the net to become assistant designer for the Maplewood (N.J.) Theatre and then went to the Grist Mill Playhouse, Andover, N. J., as designer for the summer season. Recently he had been working on sets for the Brander Matthews Theatre at Columbia U.

Parents and a brother survive.

### GASTON BATY

Gaston Baty, 67, French legit producer, died Oct. 13 at his home near Lyon. He was one of the producers for the Comedie Francaise.

Baty made his initial mark in legit as a director of the Studio de Champs Elysees in the mid-1920s. With Charles Dullin and Louis Jouvet, he founded the Assn. of the Theatre in 1929 and he took over the Theatre de Montparnasse in 1930. He also wrote stage adaptations of "Crime and Punishment" and "Madame Bovary."

### FRANKLIN W. LOVELL

Franklin W. Lovell, 52, orch leader for theatres and radio stations in Portland, Me., died recently in that city. Before settling in Portland, he traveled with the Venetian Melody Boys through New England and at one time conducted his own orch on a Cunard Line ship sailing between New York and Germany. In the early 1920s, Lovell headed a band of which Rudy Vallee was a saxophone member.

His parents survive.

### WARREN H. PEARL

Warren H. Pearl, 46, personal and business manager, was crushed to death by a tractor Oct. 10 at his brother's farm in West Ghent, N. Y. He was personal manager for orch leader Frankie Carle and had repped Martha Stewart and the Mills Bros. Before entering the personal management field, he had been associated with General Artists Corp.

His wife survives.

### MAY PETERSON

May Peterson, 64, fromer Metropolitan Opera star, died Oct. 8 in Austin, Tex. She had been with the Met from 1917 to 1925.

Miss Peterson made her debut in Vichy, France, in "Manon" and later sang at the Opera Comique, Paris. In 1921 she was soloist with the Harvard Glee Club on its European tour.

A sister and five brothers survive.

### KATHERINE M. NIVER

Mrs. Katherine Murphy Niver, 90, Pennsylvania's first woman film censor who was appointed by Governor John K. Tener before World War I, died at her Pittsburgh home Oct. 5. Mrs. Niver served as a censor for 20 years before her retirement. Her husband, the late Edward C. Niver, was once editor of the Charleroi, Pa., Mail.

She leaves a son and a grandson.

### CHAS. S. HOUSTON

Charles S. Houston, 59, saxophonist for many years with Meyer Davis' orch, died in St. Luke's Hospital, Philadelphia here after a long illness. He had been a member of Local 77, American Federation of Musicians, for more than 40 years.

Wife, two sons and a daughter survive.

### G. J. SLICKMAN

G. J. Slickman, veteran exhib and owner of the Majestic Theatre, Oran, Mo., died in a Kansas City, Mo., hospital Sept. 25 after a brief illness. His theatre, general merchandise store and insurance office were destroyed Aug. 31 in a $100,000 fire of undetermined origin.

Survived by his wife and son.

### LUCILLE WHEATLEY

Lucille Wheatley (Mrs. Harry S. Heckheimer), 39, legit actress, died of a heart attack Oct. 10 in Hicksville, L. I. She appeared in "Lillies of the Field," "The Patriach" and "Elmer Gantry," She had been associated with the Cherry Lane Theatre, N.Y., from 1932 to 1935.

Her husband survives.

### JAMES H. FINN

James H. Finn, 65, writer and technical director of "Our Gang" comedies, died Oct. 12 in Hollywood. At one time he was business manager for Lillian Russell.

Finn was associated with Metro as a continuity writer and wrote the script for "The Lawyer's Secret," which starred Clive Brook and Buddy Rogers.

### MOIS ZLATIN

Mois Zlatin, 69, retired ballet orch conductor, died Oct. 9 in New York. He headed the orch of the Mordkin Ballet, which later merged with the Ballet Theatre, until his retirement in 1950. He also conducted for Col. W. de, Basil's Original Ballet Russe in 1946.

A sister survives.

### WILLIAM ARMSTRONG

William Armstrong, 70, Scot-born actor, author and repertory producer for 40 years, died in Bournville, Birmingham, England, Oct. 5.

Armstrong helped many actors in their tyro days, including Robert Donat, Michael Redgrave, Diana Wynyard and Cecil Parker.

### ERNEST A. MacAULEY

Ernest A. MacAuley, 55, manager of the 46th Street Theatre, N.Y., for the past 26 years, died Oct. 12 in New York. He also had been treasurer of the Morosco and Ambassador Theatres, N. Y.

Surviving are his wife, a sister and two brothers.

### JAMES HENDERSON

James Henderson, 76, British film industry pioneer, died Oct. 7 in Stockton-On-Tees, England.

Henderson assisted his father in showing pix in northeast England in 1896 and filmed Queen Victoria's funeral procession in 1901.

### RAY GORRELL

Ray Gorrell, 52, of the Delbridge & Gorrell Agency, Detroit, died Oct. 8 in that city. He was one of the leading talent suppliers in Michigan.

Gorrell, before going into the agency business, was an orch leader.

**David R. Lucker**, 85, theatrical warehouse and transfer operator in Jersey City for 50 years, died Oct. 7 in that city. Luker and his brother, James D., who died in 1939, founded the Luker Bros. Theatrical Transfer Co.

**Mrs. Lisa Y. Tarleau**, 74, scripter for radio and films and a short story writer, died Oct. 9 in Kew Gardens, L. I.

**Calvin W. (Kelly) Christensen**, 43, nitery musician and orch leader, died Oct. 6 in Dayton, O. His wife, three daughters and three sons survive.

**James Howard Reynolds**, 24, assistant manager of the Majestic Theatre, Houston, died in that city Oct. 8, from polio.

**Sir Hugh Robertson**, 78, founder and conductor of the Glasgow Orpheus Choir, died Oct. 7 in Glasgow.

**William Gray**, 59, member of the viola section of the N.Y. Philharmonic-Symphony Society since 1925, died Oct. 7 in New York.

**Rose Dean** (Mrs. Willard Kent), 60, former actress, died Oct. 6 in Hollywood. Survived by husband, former legit actor-director.

**Stanley Pariseau**, western manager for Altec Service Corp., died Oct. 8 in Santa Monica, Cal., after a heart attack.

**Joseph Barile**, 73, former coowner of the Majestic and Scenic Theatres, Keene, N. H., died Oct. 9 in that city.

**Mother of Tommy Bartlett**, radio and TV emcee, died Oct. 5 in Milwaukee.

**Perc Launders**, 47, actor and studio musician, died Oct. 2 in Hollywood.

**Mrs. Edna Irene Peech Lilly**, 76, retired concert soprano, died Oct. 10 Atlantic City.

**Minnie L. Eaton**, 82, pianist, vocalist and coach, died in Dover, N. H., Oct. 7.

**Larri Maddi**, 43, bandleader, died of a heart attack Oct. 5 in Los Angeles.

**Mrs. Gertrude Engel Friedman**, 37, concert violinist, died Oct. 7 in New York.

**Father of Ben Okland**, Coast songwriter, died recently in New York.

**Thomas Jones**, 68, vaude and TV actor, died Oct. 8 in Hollywood.

# BIRTHS

Mr. and Mrs. Joseph A. Lippman, daughter, N. Y., Oct. 8. Mother (Alix Williamson) operates publicity office for concert artists; father is sales exec with National Concert & Artists Corp.

Mr. and Mrs. Ross Wheeler, son, Washington, Oct. 2. Father is with the Wheeler Film Co. there.

Mr. and Mrs. Al Trescony, daughter, Hollywood, Oct. 6. Father is in Metro's talent department.

Mr. and Mrs. Richard Walsh, son, Pittsburgh, Oct. 3. Father is a Playhouse and Civic Light Opera Assn actor there.

Mr. and Mrs. Jack Moon, daughter, Pittsburgh, Oct. 9. Mother is Shirley Kinder of singing Kinder Sisters.

Mr. and Mrs. Nick Capaldi, son, Glasgow, Oct. 5. He's vaude accordionist; she's former Heather Logan, singer of Logan Family.

Mr. and Mrs. Bert Friedlob, son, Hollywood, Oct. 8. Mother is Eleanor Parker, screen actress, father is a producer.

Mr. and Mrs. Norman Ferguson, son, San Fernando, Cal., Oct. 7. Father is a cartoon animator.

Mr. and Mrs. Don Escue, son, Burbank, Cal., Oct. 8. Father is a Disney studio executive.

Mr. and Mrs. Willard Davis, daughter, San Francisco, October 6. Father is a TV director there.

Mr. and Mrs. Howard Merrill, son, New York, Oct. 8. Mother is Toni Gilbert, commentator on WJZ, N. Y.; father is radio-tele writer.

Mr. and Mrs. Harvey Arnold, daughter, Cleveland, Oct. 5. Mother is singer Elaine Castle; father is musician.

Mr. and Mrs. Don Mercer, son, N. Y., Oct. 8. Father is with NBC's station relations department in N. Y.

# CBS-NBC Robots

Continued from page 1

give odds from 8 p.m. on which candidate will win. Mickelson conceded that Univac will be unreliable for the first two or three hours, but by the same token, he said, the machine itself will be able to tell viewers exactly how unreliable it is, on the basis of the information it has received up to that time.

Single CBS camera will be stationed in Philadelphia to pick up pictures of Univac at work. Walter Cronkite, who again will spearhead the election returns (he fronted for the CBS crew during coverage of the political conventions) will be operating out of the web's Grand Central Station, N. Y., studios. Around him will be a super control board, a unit typer and a unit printer. Viewers will see him punch out problems for Univac and then see the answers appear instantaneously on a blown-up teletypewriter behind Cronkite's head.

NBC-TV, which reportedly pitched for the Univac after CBS had set its deal, will be operating in much the same way with the "Monrobot," built by the Monroe Calculating Machine Co. While not quite so large as the R-R brain, the Monroe machine will be used to spot trends as election returns pour in from across the country. NBC will also utilize special totalizers built for the web by National Cash Register, which will be able to give instantaneous totals of all results as they come into the web's studio 8-H in Radio City, N. Y.

Both webs plan to use visual presentations to keep viewers up to date on the most important contests—Presidential, House, Senate, and state gubernatorial. NBC will start airing its results on radio at 8 p.m. and on TV at 9, but will cut into the 8 to 9 TV show (Texaco Star Theatre) from time to time with results. CBS, with no sponsored show in the 8 o'clock slot, will open on both AM and TV at 8 p.m. Both webs will remain on the air until the winning candidate is known.

# TV's Exhausted

Continued from page 1

whereas in doing an adaptation he gets only a fee and has no equity in the property despite the amount of rewriting done.

### Upped Fees

Phipps revealed that scripters of the hour-long video dramas are now earning $1,000 to $1,500 per script. He conceded that the fees have risen considerably during the last few years but said TV's drama writers are still underpaid, especially in comparison to writers of comedy shows, who sometimes earn much more for writing one or two short skits. Phipps has written for the Philco and Goodyear Playhouses and Robert Montgomery show, as well as last year's "Clock," "Lights Out" and Faye Emerson's "Wonderful Town." During the last weekend, he had originals produced on both Philco and the Montgomery show.

Explaining his method of writing, Phipps said once he gets an idea for an original drama, he can turn out a completed script in a week. He has his curtains in mind first, so that he can work from there in building to the climax of each act. Phipps keeps editing or camera-cutting in mind as he writes, but leaves the actual blocking out of camera shots to the director, except occasionally to suggest a closeup to point up the action.

Phipps said his main ambition now is to pen an original TV drama which will have enough merit to rate a crack at Broadway legit production, with only a minor rewrite job.

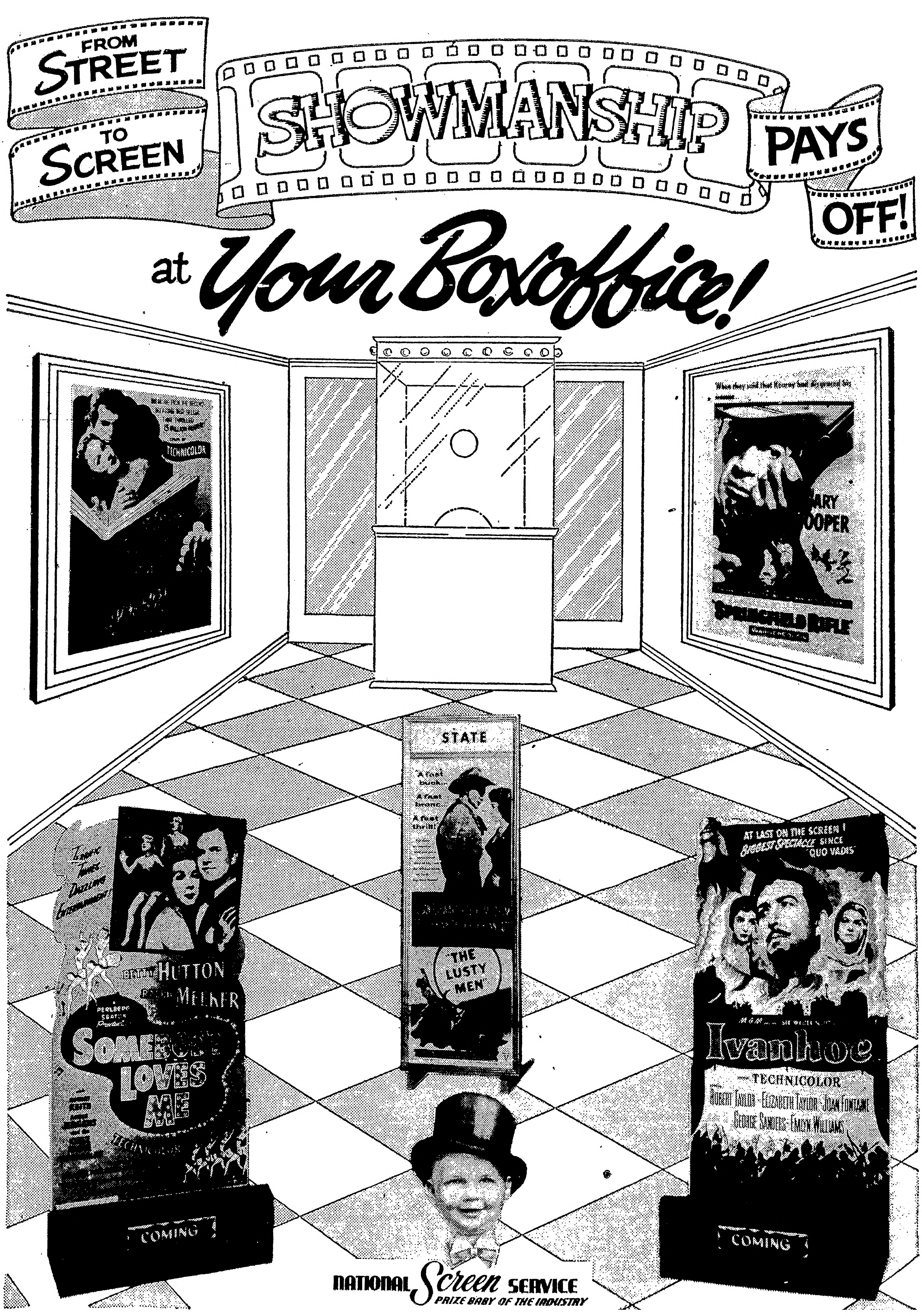
# MARRIAGES

Nancy Ullman to Fred Childress, Jr., Oct. 11, Youngstown, O. He's theatre writer for the Youngstown Vindicator.

Rosemary O'Reilly to George Smiley, Jr., New York, Oct. 12. Bride is in "New Faces" on Broadway; groom sings with Pittsburgh Opera Co.

Elaine Harrington White to Gordon Douglas, Los Angeles, Oct. 5. He's a screen director.

Catherine Marie Haight to Thomas Stuart Lauderale, Jr., San Antonio, Oct. 11. Bride is in traffic department of KITE there.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A fast brawl...
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"THE LUSTY MEN"
BETTY HUTTON
RALPH MEEKER
A PERLBERG SEATON Production
SOMEBODY LOVES ME
TECHNICOLOR
COMING
AT LAST ON THE SCREEN! BIGGEST SPECTACLE SINCE "QUO VADIS"
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FILMS RADIO VIDEO MUSIC STAGE

# VARIETY

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# 7 P.M. LEGIT TO REVIVE ROAD

## Deejay Chides ASCAP's 'High Horse' Career; Cheers BMI 'Enterprise'

By JOHN WRISLEY

Savannah, Oct. 16.

*Editor*, VARIETY:

I'd like to present a thought or two concerning the headline article last week. Your "ASCAP Songsmiths' BMI Blues" story includes a line which reads, "ASCAP men wonder, to what degree are the DJ's under the radio and recording influence....and if so, to what degree do they psychologically or realistically favor BMI tunes over ASCAP?"

I've been tangled in the web of the disk jockey era for only seven years, but perhaps I can dig into this typical recorded and transcribed mind of mine for an answer to the above.

First of all, nobody can sit down and listen to a song and detect whether it's BMI, ASCAP, SESAC, etc. If the DJ is interested he can generally get that information from the record label. If he is employed by a "blanket-license" station, he usually doesn't care. Since most of the stations have that type of license, we must assume that most of the DJs have no reason to care about the song's affiliation.

But....when BMI was born it came into the world in difficult times, musically speaking. It was conceived to fight the ASCAP "ogre." Thus it necessarily had to have a fighting spirit. It had one ....and it still has one. It fights an effective psychological war, using the DJ, the music librarian, the

(Continued on page 44)

## Peak U.S. Ballet Interest, With $5,000,000 Potential, Yet Least Units on Tour

An ironic situation exists in ballet currently. For the first time in years, no foreign troupe will tour the U. S. Also for the first time in years, only one major U. S. company is out on tour, with cream territory all to itself.

Interest in the classic terp art is at its highest in show biz, with ballet interpolations in films, legit, tele and other branches hypoing the draw of the art-form in the concert field. Yet the country, with a $5,000,000 ballet boxoffice potential, is getting less ballet this year than for several seasons, with the smallest number of troupes going out.

There are different reasons for this anomalous situation, but the chief one is rising costs. Sol Hurok, vet ballet impresario, had planned touring the N. Y. City Ballet this year, for its first in the U. S., but his budget ran too high, and the company wouldn't cut its personnel and productions, and sacrifice quality, to reduce the nut. Ballet Russe de Monte Carlo, which has toured the past 14 seasons, losing coin steadily the past few years, decided not to go out again [illegible]

(Continued on pa[illegible])

## $16,000 'Wish' Profits Makes Chumps of Crix

"Wish You Were Here," still making chumps of the critics by playing to over-capacity houses, is now earning the highest weekly operating profit of any show in recent years. For the last few weeks, with standees the rule at all performances, the Arthur Kober-Joshua Logan-Harold Rome musical has garnered over $16,000 a week operating net.

The Leland Hayward-Joshua Logan production, which returned its $50,000 overcall about a month ago, has since returned another $50,000 of capital and will probably distribute a similar amount next week.

## Pension Fund Would Be Set By ASCAP Writers

Although beefs against the new cleffer payoff plan are down to the lowest level in the history of the American Society of Composers, Authors & Publishers, a move is currently afoot to add a "social security" angle to the distribution system. Proponents of the "social security" for ASCAP writers point out that it does not involve any radical revision of the 30-30-20-20 plan, which goes into effect with the next melon to writers.

Under the suggested amendments, a specified percentage of each writer's quarterly payments

(Continued on page 44)

## State Dept. Nixes Trip For Luciano Pic Talks

Hollywood, Oct. 21.

The State Dept. has nixed a passport for Phil Tucker, who planned to go abroad for huddles with Charles "Lucky" Luciano on a biopic of the deported gangster, but Tucker plans to proceed with film plans anyway. Discussions will be carried out via "night letter" cable.

Luciano will finance film, which is budgeted at around $300,000, Tucker planning to start shooting within 30 days.

Luciano will do the intro and narration with that footage being shot in Italy. Tucker says Luciano's narration will admit he did lots of things wrong, and will warn kids against life of crime, preaching that his deeds cost him a chance to live in the U. S.

Tucker says he'll work without salary, getting 25% of profits after negative cost have been [illegible]

## WOO PLAYGOERS OUTSIDE N.Y., CHI

By HOBE MORRISON

In what is perhaps the most revolutionary step yet taken to revive the legit theatre outside New York, an early curtain across-the-board for all shows may be adopted for the road.

The idea, involving a drastic revision in the public's playgoing habits, reflects population trends and social changes in the U. S. Plan promulgated by a special committee of the League of N. Y. Theatres calls for extension of the current Broadway schedule of an early curtain Monday nights and would apply it every night of the week everywhere but in New York and Chicago.

It's figured that the moved-up performance (probably 7 o'clock) would bring back to the theatre the young married suburbanite who has baby-sitter problems and must catch an early train or bus to his job in town the next morning. This huge public is believed to have given up the playgoing habit largely because of the difficulty of meeting the unrealistic conditions imposed by the old 8:40 performance hour.

Although the exact time of the early curtain would have to be determined by extensive survey and might involve different hours in different towns according to local conditions and custom, the idea as a whole is regarded in New York managerial circles as basically in line with present times.

Those who have traveled with

(Continued on page 60)

## Bishop Sheen's $1,000,000 Client

Bishop Fulton J. Sheen will have a commercial sponsor on his DuMont television show this season, having signed yesterday (Tues.) with Admiral Corp. for the series which resumes Nov. 18. Admiral will pay $1,000,000 to bankroll the bishop's series of 26 weekly half-hour talks in what represents a hefty public service investment, since all coin except what DuMont gets for its facilities goes to the bishop's Mission Humanity fund, an international and interdenominational charity organization.

Admiral inked the pact for one year, with an option for two more. Bishop will return to the Tuesday night at 8 period which he held last season and where he will be competing for audiences with the Milton Berle show on NBC-TV and Eddie Albert's "Leave It to Larry" on the CBS vi[illegible] marks the return [illegible] scheduled network TV adv[illegible] for Admiral, whic[illegible] a participant [illegible] "Shows" [illegible] web's [illegible]

## Exhibs Eye New Off-Hours Coin In Industrial Theatre TV; Lees Preems

Potentially lucrative new business for film theatres, which will give exhibitors around the country a chance for the first time to earn some money in the hours before their boxoffices open, preems Dec. 8 with the first national sales conference to be held by an industrial organization through the medium of theatre television. Outfit is James Lees & Sons, carpet manufacturers, which has set a deal with Nathan L. Halpern's Theatre Network TV to present a closed-circuit sales meet in 15 key cities.

Economics of such big-screen conventions presages new revenue for theatres, which actually represents found money since it's to be made in off-hours, according to Halpern. He said that arrangements for payments to theatres carrying the Lees sales convention are still being worked out, but predicted that filmeries will eventually have an average of one such closed-circuit meet a week, which could net them an extra $1,000 each week.

Importance of such big-screenings to industrial firms, which actually permits them to roadshow a convention on a grassroots level, is equally obvious. According to Halpern, it would cost Lees about $325 per man to travel its salesmen to one central point for a sales meet, or about $400,000, whereas it will be able to stage its presentation at a central N. Y. studio and have its entire sales staff across the country sit in on the "show" for a

(Continued on page 61)

## Marilyn's Kisses to Give Hubby Novelty Reaction

Omaha, Oct. 21.

Every happily married man in this country probably would get more thrill from kissing Marilyn Monroe than from kissing his wife, because of a "novelty reaction, the stagefright phenomenon." That's what psychologist Dr. George W. Crane, syndicated columnist, told Omahans last week.

There were no dissenters in his audience at the World-Herald's Better Living Forum.

## American Legion Vetoed By UA On 'Limelight' Tabu

United Artists has nixed a request by the American Legion for the distrib to hold back on release of Charles Chaplin's "Limelight" pending investigation of Chaplin by the U. S. Department of Justice. Request was made in the form of a resolution adopted by the Legion at its convention in Indianapolis earlier this month. Copy of the resolution was sent to UA execs in New York.

UA answer is that it's under contractual obligation to distribute the film and the contract was entered before there was even any hint of Attorney General McGranery's publicly-stated blast at the producer-comedian and announcement of a probe to determine

(Continued on page 61)

## 'That's What I Like 'Bout NBC Deals'—Phil Harris

The deal negotiated between NBC's video chieftains and Phil Harris whereby the network has an exclusivity on the comic-singer-bandleader's TV services, is believed unique in broadcast annals. It goes like this:

Harris gets paid $104,000 a year, at the rate of $2,000 a week for a full 52-weeks. However, he's only committed to eight guest shows a season, which pays him off on the basis of $13,000 per guest shot. Further stipulation, however, is that the final verdict rests with Harris on the skits and material used. He is also guaranteed $3,000 per appearance for a writing staff.

NBC-TV is writing off $[illegible] exclusivity [illegible] Harris and [illegible] Because [illegible]

## Winchell, N.Y. Post Battle Goes to Court; Daily Charges Libel

Battle between ABC commentator Walter Winchell and the New York Post has reached the legal stage. And as the fighting grows more bitter, the Gotham daily is preparing another "expose" of the gabber and N. Y. Mirror-King Features syndicated columnist.

Post is bringing libel action against Winchell and the other parties involved in his ABC (AM & TV) shows in New York County Supreme Court, according to Marvin Berger, head of the Post's legal staff. Amount of damages sought and attorneys of record have not yet been stated.

Action stems from Winchell's radio and television broadcasts of Sunday (19) and his references to the Post and its editor, James Wechsler. WW made the comment on the evening paper and its editor on his telecast at 6:45 p.m., in the form of a message to Gov. [illegible] Stevenson, the Democratic candidate, whom Wechsler sup[illegible] p.m., on his radio edi[illegible], Winchell said that he had just [illegible] wire from the Post law[illegible] him of legal action [illegible] disputed seg-

(Continued on page 14)

# Bette Faints But Show Goes On, Then Cold Knocks Her Out of Det. Revue

Detroit, Oct. 21.

Following her collapse on stage Sunday night (19), at the opening performance of "Two's Company," Bette Davis found herself unable to play last night's (Mon.) performance of the revue, in which she is making her first legit appearance in 22 years. Miss Davis, accompanied by co-producer Michael Ellis, appeared just before curtaintime and apologized to the audience, in a whisper, for a cold and laryngitis that, she said, made it prohibitive for her to play a performance. Her physician had forbidden her to appear, she explained, but she hoped she would be able to appear tonight (Tues.). Her condition made this seem doubtful.

Miss Davis, who has been nursing a cold all week, appears in seven sketches in the James Russo-Michael Ellis production, and all seven were eliminated from Monday night's performance. Miss Davis, the management explained, has no understudy. The audience was told it could get refunds if they did not wish to remain for the Davis-less show, and approximately 25% took advantage of the suggestion. Those who remained were told that they could witness a special midnight showing—with

(Continued on page 53)

# Pres. Truman Presents Bob Hope With GI Scroll For 'Greasepaint' Role

Washington, Oct. 21.

Bob Hope, who has entertained U. S. troops all over the world during the past 10 years, received a unique form of "Thank You" yesterday (20)—a huge scroll of appreciation signed by thousands of servicemen and by the generals headings all commands of the Armed Services.

Scroll was presented at the White House by President Truman. Hope did not overlook the opportunity for a gag or two. He told Pres. Truman to take Jane Russell along on his next whistlestop tour to "get some of the bigger and better whistles."

The comic also pointed that that he had signed the scroll. Mr. Truman looked down the list, picked out his own signature to show that, he, too, had signed.

It is estimated Hope has played more than 1,000 Camp and Hospital shows in the past decade. He started out in 1942 with a trip to Alaska and followed up with shows in Europe, North Africa and in continental U. S. By 1944 he played in the Caribbean area and later in the Pacific fighting area and Australia. Following the outbreak of the Korean War, Hope was the first name entertainer to do a month of shows in Hawaii, Japan and Korea.

# Minevitches Divorced

Hollywood, Oct. 21.

Mrs. Borrah (Betty) Minevitch has been granted a divorce from the harmonica act impresario, now a film and TV producer in France. They had been estranged for many years, the wife residing here, while the owner of the "Harmonica Rascals" and other acts is a resident in Paris.

Minevitch is currently in the U. S. on a business trip.

# Gigli, Gracie Fields Set for Command Vaude

London, Oct. 21.

Some 40 acts have been named for the Command Vaudeville Performance to be held at the Palladium Theatre Nov. 3. Among the list are Beniamino Gigli, Gracie Fields, Billie Worth, Jeff Warren, Donald Burr, Deep River Boys, Nanci Crompton and Winifred Atwell.

Dominant British contingent includes Norman Wisdom, Joy Nichols, Vera Lynn, Ted Ray, Jimmy Edwards, Max Bygraves, Beverley Sisters, the Crazy Gang, Reg Dixon and Rob Murray.

# British Plan Amending Copyright Law for Pix To 25 Yrs. of Protection

London, Oct. 14.

Proposals for an amendment of the copyright law for films has been submitted to Parliament by a committee set up last year by Harold Wilson when he was president of the Board of Trade. Its findings, which were published as a blue book last week, recommend that copyright in a film should remain with the producer for 25 years following the date of trade showing, with special provision to protect writers, composers, etc.

During the period of its inquiry, the panel, of which Sir Henry S. Gregory became chairman after Lord Reading joined the government, took evidence from within the picture industry and also from the Performing Rights Society.

Its recommendation to limit copyright to 25 years followed a comment from the British Film Producers Assn. that most films were not alive after 10 to 15 years. They therefore considered that protection for 25 years was ample. It is also suggested that provision be made for protection during production, and for films that have been completed but which remain in the vaults. In such cases they would enjoy copyright as an unpublished works.

Because authors and composers are already protected by copyrights which endure for 50 years after their deaths, the committee suggests that these rights should continue and it would give equal protection to the original author as well as the scripter.

Exhibitors who asked for protection against innocent infringement of subsidiary copyrights of music have been told that the committee does not recommend any special legislation to deal specifically with this issue. They have, however, made a recommendation which has bearing on the contractual relationship to be established between composers and film companies.

# Ward Morehouse Ill

Ward Morehouse, N. Y. World Telegram-Sun dramatic critic and columnist, is in a serious condition at the Lenox Hill Hospital, N. Y., where he has received four blood transfusions.

He became ill last week.

10/22

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# Reds Pitch Nazi Films to Arabia

Berlin, Oct. 14.

According to the information office of the West German Federal Government, the head of the Soviet film export outfit, Sovexport, had a couple of Veit Harlan pix screened in Muehlhausen, East Zone of Germany, and took them to Moscow. The Moscow propaganda office carefully meanwhile watched the political development in Germany, and paid special attention to the German-Israelitic rehabilitation negotiations.

After the agreement between the West German federal government and Israel and Jewish world organizations, Moscow suddenly showed its hand. Sovexport reps showed up some weeks ago in Arabian countries of the near Orient and offered them the Veit Harlan anti-Jewish pic, "Jud Suess," and the anti-British film, "Ohm Krueger." The titles of these pix have been changed, but nothing has been cut.

Soviet attention for the near and middle-East is characteristic. Moscow hopes to take advantage of the increased tension in the relations between Arabia and Israel. With "Jud Suess," Moscow is reported figuring to make the relationship between Jews and Arabs more critical and "Ohm Krueger" to point up to the Arabs that England's colonial policy does not care about the national interests of the Arabian people. It is interesting to note that the Moscow propaganda office and also the Commie press are not protesting any longer against the showing of Harlan pix. Also that demonstrations carried out in West Germany against showings of these films have been ignored.

# Mpls. Cabbies in Trouble For Joining With Boston Drivers in 'Maxie' Parade

Minneapolis, Oct. 21.

Ten Minneapolis Yellow Cab taxi drivers, union members, face suspension or fines because they, unthinkingly or otherwise, participated with their cabs in a KSTP-TV parade arranged in connection with the local visit of Boston taxicab drivers, who stopped over in the Twin Cities on their coast-to-coast tour to plug the Eddie Cantor "Maxie, the Taxi" character in the TV "Comedy Hour" show. Latter is carried here by KSTP-TV, a NBC affiliate.

It was a faux pas as far as the local cab drivers are concerned, because KSTP is on organized labor's unfair list and is being picketed. The AFL charges the station with locking out its union technicians who went on strike two years ago.

The KSTP parade was part of a [illegible] whoop-de-do [illegible] the occasion. The 10 Minneapolis Yellow cabs not only pulled into the parade here, but stayed with it through St. [illegible] the KSTP [illegible]

# This Week's Football

By HARRY WISMER

## College

### EAST

| GAMES | SELECTION | *PTS. |
|---|---|---|
| Fordham-Boston College (Fri. nite) | Fordham | 7 |
| Rams should be ready. | | |
| Army-Columbia | Army | 7 |
| Army has too much material. | | |
| Navy-Penn | Penn. | 7 |
| Quaker defense strong. | | |
| Princeton-Cornell | Princeton | 21 |
| This used to be a classic. | | |
| Dartmouth-Harvard | Harvard | 3 |
| Crimson improving. | | |
| Rutgers-Brown | Rutgers | 2 |
| A battle of the weary. | | |
| Lafayette-Yale | Yale | 20 |
| Good coaching telling at Yale | | |
| Holy Cross-Syracuse | Holy Cross | 6 |
| Eddie Anderson too good. | | |
| NYU-Temple | Temple | 3 |
| Slight edge. | | |
| Colgate-Bucknell | Bucknell | 7 |
| Bucknell undefeated. | | |
| Pitt-W. Virginia | Pitt | 14 |
| Red Dawson has done a fine job. | | |

### SOUTH

| | | |
|---|---|---|
| Vanderbilt-Georgia Tech | Georgia Tech | 12 |
| Dodd real leader. | | |
| Louisiana State-Maryland | Maryland | 17 |
| Sugar Bowl kings roar on. | | |
| Mississippi-Arkansas (at Little Rock) | Mississippi | 6 |
| Ol Miss. slides back. | | |
| Kansas-SMU | Kansas | 7 |
| Reich still has it. | | |
| Auburn-Tulane (at Mobile) | Tulane | 3 |
| Green Wave sputtering. | | |
| Mississippi State-Alabama | Alabama | 2 |
| A tight squeeze. | | |
| Florida-Georgia (at Jacksonville) | Georgia | 10 |
| Bulldogs learned lesson. | | |
| Clemson-So. Carolina (Thurs.) | So. Carolina | 3 |
| Sentiment wins for Gamecocks. | | |
| Duke-Virginia | Virginia | 7 |
| Guepe loaded. | | |
| Texas-Rice | Texas | 10 |
| Texas riding high. | | |
| Texas A & M-Baylor | Texas A&M | 3 |
| Evenly matched. | | |

### MIDWEST

| | | |
|---|---|---|
| Penn State-Michigan State | Mich State | 12 |
| Nation's leading team. | | |
| Purdue-Illinois | Purdue | 6 |
| Boilermakers won't fumble. | | |
| Ohio State-Iowa | Ohio State | 14 |
| Evashevski in trouble at Iowa. | | |
| Minnesota-Michigan | Michigan | 7 |
| Little Brown Jug. | | |
| North Carolina-Notre Dame | Notre Dame | 30 |
| Irish have breather. | | |
| Indiana-Northwestern | Indiana | 7 |
| Wildcats woefully weak. | | |
| UCLA-Wisconsin | UCLA | 3 |
| Best intersectional game. | | |

### FAR WEST

| | | |
|---|---|---|
| Washington-Stanford | Stanford | 10 |
| Indians have it. | | |
| Calif.-So. Calif. | Calif. | 6 |
| Rose Bowl at stake. | | |
| Oregon State-Washington State | Oregon State | 3 |
| A tossup. | | |
| Nebraska-Colorado | Colorado | 7 |
| Cornhuskers have lost Reynolds. | | |

## Professional

| | | |
|---|---|---|
| Bears-Rams | Rams | 3 |
| Bears miss Lujack. | | |
| Texans-49ers | 49ers | 35 |
| Football's greatest team. | | |
| Lions-Packers | Lions | 7 |
| Doak Walker ready. | | |
| Eagles-Giants | Giants | 28 |
| Giants bounce back. | | |
| Steelers-Cardinals | Cardinals | 20 |
| Cardinals improve weekly. | | |
| Redskins-Browns | Browns | 30 |
| Graham & Co. show no mercy. | | |

SEASON'S RECORD

Won, 117; Lost, 37; Ties, 8; Pct., .760,
(Ties Don't Count.)

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*Point margin represents selector's choice.

# Borscht Belt Alumnus Schary Finds It Too Chic

Dore Schary returned to Grossinger's, the borscht circuit resort hotel where he broke into show business with Don Hartman (now production head at Paramount), and came back to New York on Monday overwhelmed by the lavishness of the Catskill Mt. resort. "It's so fancy and different, with its own airport, Olympic swimming pool, de luxe atmosphere—I just can't believe it."

Mrs. Schary (Miriam Svet) has been having a successful one-woman art show at the American Art Galleries in N. Y., with some flattering sales. They and their children end their four-week N. Y. holiday this Sunday when the [illegible] Metro production [illegible] the Coast.

# Artist Asks 100G For SDG Portraiture Which Became a Bust

Los Angeles, Oct. 21.

Miriam Lyons Steinhart, portrait painter, filed suits aggregating $100,000 against the Screen Directors Guild of America and a number of its members, charging breach of contract. Artist declared she painted pictures of leading directors with the understanding that they would be auctioned at a charity ball which the guild would sponsor. The ball and the auction, she charges, never took place.

Named in the suit are George Marshall, Cecil B. DeMille, King Vidor, Albert S. Rogell, J. P. McGowan, Morris R. Abrams, Carl Post, Joseph Mankiewicz, Frank Capra, Vernon Keays, Tay Garnett, Nicholas Ray, Walter Lang, David Butler, George Sidney, Frank [illegible]zage, Clarence Brown, John [illegible]l, the estate of Richard Wal[illegible] and 23 John Does.

# MPAA VS. FOREIGN RETALIATION

## New Faces Getting More Skeptical Of H'wood, Go Slow Before Signing

Eastern talent scouts, continuing their quest for new Hollywood faces, are meeting more and more difficulties in the eventual signing of new, young talent. Not only are they faced with a paucity of talent suitable for films, but they are running into all kinds of complications in getting an aspirant to sign on the dotted line.

Although the players show an initial interest in a Hollywood career and visit the talent-digger's office frequently for career-counseling, the diggers report an amazing number of pullouts just as a deal is about to be consummated. Frequently, according to one talent ogler, this is due to the advice of agents and personal managers, who, he claims, are often detrimental factors. The actor, he says, is all set to sign when the agent or personal manager advises in effect, "Don't sign now for $200 a week. I'll get you a Broadway show and then they'll come after you with offers of $1,000 per week."

Latter, according to the talent-oglers, is an example of the inflated views of Coast salaries. Even names currently working in television, say the scouts, are asking $350 per when they were willing to accept a picture offer a year ago for $350.

Among other reasons for the backouts, the scouts report, is a reluctance to uproot family ties in New York, fear of giving up steady incomes from modeling and video, and doubt of career possibilities in Hollywood. Latter, says one digger, stems from talking to other actors, who say: "Why go to Hollywood? You'll sit around for a year doing nothing and then they'll drop your option."

Scouts say this policy has long ceased and in today's market studios can't afford to keep non-working talent on contract. Filmeries, they point, only sign a player for particular pix or if they're sure the aspirant is a type that can be used in a number of upcoming films. The era of decorative starlets with limited acting talent has passed, the diggers stress.

## Skouras, Visiting Tokyo, Vs. All Restrictions On Pix Imports to Japan

Tokyo, Oct. 14.

Spyros P. Skouras, 20th-Fox prexy, here (8) with Mrs. Skouras for a three-week look see at the Japanese market and local 20th-Fox offices, told a press confab that there should be no restriction on importation of foreign films into Japan. He felt that the right to select their films belongs to the people, and that other free countries such as Britain, France, Mexico and Italy had no film import restrictions such as prevail here.

Discussing the current controversial matter of film rentals, Skouras stated that 'the rentals always must be proportionate to production costs. He added that musicals and super productions, which carry heavy budgets, are always accepted eagerly by the Japanese people and he believed their proportionately higher rentals would impose no heavy burden.

Skouras predicted that TV theatres would prosper in such a densely populated country as Japan. Edward Ugast, 20th-Fox Far Eastern supervisor, and the company's Japan general manager William W. Sullivan have planned inspection of local show biz for Skouras.

### Visit to Aussie on Expansion

Sydney, Oct. 14.

The visit of Spyros Skouras, 20th-Fox prexy, here within the next two weeks is reported to be linked with expansion plans for the Hoyts' major film circuit in which the company now has the major stock sayso. Hoyts, under Ernest Turnbull, has been on an upbeat for a long time, operating some 160

(Continued on page 14)

## Arnall Stumps for Adlai On Whistle-Stop Tour

Washington, Oct. 21.

Ellis Arnall, president of the Society of Independent Motion Picture Producers, hit the political trail last Friday (17) on a stumping tour for the Democratic Presidential ticket. He made clear that he was whistle-topping as an individual and that the chore had no connection with his motion picture job.

Arnall, ex-governor of Georgia, is on a speaking tour through Ohio, Michigan, Indiana, Illinois, Wisconsin, Iowa and West Virginia. On Oct. 26 he will be on a Chicago roundtable radio program with Governor Sherman Adams, of New Hampshire, chief of General Eisenhower's campaign staff.

## Heavy Trading In Cinerama As Mayer Heads Bd.

Heavy trading in Cinerama, Inc. common stock, which began after the company's first production was unveiled at the Broadway Theatre, N. Y., Sept. 30, became even more pronounced this week following appointment of industry veteran Louis B. Mayer as board chairman of Cinerama Productions, Inc. Naming of the onetime Metro production head to the post, Wall St. sources say, was a definite factor in further stimulating public interest in the outfit.

Mayer will devote his time to Cinerama production in association with Merian C. Cooper. Lowell Thomas, whom he succeeds, becomes vice chairman and continues active participation in company affairs. Other officers retain their present posts and their financial interest in the firm remains unchanged. Controlling stockholder is prexy Dudley Roberts, Jr.

In the wake of Cinerama's tremendous success at the Broadway with a group of shorts welded under the title of "This Is Cinerama," the company reportedly has its sights set on installing its special equipment in about 100 theatres across the country. Production for these screens would be geared at from six to eight full-length features annually. Also, pix in the

(Continued on page 18)

## Youngstein Cites UA's Brit. Film Prod. Plans

London, Oct. 21.

An outline of the achievements of the new setup at United Artists in which an expanding British production program was to play an important part was given here last week by Max E. Youngstein, company's ad-publicity veepee, who came here with Arnold Picker for world preem of "Limelight." Within nine months the company was operating in the black and the battle for a strong operation was won, he pointed out.

Apart from its interest in "Moulin Rouge," in which UA held western hemisphere rights, Youngstein stated the company was directly associated with four British pix in which they would control world distribution. Two are currently in production in London, being Sam Spiegel's "Melba" and "A Roughshoot," Raymond Stross production with Joel McCrea and Evelyn Keyes. On location is "Scarlet Spear," a Technicolor pic.

The deal inked last week with Steven Pallos calls for production of "The Fake," with Dennis O'Keefe and Coleen Gray. UA is to handle 36 pix in the current year. On British production, the company objective is world-wide distribution.

## WON'T VIOLATE 'FREE TRADING'

While a few individuals would like U. S. Government-imposed restrictions on the entry of pix from any country which sets up barriers against Hollywood product, the Motion Picture Assn. of America continues firmly against any such retaliatory action. Agitation for some form of clampdown on Mexican films in the U. S., as the result of new Mexican legislation against U. S. pix below the border (see separate story), was stirred in New York trade circles this week.

But MPAA prez Eric Johnston and heads of the MPAA member companies hold to the belief that this would be contrary to their free-trade principles. It's felt that to encourage Government intervention in behalf of the American industry against the industries of other nations could have further repercussions.

Basically, the MPAA has been a strong advocate of unencumbered world trade, and this position obviously would be impaired if the MPAA itself looked to the U. S. Government to hamper films of other countries. American industry even nixed the idea of Government reprisals against British films when England imposed its tough and shortlived ad valorem duty on U. S. pix in 1948. The MPAA acted on its own via an embargo on the shipment of films to England, and this, of course, led to an agree-

(Continued on page 16)

## DEPINET PLANS ONLY TO RELAX FOR AWHILE

Ned E. Depinet, who ankled the RKO presidency earlier this month, states he has plans "only to relax and unwind after being in responsible executive positions the past 40 years." He became a district manager in 1912 following work at his father's theatre in New Orleans.

Depinet reveals he'll offer advice to the new RKO-ites in control as it's requested, but no thought about taking an active role in the industry at this time. There's some sentiment favoring Depinet's helming the Council of Motion Picture Organizations, of which he was first president, but he hasn't thought about that either.

## Johnston Gets Truman OK On Pvt. Investment Setup

Washington, Oct. 21.

Eric Johnston was granted White House okay last week to set up a clearing house in the U. S. to collect information on opportunities for private investment abroad.

The Motion Picture Assn. of America prexy is unpaid chairman of the International Development Board, which works with the State Department on the Point 4 Program.

Eric Johnston, president of the Motion Picture Assn. of America, has postponed his trek to Paris, which originally was scheduled for last Saturday (18).

He picked up a cold shortly before his skedded departure and now plans to make the trip this week.

## Grant Quiets Exhib Fears On TV for RKO

If there's to be TV in RKO's future, it's far from being realized. Quieting exhib fears of a quick liquidation of the studio's library via sale to telecasters, board chairman Arnold Grant told a press meeting in New York yesterday (Tues.) that the study alone of a pic sale would require nine months to a year, or, perhaps, a year to a year and a half. And no one has been assigned to such a study as yet, he added.

RKO topper covered a wide range of subjects but declined to discuss the past week's Wall St. Journal RKO series, considering that a matter to be handled by the individuals involved in the financial daily's reports.

Yesterday's luncheon session with trade, metropolitan press and financial reporters had been booked prior to the first Journal installment last Thursday (16), thus

(Continued on page 19)

## National Boxoffice Survey

### Biz Holds Strong; 'Ivanhoe' No. 1 for 4th Week In Succession, 'Snows' 2d, 'You're Mine' 3d

While this session is offish in many locations, the stronger pix continue to make great showings in a majority of key cities covered by VARIETY currently. Only two new entries figure in ratings with enough playdates to place them in such category. But the old favorites are continuing to rack up smash trade, with the result that the top five films this stanza will show a gross in excess of $1,210,000.

"Ivanhoe" (M-G) is champion for fourth consecutive round, with a gross of $429,000 or only about $20,000 behind last week. Second place goes to "Snows of Kilimanjaro" (20th), although it is the first stanza out to any extent. "Because You're Mine" (M-G) is finishing a strong third, just a step behind "Snows."

"Quiet Man" (Rep), which was second the two preceding weeks, is winding up fourth, while "Back At Front" (U), out on extensive release for first time this frame, is capturing fifth position. "Miracle of Fatima" (WB), third last week, is taking sixth money.

"Crimson Pirate" (WB) is finishing seventh, with "Monkey Business" (20th) and "Son of Paleface" (Par) rounding out the Big Nine list in that sequence.

"Somebody Loves Me" (Par), "Just For You" (Par) and "Full House" (20th) are runner-up films in that order.

"The Thief" (UA) is attracting the most interest of all the newcomers. It is fast in San Francisco, big in Toronto, nice in Los Angeles, solid in N.Y. and okay in Philly. In Rochester, it is grossing near "High Noon" trade while in Salt Lake City the pic is running close to "African Queen" biz. "Lusty Men" (RKO), which comes into N.Y. this week, is big to sock in most locations. "Springfield Rifle" (WB), also new this stanza, shapes trim in Cincy but slow in Pitt.

"Four Poster" (Col) is disappointing on its N.Y. preem in two houses, but okay in arty Sutton. "Way of Gaucho" (20th), also new, is disappointing, but okay in Portland and good in Denver.

"One Minute To Zero" (RKO), big in Pittsburgh, is good in Montreal. "World in His Arms" (U) shapes fine in Montreal and N.Y. "Beware My Lovely" (RKO) looks nice in Cincy.

"Stranger in Between" (U), okay in Boston and N.Y., looms good in Chi. "Big Sky" (RKO), neat in Baltimore, shapes mild in Philly and Indianapolis.

"Golden Hawk" (Col) is trim in Chi. "Duel at Silver Creek" (U) looks virile in Louisville. "My Wife's Best Friend" (20th) shapes fair in Boston.

"Hellgate" (Lip), okay in Minneapolis, is big in Denver. "Son of Ali Baba" (U), bright in Baltimore, looms good in Detroit and Pitt.

*(Complete Boxoffice Reports on Pages 8-9)*

## SEC Reveals Zanuck Right to Prod. As Indie; But He Has No Such Plans

Twentieth-Fox has agreed to a provision in Darryl F. Zanuck's employment contract permitting the studio v.p. to engage in independent production to the extent of making two pix a year, it's revealed in a letter to Zanuck from 20th prez Spyros P. Skouras. Copy of the communication, which was dated Sept 19, 1952, was uncovered this week in official corporate papers filed with the Securities & Exchange Commission.

If he elects to engage in the indie lensing, Zanuck would be employed by 20th on a part-time basis, according to the letter.

In L.A. yesterday, Zanuck issued a statement, relayed by 20th's New York homeoffice, in which he emphatically declares no intention of either leaving 20th or swinging into indie film-making. "I can elect to change my status from active production to an advisory capacity," stated Zanuck, adding: "This stipulation was made at the time the question of temporary salary reductions arose last year, in order to clarify certain phases of the existing contract."

Zanuck's statement read further:

"I have not signed a new contract with 20th Century-Fox.

"As the largest single stockholder in the 20th Century-Fox company my interests are concentrated exclusively with this studio and will

(Continued on page 18)

## Binford 'Limelight' Nix For Trade Showings Stirs Memphis Stew

Industry lawyers commented this week that Memphis censor Lloyd Binford's ban on even exhib trade showings of Charles Chaplin's "Limelight" might open the door to an official clampdown on Binford's further bluepenciling activities.

Allegation is made that the 85-year-old Binford overstepped his authority in denying a distrib

(Continued on page 18)

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# Film Industry Maps New Strategy To Get Ohio 'Pre-Restraint' Ruling

Stymied on two counts in its attempt to beat down film censorship in Ohio, the industry this week began mapping new strategy in order to obtain a clear-cut state-wide ruling on the constitutionality of the pre-restraint of pix shown in the Buckeye State.

With the State Attorney General failing to appeal the pro-film decision of a Toledo Municipal Court pertaining to the censorship of newsreels, thereby limiting the ruling to Toledo alone, the Motion Picture Assn. of America, which has been masterminding the reel battle, is set this week to spring a surprise move, heretofore kept under wraps in order not to tip off the nature of the new legal step.

Film attorneys have discovered that under Ohio law a local prosecutor can ask the Attorney General for a ruling. It's believed this approach will be used in setting up another test case in a city yet to be selected.

Meanwhile, Classic Pictures, acting independently of the MPAA, will resubmit the film, "Native Son," to the Ohio Censor Board after the State Supreme Court refused the distrib outfit a hearing on the censor's board original turndown of the pic on the technicality that its petition was filed too late. In order to get the state censors to reconsider the film, Classic has made some cuts in "Son" and is presenting to the scissors-wielders what is ostensibly a new version.

"Son" was originally nixed in 1951 and, according to Ephraim London, attorney for Classic, outfit was informed of the 10-day appeal limit four days before the expiration date. Before Classic prexy Max Rosenberg received a reply to his letter asking for an explanation, the appeal time had lapsed, London said. Attorney, who successfully argued the "Miracle" case before the U. S. Supreme Court, said

(Continued on page 16)

## End of 'Shenanigans' Predicted by Levy In Arbitration Adoption

Jacksonville, Oct. 21.

End of haphazard bidding and "under-the-counter shenanigans" will result from following the rules of the industry arbitration plan, Herman Levy, general counsel of Theatre Owners of America, told the annual convention of the Motion Picture Exhibitors here today (Tues.)

Proposals, agreed to by the Drafting Committee, Levy stated, do not deprive exhibs of the right and privilege to go to litigation. Under the plan, he pointed out, only distribs will be compelled to submit to arbitration while exhibs can seek relief either in arbitration or litigation.

Pitching strongly for the acceptance of the industry arbitration plan by exhibs, Levy said that only "jungle warfare" lies ahead if the various elements of the industry did not okay the final draft.

"No system of arbitration can contain everything that everybody wants," he pointed out. "TOA however, stands ready to recommend to its units any plan that can be agreed upon by the several segments of the Industry Arbitration Conference."

He told the Florida exhibs that TOA had received a copy of the arbitration plan approved by exhibs, but neither he nor the TOA had had an opportunity to examine it yet. Based on a preliminary reading and on a statement by Motion Picture Assn. of America prexy Eric Johnston that it had not been submitted to exhibs on a take-it-or-leave-it basis, Levy said that he could state with confidence that arbitration was a reality.

Under the proposed system, the TOA exec said an exhib will be able to obtain for the first time in industry history "speedy and effective relief of any or most of his problems for less than $100." Although admitting "there remain matters to be amicably adjusted before signature," he said he could not see how any of them could be permitted to become "an insurmountable obstacle." As it stands now, Levy said the plan would be the greatest boon to the small indie exhib.

## $8,104,000 Amus. Taxes From 12 Largest Cities

Washington, Oct. 21.

Amusement taxes are levied by only 12 of the nation's largest cities—those with 250,000 population or more—and they grossed $8,104,000 from this source last year, according to the latest roundup by the U. S. Census Bureau.

Philadelphia took in the largest share, $3,078,000.

## Ceiling Pay For Schenck, Rubin, Mannix, Thau

Sweeping pay cuts among executive personnel which Loew's, Inc., instituted last August as part of an economy drive, have resulted in salary ceilings for four company officers, it was disclosed this week. In agreements inked Aug. 6 modifying the quartet's employment contracts, the firm stated that "fixed salary and percentage compensation" for each shall not exceed $146,799.

Affected by the ceilings are, for example, prexy Nicholas M. Schenck, veepee-counsel J. Robert Rubin as well as veepees Edgar J. Mannix and Benjamin Thau, among others. As announced by Schenck and Metro production chief Dore Schary before some 4,000 studio employees July 9, cuts would apply only to salaries of $1,000 per week or more and would vary in size from 25% to 50%.

Wage slashes do not affect expense allowances, nor will they be considered in computing basic earnings under the retirement plan for Loew's employees. Cuts are effective for the company's fiscal year, beginning Sept. 1, 1952, and ending Aug. 31, 1953.

That the pay slices apparently have effected substantial corporate savings is seen in application of the percentage reduction scale to Schenck's own compensation. According to a proxy statement mailed Loew's stockholders last March, he received a total of $224,768 (not including retirement fund benefits) for the 1951 fiscal year.

Under the company's reduction table those personnel who come within its scope have their total

(Continued on page 61)

## MPEA HEARS 27% QUOTA LIKELY FOR GERMANY

Motion Picture Export Assn. has been advised by its German rep that despite vigorous American opposition, the proposed 27% German playing-time quota stands a good chance of early approval by the Bonn Parliament. As presently worded, the measure would not conflict with the General Agreement on Trade and Tariffs.

It is believed that the quota will be part of a package bill to be presented to Parliament. Measure also provides for setting up a film bank. German pix even now frequently garner more than 27% of local theatres' screen time.

## U-I Branch Managers Huddle at Studio

Hollywood, Oct. 21.

Eleven Universal-International branch managers opened a three-day conclave at the studio yesterday (Mon.) for briefing on finished product by Nate Blumberg, Milton Rackmil and William Goetz.

Delegation includes D. J. Goldman, Milwaukee; W. Blum, Cincinnati; Arthur Greenfield, Seattle; Joseph G. Leon, Philadelphia; C. Hudgens, Oklahoma City; Dave Miller, Buffalo; L. J. Miller, Minneapolis; Samuel Oshry, Indianapolis; Ernest J. Piro, Portland; B. J. Robbins, Detroit, and Abe Swerdlow, Los Angeles.

## Rep's 807G Net

Republic Pictures and its subsidiaries this week reported net profit of $807,447 for the 39 weeks ended July 26 after provision for Federal normal and surtaxes amounting to $870,000.

Company had net profit of $728,270 for the equivalent 1951 stretch. Taxes for that period came to $630,000.

## Examine John Davis In Pathe-GFD Suit; Jurisdictional Issue

Old Pathe Industries vs. General Film Distributors suit continued in New York last week with a full-day examination of John Davis, managing director of the J. Arthur Rank Organization, by Morris Gutt, attorney for Pathe. Question session was interrupted to permit Davis to take a 10-day business trip to Canada. Examination is set to resume Friday (24) and, according to Gutt, may last the better part of a week.

Crux of the issue is whether GFD comes under the jurisdiction of the Federal Court. Court order directing Davis to appear for examination here, or be questioned in England, was obtained by Gutt on Sept. 23, 1952.

Original action was brought by Pathe in New York Supreme Court last November, with GFD being sued for recovery of $500,000 in alleged damages resulting from a breach in a 1947 agreement between Eagle Lion and the British distrib. Eagle Lion pact with Rank provided for an exchange of selected films. Pathe, as the parent company of EL, charged improper exploitation by GFD of EL pix and demanded fuller accounting.

GFD, represented by the law firm of Phillips, Nizer, Benjamin & Krim, petitioned to have the case transferred to the Federal Court on the grounds of diversity of citizenship. In that court, GFD denied the complaint and held that the court had no jurisdiction over GFD, which has no business in New York. GFD further asked the court not to undertake jurisdiction on the basis that all acts of the contract were outside of the U. S. The judge then ordered a trial of the issues arising out of the jurisdiction question.

Examination of Davis aims to establish that the transaction of GFD affairs does give the court jurisdiction over the case.

## REALIGN EXEC TITLES AT TOA IN NEW YORK

Further evidence that the Theatre Owners of America has dropped, at least for the present, all intention of seeking a "name" replacement for executive director Gael Sullivan was indicated last week with the quiet realignment of titles of the N. Y. office execs. Howard Bryant's title was changed from service coordinator to administrative director while that of Dick Pitts was altered from executive assistant to director of public relations. Sullivan ankled the $40,000 yearly top post last month after being with the outfit for four years.

While Bryant and Pitts have assumed many of Sullivan's duties, general counsel Herman M. Levy is spending more time at the Gotham headquarters, commuting regularly from New Haven, where he maintains his law practice. In addition, it's expected that Walter Reade, Jr., exec veepee, will play a more important role in the running of the office and will be available for on-the-spot policy statements during the absence of prexy Alfred Starr, who operates theatres in Tennessee.

### N. Y. to Europe

Pearl Bailey
Marina Berti
Harold Boxall
Renato Castellani
Roberto Dandi
Luciano Emmer
Renato Gualino
Philippa Hastings
Alberto Lattuada
Ilya Lopert
Fortunato Misiano
Antonio Mosco
Sandro Pallavicini
Eleonara Rossi-Drago
Luigi Zampa

# Cole Wants Allied to Deviate Full Time To Trade Practices, But Execs Frown

Proposal by Col. H. A. Cole, prexy of Texas Allied, that the board of Allied States Assn. of Motion Picture Exhibitors weigh its withdrawal from participation in all industry-wide ventures, in order to devote full time to combating distrib trade practices, has been greeted by industry execs with both skepticism and resentment.

Walter Reade, Jr., exec v.p. of Theatre Owners of America, rival exhib outfit, likened the Cole suggestion to the U. S. quitting the United Nations because it wasn't getting along with the other countries. Al Lichtman, 20th-Fox sales topper and a member of the governing triumvirate of the Council of Motion Picture Organizations, declared that it was "a terrible statement for him to make." He added that Allied has been constantly at war with distribs ever since coming into existence. "They started along those lines," he said, "and have kept at it for years." He said Allied members were successful in bringing about the Government antitrust suits against the film companies, and if they keep it up, he added, "they'll succeed in destroying both the production and distribution end of the business, and eventually will be out of business themselves."

Other execs, who declined to be quoted, termed the Cole proposal as another ballyhoo come-on for the Nov. 17-19 National Allied convention in Chicago. "He's just getting up steam so there will be a big turnout at the convention," one exec stated.

### Suggestion To Snaper

Cole's recommendation was made in a letter to Wilbur Snaper, Allied topper. He refers to the role of Abram F. Myers, Allied chairman and general counsel, in the drafting of an arbitration plan; to that of Trueman Rembusch, former Allied prexy, as a member of the governing board of COMPO, and to Cole's own part as co-chairman of

(Continued on page 19)

## Bogeaus Sued Over 15G Promissory Note

Los Angeles, Oct. 21.

Arvilla Marinelli filed suit in Superior Court against Benedict Bogeaus, demanding payment of $15,000 on a promissory note signed in 1950.

Note, apparently designed to cover added funds for film production, was first delivered to Telinvest, Inc. Later it was transferred to Commonwealth Plastics, Inc., and finally to Marinelli.

## UK, Eire Grosses Off, Attributes It To Lagging Pay

Although Universal International has had a considerable increase in billings over the past two years in the United Kingdom and Ireland, overall grosses have been down slightly, according to Douglas J. Granville, the company's home-office rep in those territories. He attributed the slip in the b.o. take to the fact that salaries haven't risen in proportion to the climbing cost of living.

In analyzing the situation, Granville minimized the effect of television upon attendance except when video's cameras cover big sporting events. Moreover, he added, despite a high entertainment tax, filmgoers will turn out for a "big" picture at a scale comparable to if not greater than any time over the past few years.

Granville, who arrived in New York last week on the Queen Elizabeth, plans a several weeks' stay in the U. S. to huddle with both homeoffice and studio execs. He heads for the Coast next Wednesday (29) and will look over new U product, among other things.

U's distribution in the United Kingdom and Ireland is handled by J. Arthur Rank's General Film Distributors on a long-term agreement. Companies' association with Rank was described by both Granville and U world sales chief Al Daff as a "happy one" which has mutual advantages. U, for example, releases Rank product in 22 countries.

Reviewing conditions in general, Granville declared that British exhibitors are still pressuring the government for relief from the 39% entertainment tax without noticeable results, new theatre construction has been negligible due to government restrictions and the industry is getting a greater slice of Eady Fund benefits.

### N. Y. to L. A.

Earl Blackwell
Dino De Laurentiis
Nicola De Pirro
Lynn Farnol
Nat D. Fellman
Italo Gemini
Fay Kanin
Mike Kanin
Herbert Kenwith
Guiseppe La Guardia
Marks Levine
David A. Lipton
Silvano Mangano
Eitel Monaco
Michael O'Shea
Carlo Ponti
Donald Randolph
Renzo Rufini
Dore Schary
George Seaton
Maxwell Shane
Aldo Tonti
Cobina Wright, Sr.

### Europe to N. Y.

Marian Anderson
Bing Crosby
Victoria De Los Angeles
Jose Ferrer
Frederick Lonsdale
Arnold Picker
Otto Preminger
Tex Ritter
Artur Rodzinski
Wolfgang Roth
Max E. Youngstein

## Schary's Anti-Commie 'Hoaxters' Documentary Getting Big M-G Push

Although no sales policy has been set yet, Metro is expecting widespread distribution of "The Hoaxters," a 44-minute documentary history of the Communist Party in America. A personal production of studio chief Dore Schary, film is set for late Novem- will be pushed with feature-like will be pushed with efature-like ballyhoo.

In addition to newsreels, Government clips and war films, pic contains heretofore unreleased footage from behind the iron curtain.

Narration is handled by Metro players Robert Taylor, Howard Keel, Barry Sullivan, George Murphy, Walter Pidgeon, James Whitmore and Marilyn Erskine.

Government offcials and Motion Picture Assn. of America execs viewed the pic last week, and arrangements have been made for Metro to turn over a number of prints for Government use.

### L. A. to N. Y.

Lawrence Berger
L. S. Birchard
Mary Castle
Roger Dann
Helen Deutsch
Mel Dinelli
Irene Dunne
John Gielgud
Gordon S. Griffith
Huntington Hartford
Lisa Howard
George Jaeckel
George Jenkins
Lamont Johnson
Ed Leven
Irving Mills
Claud E. Morris
Edmond O'Brien
Joe Pasternak
Mary Pickford
Milton R. Rackmil
Buddy Rogers
Rosalind Russell
Bernard Smith
Alex Telton
Gene Tierney
Michael Todd
Charles Vidor
Georgette Windsor
Ralph Wonders

# RKO'S ECONOMY ON EXEC PAY

## Johnston Burns at Indecision

Meeting of the Motion Picture Export Assn. last week to determine a policy on allocation of films to Japan produced a mild set-to over a problem which has arisen at many top-echelon industry meetings in the past. It's the matter of participants at the sessions not having authority to vote on any issue without checking back with their individual companies.

Eric Johnston, MPEA prez, did a burn when a couple of the conferees at last week's meet revealed they would have to take up the Japanese situation with their chief execs before making any decisions. Johnston had come up to New York from his Washington headquarters specifically for the conclave and had hoped for quick action.

Difficulty inherent in the idea of company reps required to "check with the principals" is a toughie to solve. For company presidents or other officers authorized to take formal action because of their own timetables, are not always free to attend the MPEA meets.

## 10 MPEA Members Insure Pix Flow Into Japan, Give Up 1 Permit Each

All ten of the Motion Picture Export Assn. member companies have now agreed to give up temporarily one Japanese import permit apiece. Move safeguards the continued flow of pix into Japan for the second half of the fiscal year.

Difficulties arose when the Jap government reduced U. S. total licenses from 63 to 59 for the second half. MPEA companies have been unable to agree on who will take the rap. Current arrangement has the American distribs picking up 53 permits and worrying about the remaining six later.

Company prexies are scheduled to settle the matter once and for all by mid-November, although the basis on which it's to be done hasn't been determined. Foreign managers reached tentative agreement in the permit hassle last week but Paramount threw in a monkey-wrench. Par position was that some formula should be found to divvy up the permits to avoid future wrangling. Suggestion was made that the whole issue be taken to arbitration.

When the prexies meet to dispose of the six permits, the possibility of arbitration again will be taken up. It's understood, however, that Par agreed to the current arrangement without tying its approval to future arbitration proceedings.

## RKO Faces Hassle With Pub-Ad Union Due To Firings in Reorganizing

RKO last week faced a hassle with a labor union representing pub-ad staffers. The Sign, Pictorial and Display Union, Local 230, AFL, has signified that it will protest the dismissal of present staffers and their replacement by individuals from outside the organization.

Union officials were scheduled to meet with Robert Goldfarb, personnel manager, late yesterday (Tues.) and indicated that if satisfactory assurances were not obtained, an unfair labor practice claim would be filed with the National Labor Relations Board. So far, two members of the present staff have been dropped while three additions to the crew have been made. A third staffer, originally pinkslipped, has been reinstated. Duties of many of the other staffers will be shifted as a realignment is made, according to Kay Norton, the new publicity manager.

Union's pact with RKO only permits dismissals for "just cause" or economy reasons. Miss Norton termed the firings as economy measures and said the jobs had been eliminated. However, union's contention is that it is a case of out-and-out replacement although the duties of the new staffers might be different.

Labor outfit has instructed its members at RKO to sit tight and if fired, not to accept any severance pay until a decision is obtained on their rights under the existing pact.

### Wald's Status

Hollywood, Oct. 21.

Jerry Wald up to tonight (Tues.) was awaiting a ruling from the RKO board, in regular session in New York, on his demand that he be ruled a free agent. The company regards "Size 12" as his final committment and to be personally consummated.

Wald has other bids pending but until declared a "free agent" he claims he is in suspense. Columbia Pictures looks like his most likely affiliation.

## Lesser Voices Indies' Concern Under New RKO

Hollywood, Oct. 21.

What happens, under the new RKO setup, to indie producers who have been making pictures for release through that company? That is the question raised by Sol Lesser, who has been doing business with RKO for a dozen years or more. To date, he said, he has not heard a word from the new management about the eight deals he had been negotiating with Ned Depinet, former president of the outfit.

Lesser further stated he had heard a report that the new regime would drop the old policy of depending on indies for the greater share of the RKO releasing program. In view of the fact that his product has been responsible for a good portion of RKO's annual gross, he declared he wants to know exactly where he stands in the new deal. Unless some arrangement is made, he added, he may take his product elsewhere.

In the past, the producer explained, he had often talked over deals with Depinet, and his pictures were often released before the contracts were actually signed.

In addition to Lesser, the most active contributors to RKO's releasing program in recent years have been Samuel Goldwyn and Walt Disney. Goldwyn recently signed a new five-year contract. Disney's pact winds up with the delivery of "Peter Pan," "Bear Country" and a number of shorts. Disney's "The Sword and the Rose," currently in work in England, is financed by himself and has no definite release outlet.

## Fadiman RKO Story Ed

Hollywood, Oct. 21.

Sherrill Corwin has appointed William Fadiman as RKO story editor to succeed Harry Tatelman, who has been given a special assignment on the lot.

Fadiman has been working with RKO producers on story treatments since 1947.

## SAVINGS BINGE ON ALL FRONTS

RKO's economy binge is taking definite shape on the personnel salary front, with newcomers to key jobs for the most part taking deals providing substantially less than the payoff to outgoing execs. Board chairman Arnold Grant's $2,000-per-week remuneration is about the same as collected by former prez Ned E. Depinet, who, incidentally, is collecting $100,000 as severance pay. But thereafter the payroll differs.

Exec v.p. Arnold Picker has a deal for $1,500 per week plus a block of stock. Phil Reisman also had collected $1,500 per week but Picker has charge of worldwide sales while Reisman's job was limited to helming the foreign department operation.

Al Crown, new foreign department director, reportedly is drawing $450 weekly for the time being. It's understood an angle here is that the payoff to Crown, as well as some other new officials of the company, may be given a stock participation. Also, all salaries will be reviewed in about six months and revisions which are in order will be made.

Charles Boasberg, new head of domestic sales, it's indicated is getting $650. Robert Mochrie, predecessor in the top domestic spot, drew $1,200 a week.

Richard Condon, ad-pub director, is understood to be getting $400 a week. RKO hadn't had a man in that job for the past four years. But S. Barret McCormick, as ad chief, and Terry Turner, exploitation director, operating their departments individually, were paid around $600 each, it's reported.

McCormick bowed out Monday (20) and Turner's departure from the company followed yesterday as a result of the axing of expenses. McCormick and Turner could have stayed but wouldn't resolve differences over the pay cuts which the new management insisted upon.

Additionally, Turner insisted on the privilege of running his department autonomously as he has done in past, and the idea was nixed by RKO.

Appointees to jobs at lower levels similarly are being taken on at retrenchment salaries.

## UA Slow Picking Picker Successor

United Artists is going slow on appointment of a successor to Arnold Picker as head of the foreign department. Distrib wants an exec with top administrative ability, one who can take over without causing any rub with key personnel in the foreign field.

Major factor is that UA has completed full reorganization of the foreign setup and the entire department is now running efficiently. Foreign market income is steadily mounting and UA wants to make certain that the smooth operation is maintained under a new man. Candidate will not be considered until Picker's official bowout Nov. 15.

Overhaul of the department was undertaken by the Arthur Krim-Robert Benjamin regime shortly after they took control of the company early last year. When Picker switched from Columbia to UA this year he followed through with the reorganization via appointments supplementary to the exec personnel setup made under Krim, Benjamin, et al.

Louis Lober, second in command under Picker, will be directly in charge of the department in Picker's absence pending appointment of the new foreign chief.

Picker is due in New York from Europe on the Queen Mary next Tuesday (28) following a tour of the film outfit's offices in England and on the Continent. He was also on hand for the London preem of Charles Chaplin's "Limelight" last week.

## Curiosity About 'Mail Order Pic Biz' Led to Wall St. Journal's RKO Series

Curiosity as to whether there was a link between the mail order business and the film industry was the key that touched off the Wall St. Journal's series the past week. about the business background of RKO's new management, according to Henry Gemmill, managing editor of the financial daily. Articles, Gemmill said, stemmed from a natural desire to find out who the new owners were because of the obvious disparate businesses involving the key principals in RKO's new management.

With the first official statement from the RKO flackery describing the new prexy, Ralph Stolkin, as a mail order executive, Gemmill said he wondered if this were the beginning of any possible merger between a film company and a top mail order house such as Sears, Roebuck or Montgomery, Ward. Consequently, he wired the Journal's Chicago office to look into it, and assistant bureau chief John McWathy assigned K. Ames Smithers to the story.

Smithers checked the leading mail order firms and found neither Stolkin nor his father-in-law, A. L. Koolish, listed among the executives. However, he learned that both were connected with Empire Industries, which sold seat covers, coonskincaps, pens and silverware by mail. Smithers also came up with information about Stolkin's former tie with Monarch Sales Corp., which had been cited by the Chicago Better Business Bureau, Post Office Dept., the Federal Trade Commission and the Chicago Crime Commission.

Similar inquiries, Gemmill asserted, went out to all the Journal offices, a process he said was normal in the checking of any story. The Dallas office, for example, for-

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### Journal's RKO Plus

Wall St. Journal, which has been running the series on some members of the syndicate in control of RKO, only recently published a report favorable to the company.

Quoting "some followers of the motion picture stocks," the daily on Sept. 27 related that the film company probably will be in the black in 1952 despite the "disappointing first six months."

RKO issue, incidentally, has been tumbling on the N. Y. Stock Exchange. It's now at around $3.87½ per share, down from the year's high of $4.87½ reached a few weeks ago.

### Wall St. Bestseller

First installment Thursday (16) in the Wall St. Journal series detailing the sensational backgrounds of several of the new owners of RKO saw all newsstands going clean in the midtown Manhattan area and in L. A.

Not only all RKO-ites but all the homeoffices, radio-TV outfits, ad agencies, et al., made it a quick grapevine so as to create a run on the financial sheet.

## Reisman-Kennedy Tie Recalls Their Old Film Assn.

Phil Reisman's "resigning" last week from RKO as vice-president in charge of foreign, followed immediately by his assuming the post of veepee of Joseph P. Kennedy Industries, N.Y., recalls that the film man and former Ambassador to Great Britain are old friends, dating back to Kennedy's associations in the picture business. Reisman winds up at RKO in a week, like ex-RKO prexy Ned Depinet, he will be on a "consultation" deal. This will take Reisman until his pension period, when all benefits under the plan continue.

Reisman states that he has been assured by Alfred Crown, ex-Samuel Goldwyn Productions foreign veep, that the RKO personnel "will not be disturbed;" that his (Reisman's) worldwide organization is a readymade nucleus for the new RKO management.

Technically, Reisman's first and only meeting with the new RKO board chairman, Arnold Grant, took place two days after Reisman's return from Europe on the SS Liberte, after the trade press almost officially indicated his inevitable exit from the company with which he had been associated for 23 years. While Grant personally was tactful, neither to confirm nor deny Reisman's exit during the interim period, Reisman told the new RKO topper that while he "could find no fault with what you did," he did object to "how it was done." This referred to a cable from RKO's new president, Ralph Stolkin, to come home at leisure, as soon as he completed his foreign business.

Reisman had gone over to mend some fences in an RKO "unity"

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## Army Picture Next On Schary's Personal Sked

An army pic dealing with the training of infantrymen, entitled "Take the High Ground," will be the next personal production of Dore Schary at Metro. Film will mark the fourth production which the M-G studio chief will supervise personally this year, the others being "Plymouth Adventure," "The Hoaxters," an anti-Communist documentary, and the currently-shooting "Dream Wife." Schary expects to begin work on "High Ground" shortly after he returns to the Coast on Oct. 26. No cast or director has been set as yet.

During a Washington visit last week Schary went over the Millard Kaufman script with Defense Dept. officials and received assurance of Government cooperation. Good part of the film will be shot on location at Fort Ord, Cal.

## RKO Cancels Ad Orders Pending Dept. Reorg; Reshuffle Personnel

Pending reorganization of its ad-pub department, under its new director, Richard Condon, RKO has put in a cancellation order on all national advertising which can be pulled. Order means a cessation of mag insertions and a holdup on national campaigns until reappraisal of the entire promotion operation is completed. Whether Foote, Cone & Belding continues as RKO ad agency is as yet unclarified.

In another switch, all ad work which had been carried on at the studio has been moved to New York. Rough drafts of ads, including tradepress insertions, had been sketched on the lot, with Howard Hughes' approval on copy and art work required.

Meanwhile, Condon has been reshuffling personnel in New York, with Kay Norton appointed as director of publicity. RKO thus be-

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### Holman's Europe Trek

Russell Holman, Paramount's eastern production manager, left Sunday on a two-to-three-week swing of London, Paris and Rome.

He makes the trip annually to huddle with Par's production reps abroad.

## Plymouth Adventure

(COLOR)

**Large-scale spectacle presentation of the Mayflower's dangerous voyage to America; salable for important bookings and business.**

Hollywood, Oct. 20.

MGM release of Dore Schary production. Stars Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn; features Dawn Addams, Lloyd Bridges. Directed by Clarence Brown. Screenplay, Helen Deutsch, from novel by Ernest Gebler; camera (Technicolor), William Daniels; editor, Robert J. Kern; special effects, A. Arnold Gillespie, Warren Newcombe, Irving G. Ries; music, Miklos Rozsa. Previewed Oct. 15, '52. Running time, 104 MINS.

| | |
|---|---|
| Capt. Christopher Jones | Spencer Tracy |
| Dorothy Bradford | Gene Tierney |
| John Alden | Van Johnson |
| William Bradford | Leo Genn |
| Coppin | Lloyd Bridges |
| Priscilla Mullins | Dawn Addams |
| William Brewster | Barry Jones |
| Miles Standish | Noel Drayton |
| Gilbert Winslow | John Dehner |
| William Button | Tommy Ivo |
| Edward Winslow | Lowell Gilmore |

Metro has made "Plymouth Adventure," the story of the Mayflower's perilous voyage to America, a large-scale sea spectacle, lavishly presented to command important bookings and boxoffice in the country's top keys. Elsewhere, the outlook is good, as this type film, when done in such sweeping style, provides strong entertainment.

The Dore Schary production, ably executed, puts more emphasis on the voyage itself and the attendant dangers than on developing the characters into flesh-and-blood people. To this emphasis has been brought photography that is strikingly beautiful in its Technicolor hues, and technical skill that makes a raging storm sequence a film milepost in sea thrills. While lacking in characters that are more than mere marionets, the film compensates in its bigness otherwise.

Some weighty casting, marqueewise, has been used to portray those pioneers who came to a new land for the freedom of worship denied them in England. To Spencer Tracy falls the chore of enacting Captain Christopher Jones, the tough, earthy master of the Mayflower. Gene Tierney is the tragic Dorothy Bradford and Leo Genn her husband, the William Bradford later to become the first governor of the new colony. Van Johnson is John Alden, the carpenter who ships on the voyage and later marries Priscilla Mullins, played by Dawn Addams. They are all competent, even though time is not taken in the overall treatment to permit them to become real people. Clarence Brown's direction registers strongest in punching over the drama wrought by nature during the voyage. At other times he is inclined to let the pace drag as the characters tie into the dialog. Helen Deutsch did the script from the novel by Ernest Gebler, and the dialog appears more erudite than the station in life of the characters would indicate.

The film opens with the gathering of the settlers who will voyage under the auspices of the Virginia Co. to the new land, unaware they are being tricked by the agent and will be sent to land near Cape Cod, many miles north of the presumed landing. Along with the Speedwell, the ship that is to stand by in the new land through the winter months, the Plymouth begins its voyage, only to have to turn back for another start after the Speedwell becomes unsafe.

Finally, with 102 persons aboard, the Mayflower starts again and the voyagers are put through a round of almost unendurable hardships as short supplies and winter storms add to the dangers. After weeks at sea, the rigors of the trip are climaxed by a raging storm, terrifyingly depicted on the screen as a thing of monstrous waves and wild winds that batter the ship and its passengers. The rescue of William Bradford by the captain, after the former has been swept overboard, is a highlight in this storm sequence. The voyage continues, as do the hardships, until Cape Cod is sighted, a landing made and the Mayflower Compact signed. The first winter on land is survived and Captain Jones again heads his ship for England, a better man for his contact with the determined settlers.

Lloyd Bridges has the featured spot as the first mate, Coppin; Barry Jones does William Brewster, religious leader of the group; Noel Drayton is Miles Standish and John Dehner appears as Gilbert Winslow, narrating some of the action-bridging sequences.

Credit for the outstanding photography goes to William Daniels, while A. Arnold Gillespie, Warren Newcombe and Irving G. Ries supplied the highly skilled special effects. Robert J. Kern edited, giving the film a smooth 104 minutes of footage. The Miklos Rozsa music score is good. *Brog.*

## The Steel Trap

(SONGS)

**Good suspense drama, touched with comedy, for general companion feature bookings.**

Hollywood, Oct. 21.

20th-Fox release of Bert E. Friedlob (Thor) production. Stars Joseph Cotten, Teresa Wright; features Eddie Marr, Aline Towne, Bill Hudson. Written and directed by Andrew Stone; camera, Ernest Laszlo; editor, Otto Ludwig; music, Dimitri Tiomkin; song, Tiomkin and Stan Jones. Previewed Oct. 13, '52. Running time, 84 MINS.

| | |
|---|---|
| Jim Osborne | Joseph Cotten |
| Laurie Osborne | Teresa Wright |
| Ken | Eddie Marr |
| Gail | Aline Towne |
| Raglin | Bill Hudson |
| Bank Teller | Benny Burt |
| Bank Teller | Joey Ray |
| Bank Teller | Sam Flint |
| Bank Teller | Charlie Collins |
| Bank Teller | Kurt Martell |
| Bowers | Jonathan Hale |
| Susan | Stephanie King |
| Chi. & So. Clerk | Carleton Young |
| Grandmother | Katherine Warren |
| Customs Inspector | Walter Sande |
| Valcourt | Tom Powers |

As a suspense drama, touched with comedy, "The Steel Trap" is an acceptable companion feature for general situations. Familiar names of Joseph Cotten and Teresa Wright, plus an interesting plot idea are combined to offer sufficient entertainment to meet and satisfy the demands of the regular program market.

Bert E. Friedlob produced independently for release through 20th-Fox and the presentation makes good use of locales in New Orleans and Los Angeles to background the story. Andrew Stone's direction of his own story emphasizes suspense that is leavened with welcome chuckles of relief, in telling the improbable but entertaining events that happen to an assistant bank manager in the hectic hours between late Friday afternoon, when he steals $1,000,000, and the following Monday morning, when he returns it. Amusing premise is satisfactorily carried out through the comedy suspense developed by Stone's direction and Cotten's excellent trouping.

Cotten is the minor bank exec who succumbs to a larcenous impulse and lays plans to heist the million when the bank closes on Friday, take off via plane with his wife for Brazil, where there is no extradition treaty with the states. Suspense continues to mount as Cotten encounters such frustrating difficulties as passport trouble, delays in plane transportation from Los Angeles to New Orleans that cause him to miss the Saturday plane to Brazil and, finally, customs curiosity that reveals to his wife he is a thief. Refusing to go along with his plan, she heads back home and he, after a few hours of anxiety and remorse, does the same thing, arriving back in time to return the loot to the vaults without the bank being the wiser. Cotten vows to shun future thoughts of larceny.

Cotten is very good, and Miss Wright is capable as the wife. Other roles are minor, although nicely done, with Eddie Marr, Jonathan Hale, Carleton Young and Walter Sande making the best showing.

Ernest Laszlo's camera work is excellent, as is the Dimitri Tiomkin music score. One tune, "So Much to Me," cleffed by Tiomkin and Stan Jones, is used in a New Orleans nitery sequence. *Brog.*

## The Iron Mistress

(COLOR)

**Film version of bestseller novel with Alan Ladd, Virginia Mayo. Average entertainment but okay b.o.**

Hollywood, Oct. 16.

Warners release of Henry Blanke production. Stars Alan Ladd, Virginia Mayo; features Joseph Calleia, Phyllis Kirk, Alf Kjellin, Douglas Dick, Tony Caruso, Ned Young, George Voskovec, Richard Carlyle. Directed by Gordon Douglas. Screenplay, James R. Webb; from novel by Paul I. Wellman; camera (Technicolor), John Seitz; editor, Alan Crosland, Jr.; music, Max Steiner. Previewed Oct. 14, '52. Running time, 109 MINS.

| | |
|---|---|
| Jim Bowie | Alan Ladd |
| Judalon de Bornay | Virginia Mayo |
| Juan Moreno | Joseph Calleia |
| Ursula de Veramendi | Phyllis Kirk |
| Philippe de Cabanal | Alf Kjellin |
| Narcisse de Bornay | Douglas Dick |
| "Bloody Jack" Sturdevant | Tony Caruso |
| Henri Contrecourt | Ned Young |
| James Audubon | George Voskovec |
| Rezin Bowie | Richard Carlyle |
| General Cuny | Robert Emhardt |
| Dr. Cuny | Donald Beddoe |
| Andrew Marschalk | Harold Gordon |
| Dr. Maddox | Gordon Nelson |
| Judge Crain | Jay Novello |
| Nez Coupe | Nick Dennis |
| Mrs. Bowie | Sarah Selby |
| John Bowie | Dick Paxton |
| Col. Wells | George Lewis |
| Don Juan de Veramendi | Edward Colmans |
| Teresa de Veramendi | Daria Massey |

Warners has given a rather ponderous presentation to this screen version of the Paul I. Wellman bestselling novel. However, the picture has sufficient commercial values, such as strong marquee names, Technicolor and exploitable angles, to hold out the promise of good business, even though, as entertainment, it is just average.

In putting the story of Jim Bowie, southwest frontier adventurer, on film, the Henry Blanke production often stirs up very exciting and credible action. Just as often, however, it brings on some straight romance angles that are dull and unbelievable, resulting in a pace that has spotty interest. The 109 minutes of footage is considerably overlong. Gordon Douglas' direction has its problems because of the overworking of incidental situations, but he scores strongly with his guidance of the action scenes. Both he and the stars, Alan Ladd and Virginia Mayo, miss badly in trying to project the romance.

Best sequences in the film involve deadly action duels among the dandies in early New Orleans, Bowie's prowess with his famous knife and the manner in which he uses wits and agility to best his enemies. Ladd's quiet intensity gets over the rugged facets of the Bowie character in great style. The knife-versus-rapier duel that highlighted the Wellman novel is also a big scene in the film as Ladd tackles Ned Young in a darkened room in a fight to the death. The famous Bowie knife makes a late entry into the plot, but during the time it is around it accounts for eight deaths in as many exciting action brawls. Physically, the picture has plenty of eye-appeal in period settings and costumes that go with New Orleans of the early 1800's.

The screen story rambles through a series of brawling adventures that start when Ladd, as Bowie, comes to New Orleans to sell lumber from the family sawmill and falls in love with Miss Mayo, playing a luscious but willful and selfish Creole belle. Ladd turns to land and cotton speculation to increase his bankroll so he can marry the girl, but while he's busy rising in power and accumulating a score of enemies, she marries another. Subsequently, after doing in his last foe, Ladd gets over the infatuation when he meets Phyllis Kirk, daughter of Texas' vice-governor, and the story ends with their marriage.

Showing up well in the large cast are Joseph Calleia and Jay Novello, two of Bowie's enemies acquired during his money-making days; Alf Kjellin, the weakling who marries Miss Mayo; Douglas Dick, her brother; Ned Young, Tony Caruso, Miss Kirk, Daria Massey, briefly impressing; George Voskovec as James Audubon, Richard Carlyle and Edward Colmans, among others.

John Seitz gives the film excellent color lensing, and the Max Steiner music score is appropriate. *Brog.*

## The Promoter

"The Promoter," British import which preems at the Fine Arts Theatre, N. Y., Oct. 27, was reviewed from London by VARIETY under its original title, "The Card." Writing in the issue of March 5, 1952, *Myro* called the pic "an attractive proposition for the home trade, although its success in America is likely to be more modest than some of the star's (Alec Guinness) more recent offerings."

A Ronald Neame production, "The Promoter" stars Guinness, Glynis Johns, Valerie Hobson, Petula Clark and Edward Chapman. Reviewer said the film provides "a measure-to-measure part for Alec Guinness," with the "delightful detail" in the story "enhanced by the star's capital performance." Universal is distributing in the U. S.

## Eight Iron Men

**Okay program war drama for general bookings as companion feature.**

Hollywood, Oct. 21.

Columbia release of Stanley Kramer production (associate producers, Edna and Edward Anhalt). Features Bonar Colleano, Arthur Franz, Lee Marvin, Richard Kiley, Nick Dennis, James Griffith, Dick Moore. Directed by Edward Dmytryk. Screenplay, Harry Brown, adapted from his play, "A Sound of Hunting"; camera, Roy Hunt; editor, Aaron Stell; musical score, Leith Stevens. Previewed Oct. 16, '52. Running time, 80 MINS.

| | |
|---|---|
| Collucci | Bonar Colleano |
| Carter | Arthur Franz |
| Mooney | Lee Marvin |
| Coke | Richard Kiley |
| Sapiros | Nick Dennis |
| Ferguson | James Griffith |
| Muller | Dick Moore |
| Small | George Cooper |
| Capt. Trelawny | Barney Phillips |
| Walsh | Robert Nichols |
| Lieut. Crane | Richard Grayson |
| Hunter | Douglas Henderson |
| Girl | Mary Castle |
| Cafferty | David McMahon |

An okay war drama for program bookings in the general market has been made from the legit play, "A Sound of Hunting." Under the film title of "Eight Iron Men," it is a talkative but overall acceptable story of an infantry squad at the front lines that will best serve as a companion feature.

Theatre marquees will get no name help from the cast of capable players, all of whom perform well and conform to type in putting over this Stanley Kramer offering. Harry Brown did the script from his own play and, while often inclined to let his scenes run to words, the dramatic framework is good and provides director Edward Dmytryk with a number of opportunities to work in some tight suspense.

Plot shows the relationships between the squad of eight men as they sweat out a front line assignment in an old, shell-torn house. Story interest dwells on the men's desire to help one of the squad, trapped in a shellhole outside in the rain by an enemy machinegun. This desire is mostly spelled out in conversation, interrupted on occasion for a chimerical flight into fancy by one of the GI's, who pictures himself as a great lover with an army of girls just waiting for him to return from the front. As the audience sees the mental pictures he conjures, the film has been able to blend in some sex in the persons of Mary Castle and numerous nameless femmes. When most of the squad has either talked or tried to rescue the buddy, the same amorous GI goes out without fanfare and does the job himself.

There's a good stress on masculine humor in the dialog tossed to Bonar Colleano, the would-be romeo, and he does well by it. Arthur Franz, Lee Marvin, Richard Kiley, Nick Dennis, James Griffith, Dick Moore and George Cooper are the others in the squad and each gains commendable recognition in the individual spotlighting of the characters. Others are okay, too.

The Leith Stevens music score is properly used and helps the dramatics without being obtrusive. Roy Hunt's photography is excellent, painting a grim picture of war on a personal level. Editing and other technical credits also rate well. *Brog.*

## The Black Castle

**Program melodrama of the "horror" school; good names, exploitation angles.**

Hollywood, Oct. 21.

Universal release of William Alland production. Stars Richard Greene, Boris Karloff, Stephen McNally, Paula Corday, Lon Chaney; features John Hoyt, Michael Pate, Nancy Valentine, Tudor Owen, Henry Corden, Otto Waldis. Directed by Nathan Juran. Story and screenplay, Jerry Sackheim; camera, Irving Glassberg; editor, Russell Schoengarth. Previewed Oct. 16, '52. Running time, 82 MINS.

| | |
|---|---|
| Beckett | Richard Greene |
| Dr. Meissen | Boris Karloff |
| Count Von Bruno | Stephen McNally |
| Elga | Paula Corday |
| Gargon | Lon Chaney |
| Stieken | John Hoyt |
| Von Melcher | Michael Pate |
| Therese Von Wilk | Nancy Valentine |
| Romley | Tudor Owen |
| Fender | Henry Corden |
| Krantz | Otto Waldis |

The "horror" type of melodramatics dished up in "The Black Castle" has a Halloween touch and makes it an acceptable entry for the program market. The chiller antics are in line with the period programmers turned out by Universal some seasons back and are played straight by the good cast.

The lonely, storm-swept castle isolated on the vast, forbidding estate of a cruel count, the unwilling bride, the dashing, handsome hero, the torture chamber, hulking bodyguards and an alligator-filled pit are some of the standard "horror" ingredients that get a working over in the William Alland production under Nathan Juran's direction. The cast, names of which provide marquee strength for the general situation, enters into the spirit of things with plenty of acceptable scenery-chewing that brings off the meller antics neatly.

The Jerry Sackheim script pits Richard Greene, young English lord, against Stephen McNally, the cruel count. When two friends of Greene's fail to return from a hunting trip on McNally's estate, Greene wangles an invitation to solve the mystery. He soon is able to prove McNally had murdered the friends and is out to get him. Cat-and-mouse play ensues but when Greene tries to flee the castle, taking with him Paula Corday, the count's unwilling bride, McNally and his giant but dumb bodyguard, Lon Chaney, capture them and plot to bury them alive. Boris Karloff, castle physician who does not go along with McNally's cruelty, gives his own life to free the couple and they presumably live happily ever after—after Greene kills McNally.

The five stars fit well into the assorted, standard characters and get good assists from the featured players, such as John Hoyt, Michael Pate, two of McNally's cruel intimates; Tudor Owen and Henry Corden. Low-key lensing by Irving Glassberg is effective and he has done excellently by a scene showing a black leopard that highlights the chiller sequences. Editing is good. *Brog.*

## WAC From Walla Walla

(SONGS)

**Typical Judy Canova film comedy, broadly done for the market where these play best.**

Hollywood, Oct. 15.

Republic release of Sidney Picker production. Stars Judy Canova; features Stephen Dunne, George Cleveland, June Vincent, Irene Ryan, Roy Barcroft, Allen Jenkins. Directed by William Witney. Written by Arthur T. Horman; camera, Jack Marta; editor, Tony Martinelli; songs, Jack Elliott, Harold Spina. Previewed Oct. 14, '52. Running time, 83 MINS.

| | |
|---|---|
| Judy Canova | Judy Canova |
| Lt. Tom Mayfield | Stephen Dunne |
| Gramps Canova | George Cleveland |
| Doris Vail | June Vincent |
| WAC Sgt. Kearns | Irene Ryan |
| Mr. Prentiss | Roy Barcroft |
| Mr. Redington | Allen Jenkins |
| Jud Canova | George Chandler |
| Betty Canova | Elizabeth Slifer |
| Col. Mayfield | Thurston Hall |
| Recruiting Sgt. | Sarah Spencer |
| Sgt. Malone | Dick Wessel |
| Lizzie | Pattee Chapman |

And
The Republic Rhythm Riders

This is a typical Judy Canova starrer, cut to order for the country-cousin filmgoer in the rural market.

The loosely-reined comedics are spread over a long 83 minutes under William Witney's free-wheeling direction and have no more subtlety than a prattfall. The screen story by Arthur T. Horman is an adequate framework for the film's main intentions, but overworks some sidelines complications.

Miss Canova pars her comedy antics of previous film entries and also pipes four songs nicely. Two are delivered straight for good effect and have enough heart flavor to please Canova fans. They are "Lovey" and "If Only Dreams Came True," both by Jack Elliott. Others are the rowdy "Boy, Oh Boy," and "Song of the Women's Army Corps."

Plot basically deals with how Miss Canova, a western gal from a soldiering family, gets into the WACS by mistake and becomes a heroine when she traps some heavies trying to steal data on guided missiles. Scenes showing Miss Canova outwitting the villains while fleeing from them with the missile's homing device have some frantic chuckles, and there are several snicker spots in the comedy version of life among the Women's Army Corps.

Stephen Dunne has the male lead as the lieutenant who is the object of romantic pursuit by Miss Canova and the latter's femme rival, June Vincent, a fellow WAC. There's not much Dunne or Miss Vincent can do for or with the material. George Cleveland, George Chandler and Elizabeth Silfer are the elder Canovas, all frenetically amusing. Irene Ryan, a wacky WAC sergeant; Roy Barcroft and Allen Jenkins, heavies; Thurston Hall and the others have all been cast to type in the Sidney Picker production.

Technical credits, from Jack Marta's lensing on down, are standard. *Brog.*

## Le Fruit Defendu

(Forbidden Fruit)

(FRENCH)

Paris, Oct. 7.

Cocinor release of Gray Film production. Stars Fernandel. Directed by Henri Verneuil. Screenplay, Jacques Companeez from novel by Georges Simenon; camera, Henri Alckan; editor, Gilbert Rougier. At Colisee, Paris. Running time, 100 MINS.

| | |
|---|---|
| Charles | Fernandel |
| Armande | Claude Nollier |
| Martine | Francoise Arnoul |
| Mother | Sylvie |
| Boquet | Jacques Gastelot |

As the title of film indicates, this concerns a misstep by a married man which sets off a series of complications. Results are familiar and film follows the prescribed course without the profound handling and acting needed to lift it out of the ordinary. Over here the Fernandel monicker should insure comfortable returns. In the U. S., the Fernandel name has some appeal but otherwise it is standard stuff and not big boxoffice.

Story concerns a country doctor, married to an exacting, frigid wife, who meets a loose but attractive young girl in a nearby city. After an affair, the doctor gets her into his home by feigning a story about a colleague having recommended time in the country for her. Things are complicated until the wife finally learns the whole story and tries to inject tenderness into their barren marriage.

Henri Verneuil has directed in an honest, uninspired manner. Fernandel vacillates between his comic, broad roles to moments of genuine pathos, but on the whole is unable to subordinate his comic personality to the character. Claude Nollier is properly stiff and restrained as the staid wife while Francoise Arnoul is sensual as the girl friend. *Mosk.*

# 'GOTTA GET BACK THE PIC HABIT!'

## Industry Asks FCC That Theatre TV Be Technically Comparable to 35m

Washington, Oct. 21.

The picture industry today (Tues.) recommended to the Federal Communications Commission that technical specifications for theatre TV be such as to provide production of large-screen pictures comparable to 35m motion picture film. Testifying at the second day of the theatre-video hearing, Andrew Inglis, engineering consultant for the Motion Picture Assn. of America and the National Exhibitors Theatre Television Committee, a video band width of 10 megacycles (as compared to the six megacycles standard for home television) as a "desirable minimum" to achieve motion picture definition in theatre television.

He further suggested that 725 lines (compared to 525 lines home TV standard) will be necessary to obtain 35m motion picture definition, in which case 10 megacycles will be required even without allowing for additional loss from the projection system.

The 10-megacycle band width is also desirable, said Inglis, "if experience shows that theatre TV in color is practical only by using the field sequential (CBS) system. Because of the low definition of this system, arising from its high field rate, even this band width does not allow anywhere near the definition of monochrome motion pictures to be achieved."

Inglis' recommendations were backed up by Paul Raibourn, Paramount Pictures v.p., who appeared for the joint theatre-television technical committee, representing producers and exhibitors. Raibourn testified that unless the standards are set at the 10 megacycle band width, theatre television will be degraded to the level of 16m pix.

Raibourn pointed out that the public is accustomed to the quality

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## Jacon to Become U.S. Sales Mgr. For Italo Export

Bernard Jacon, sales and distribution v.p. of Lux Films, is slated to become general sales manager for the new U. S. distrib outfit planned by Italian Films Export. Final decision on the appointment should come before Nov. 9, when the IFE board meets in Rome.

Final aim of Italian films in the U. S. market was outlined at a dinner in New York by Dr. Renato Gualino, IFE director general. Gualino, who returned to Rome over the weekend, cited the success of dubbed Italo pix in France and Sweden and concluded from this that Italian films can hold their own in the U. S. "when they compete with American films on equal terms."

Distrib company will be directed by a five-man board composed of three Americans and two Italians. One of the latter will be Dr. Gualino, who's been designated as chief exec of the new setup. Jurisdiction of the U. S. IFE office has been extended to cover Canada and the Far East, with the exception of Japan.

Blueprinting the IFE distribution setup, Gualino said five branches—in New York, Chicago, Cleveland, Los Angeles and Atlanta—would be established. He commented

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### Visitor From Singapore

Run Me Shaw, of Shaw Bros., Ltd., Singapore operators of more than 70 theatres in the Far East, arrived in New York last week. He expects to remain in Gotham for about two weeks before continuing on a world tour.

Shaw outfit also serves as distribs of American films under a franchise arrangement.

## Flop Youmans Tuner Activated by WB

Hollywood, Oct. 21.

Warners has activated "End of the Rainbow." Based on a 1927 Broadway musical, "Rainbow," which the studio has owned since sound came in. Virginia Mayo and Gordon MacRae will star.

Libby Holman and Charles Ruggles were in the legiter, which had a Vincent Youmans score and early western background. It lasted only a few performances.

## Tri-Opticon, New 3d Dimensional, In Deal With Lesser

Hollywood, Oct. 21.

U. S. rights to Tri-Opticon new third-dimensional process developed by Stereo Techniques, Ltd., London, have been acquired by Sol Lesser following conclusion of negotiations initiated months ago during his trip abroad.

Process reportedly imparts absolute illusion of three dimensions to films. Raymond J. Spottiswoode, technical director of the British concern, who arrived here over the weekend to finalize the deal, will stay here for a series of demonstrations.

Revolutionary camera mount and mechanical calculator are the basis for Tri-Opticon. Calculator correlates many variable factors in stereo photography and furnishes mathematically an optically precise reading which the mount translates into camera positioning. Otherwise, photographic equipment, including two cameras, lenses and film, are standard.

Projection is by standard equipment, with two projectors mechanically synchronized by special rigging weighing less than 20 pounds. Standard-sized screen is made of plastic with metallized surface. Once installed in theatre it can also be used for flat projection or regular films.

Lesser will show five subjects at a demonstration at the Academy Theatre, where special screen and projectors are being installed. After demonstration showings he will send out the first of 10 units which will roadshow programs in major cities.

First introduced 18 months ago in London at the British Festival, it subsequently got regular-theatrical engagements in Brussels, Lucerne, Hamburg, Berlin, Frankfort, Cologne and Paris.

## WSB Okays SDG Pact With Indie Producers

Hollywood, Oct. 21.

George Sidney, Screen Directors Guild prexy, announced that the Wage Stabilization Board had approved the Guild's contract with the Independent Motion Picture Producers Assn., retroactive to May 4, 1952.

Pact was negotiated by I. E. Chadwick, IMPPA chief, and a Guild committee headed by Mark Robson and H. C. Potter.

## Fuller Shelves Indie

Hollywood, Oct. 21.

Because of disappointing grosses rung up by his indie production, "Park Row," Samuel Fuller disposed of his staff and shelved plans for future independent film-making.

One of the pix was "Verboten," which was to have been filmed in Germany.

## REMBUSCH RAPS SALES POLICIES

By TRUEMAN T. REMBUSCH
*(President of Allied Theatre Owners of Indiana)*

Franklin, Ind., Oct. 21.

After talking to many exhibitors around the country, it is my opinion that the novelty of TV wears off in about a year. However, paying for the sets goes on for a couple of years, and parents say to the kids, "No picture shows until the set is paid for." This same thing happens when the old man buys, on time, for the little woman, a new dishwasher, washing machine, garbage disposal unit, etc.

Consumer credit now is at an alltime high of $22,000,000,000. Two years ago when consumer credit reached the unheard of level of $18,000,000,000, the bankers and economists hollered: watch out for a bust! The Korean war came along and maintained the high level of work available and gave impetus to time-selling of every sort. What with taxes at an alltime high, last year the average family spent $400 more than it took in. People just don't have cash to lay out. Maybe the picture industry ought to consider some sort of credit sales of books of tickets, for "spend and owe" seems to be the philosophy of the times.

What with TV and time sales, people have gotten out of the habit of going to the movies. The backbone of our business has always been habit, particularly in the rural areas. Therefore, exhibition has to get the people back into the habit of going to theatres. To do that it must resort to promotions and merchandising methods not used in the business regularly. Such promotions as the Indiana Motion Picture Exhibit at the Indiana State Fair, and "Movietime" tours are endeavors that pay off at the boxoffice. What with their coming at the advent of the new programs on TV, the picture industry in

(Continued on page 16)

## Ohio ITO in New Upped-Price Rap

Columbus, O., Oct. 21.

"Advanced admission" pictures come in for another blast in the current bulletin of Independent Theatre Owners of Ohio. Executive secretary Robert A. Wile concedes that there's nothing wrong in key city first-run houses upping prices on outstanding features, but this practice is "very bad" for subsequent runs and smaller towns.

Recalling that Metro's "Quo Vadis" and Paramount's "Greatest Show on Earth" blazed the way on "advanced admission" pix, Wile warns the ITOO membership to "get your protests ready" on three more films. These, he said, are "Ivanhoe" (M-G), "Miracle of Fatima" (WB) and "Hans Christian Andersen" (RKO) for prices on the trio will have to be raised in order to meet the "outrageously high terms demanded."

"So far this year," Wile asserts, "'Quo Vadis' at 70-30 terms and 'Greatest Show on Earth' at 50-50 have compelled exhibitors to raise their prices. . . . In the case of 'Vadis' Metro argued that the picture had cost $6,000,000, and this money had to be recouped. In the case of "Show," this is admittedly a fine picture, and while it didn't cost so much, neither were the terms as onerous. But the exhibitor's acquiescence in these two cases has led to a spate of others for which there is little or no excuse."

### Acad Names E. B. Powell

Hollywood, Oct. 21.

New chairman of the music branch of the Academy of Motion Picture Arts and Sciences is Edward B. Powell, elected for one year.

## Distribs Can Convert $20,000,000 Under New Anglo-U.S. Accord

London, Oct. 21.

American distribs can convert a maximum of $20,000,000 during the current fiscal year under the terms of the new Anglo-American monetary agreement negotiated in New York last month.

Ceiling figure was given to the House of Lords last week by Lord Swinton as part of a general discussion on the remittance deal. Lord Swinton estimated that slightly more than half of the total earnings of U. S. distribs would be convertible. This, he said, represented less than 2% of Britain's dollar imports from the U. S.

Monetary pact is hailed in Britain as saving the Treasury $5,900,000, which is the amount for which the American distribs waived transfer rights. Actual U. S. loss is much less, since most of the companies are overdrawn on the amount of convertible dollars under the previous agreement. U. S. dollar remittances last year reportedly came close to $26,000,000.

New deal retained the $17,000,000 base remittance and the provision permitting convertibility of amounts equal to one-third of U. S. production investments in Britain. The American distribs waived convertibility rights to their $4,000,000 share of the Eady Plan money, which is derived from increases in theatre admission scales, shared by exhibs, distribs and producers. Pact continued remittance of $1,100,000 representing the so-called producers' share of the Eady Plan.

Lord Swinton emphasized there was nothing in the agreement that would injure the British industry. He repudiated suggestions that a dollar saving could be affected by restricting Hollywood imports.

In his opinion, the greatest revenue is derived not from the bulk of U. S. films but from a few top productions which everyone wants to see and which would certainly be imported "however low the quota." A similar but much less detailed statement on the remittance agreement was made in the Commons by Henry Strauss, Parliamentary Secretary to the Board of Trade.

## UPT's $5,435,000 Net For 1st 9 Mos. in '52

United Paramount Theatres had estimated net earnings of $5,435,000, including capital gains of $1,465,000, for the first nine months of 1952, president Leonard H. Goldenson has announced in New York. Net amounted to $9,537,000, including $3,483,000 capital gains, for the corresponding period 1951.

Third quarter brought a profit of $1,627,000, including $300,000 in cap gains. This compares with a profit of $2,391,000, including $2,297,000 in cap gains, for the third quarter of '51.

Consolidated earnings, including cap gains, amounted to 58c per common share for the third quarter of 1952 and $1.65 for the full nine months, as compared to $1.39 and $2.80 for the same periods last year.

## Estimate British Imports Double 1951 U.S. Take

Paced by J. Arthur Rank imports, British pix biz in the U. S. is reflected by estimates that the gross of British films is likely to top last year's by 100%. Distribs of British product say the b.o. appeal of their product now definitely extends beyond the arties and they opine that the improvement is due in large measure to a more realistic appraisal of American audience tastes by the British studios.

Thus the British no longer depend on isolated grossers like "Henry V" or "Red Shoes." Recent pacemakers have included Rank's "Lavender Hill Mob" and "Man in the White Suit." Both Universal releases star Alec Guinness, whose popularity is spreading beyond the artie crowd. Good British pix are beginning to get the circuit breaks. "Lavender Hill Mob" has had an estimated 1,500 bookings and is still building. It ran for 30 weeks at the Fine Arts, New York.

Flock of upcoming British pix is considered rife with b.o. appeal. That's an important point to the distribs, who say they're now reaching the point where they can follow up with quality product in spots that have recently opened up to British films. Arties, too, now can be more sure of their supply.

## WB Has 24 Theatres Left to Sell Via Decree

Warner Bros. Theatres has 24 divestiture houses left of the 54 that WB must unload by Governmental decree. Houses are in New England, West Virginia, Pennsylvania and Cleveland. Harry Kalmine, head of WB Theatres, has cleaned up Albany and New Jersey, where no divestitures are left.

Artie Rapp (& Rudin), Joe Seiden, Si Fabian and others have been looking at them, along with other indie theatre chain operators, but Kalmine has until next April to close out, so he is picking his deals.

## No Santa Parade

Hollywood, Oct. 21.

Merchants on Hollywood Blvd. have called off the Santa Claus Lane Parade in which film stars have glittered annually for 25 years.

One reason is the high cost—about $25,000. Another reason is television, which has been keeping spectators at home in recent years.

## Reade Theatres' 'Charge It' Tie With N.J. Bank

Picture admissions "on time" are available at the three Walter Reade theatres in Plainfield, N. J., under a tieup arranged by Reade city manager John Balmer with the Plainfield Trust Co. Individuals who join the bank's Handi-Charge plan not only can charge purchases at retail stores, but may also charge admissions at the Strand, Paramount and Oxford theatres.

The three Reade houses are automatically credited by the bank with the cash value of the charge slips—less a minor service charge—when they deposit the slips each day. Bank handles the collection via monthly billing. Thus the theatres are not involved with responsibility for collections.

Reade chain tested a "charge" plan at its Woodbridge, N. J., drive-in some two years ago. While the plan reportedly was enthusiastically received by patrons, the burden of collections then fell upon the theatre. Charge-plan members, incidentally, merely show their Handi-Charge card at the boxoffice and sign a charge slip for the amount of admissions.

### Thomas Quits AA

Hollywood, Oct. 21.

After 18 months as producer of the "Bowery Boys" series at Allied Artists, Jerry Thomas is checking off the lot to go in for indie production.

# 'Thief' Best Bet in Sluggish L.A., $26,000; 'Somebody' NSH at $16,000, 'Front' 18G; 'Ivanhoe' Tall 41G, 2d

Los Angeles, Oct. 21.

Only "The Thief," of four new bills, is doing nice biz this frame. It is landing hefty $26,000 in three theatres while adding $5,500 more in one suburban house. "Somebody Loves Me" looms disappointing at $16,000 for three theatres while same figure is likely for three ozoners where day-dating.

Minor $10,000 shapes for "Beware My Lovely" in two sites. Combination of "Back at Front" and "Bonzo Goes to College" looks okay $18,000 in three locations.

Robust $41,000 is in prospect for "Ivanhoe" in two spots, second stanza. Other holdovers are largely down considerably this week.

**Estimates for This Week**

**Los Angeles, Chinese, Ritz** (FWC) (2,097; 2,048; 1,370; 70-$1.10)—"The Thief" (UA). Nice $26,000. Last week, plus Loyola but minus Ritz, "Caribbean" (Par) and "Artic Flight" (Mono), $14,800.

**Orpheum, Vogue, Loyola** (Metropolitan-FWC) (2,213; 885; 1,248; 70-$1.10)—"Somebody Loves Me" (Par) with "Army Bound" (Mono) at Orpheum Vogue, single-bill of "Son Ali Baba" (U) (2d run) at Loyola. Disappointing $16,000. Last week, with different theatre units.

**Hollywood, Wiltern** (WB) (2,756; 2,344; 70-$1.10) — "Beware My Lovely" (RKO) and "Army Bound" (Mono). Scant $10,000. Last week, with Orpheum, "Crimson Pirate" (WB) and "Midnight Melody" (Rep) (reissue) (Orpheum only) (3d wk-5 days), $13,200.

**Hillstreet, Pantages, El Rey** (RKO-FWC) (2,752; 2,812; 861; 60-$1.10)—"Back at Front" (U) and "Bonzo Goes College" (U). Okay $18,000 or close. Last week, plus Fox Beverly and minus El Rey, "Sudden Fear" (RKO) (2d wk), $29,200.

**Los Angeles, Hollywood Paramounts** (UPT-F&M) (3,200; 1,430; 90-$1.50)—"Ivanhoe" (M-G) (2d wk). Robust $41,000. Last week, wow $57,800.

**Loew's State, Egyptian** (UATC) (2,404; 1,538; 70-$1.10)—"Because You're Mine" (M-G) (3d wk-5 days). Light $12,000. Last week, nice $17,400.

**Beverly Hills, Downtown** (WB) (1,612; 1,757; 80-$1.50)—"Miracle Fatima" (WB) (3d wk). Mild $11,000. Last week, good $13,600.

**United Artists, Wilshire** (UATC-FWC) (2,100; 2,296; 80-$1.50)—"Quiet Man" (Rep) (3d wk). Fair $13,000. Last week, big $17,800.

**Canon** (ABC) (533; $1.20)—"Full House" (20th) (5th wk). Good $5.500. Last week, $6,100.

**Rialto, Hawaii** (Metropolitan-G&S) (840; 1,106; 70-$1.10)—"Monkey Business" (20th) (3d wk). Modest $6,500. Last week, fine $10,500.

**Globe** (FWC) (782; 70-90)—"Untamed Women" (UA) and "Lugosi Meets Brooklyn Gorilla" (Indie) (2d wk). Oke $3,000. Last week, with Uptown, Vogue, El Rey, $9,700, with Globe getting $5,200 on total.

# 'Quiet' Loud $16,000 In L'ville; 'Fatima' Fat 9G, 'Ivanhoe' 17G, Both 2d

Louisville, Oct. 21.

This is another hefty stanza for first-runs here. "Ivanhoe" at the State is still stacking them in for an expected big total on second stanza. "Miracle of Fatima," also in second frame at the Mary Anderson continues solid. The big newcomer is "Quiet Man," single billed at the Rialto, with great session likely. "Duel At Silver Creek" and "Lost in Alaska" at Kentucky are perky.

**Estimates for This Week**

**Kentucky** (Switow) (1,000; 54-75—"Duel At Silver Creek" (U) and "Lost in Alaska" (U). Virile $4,000. Last week, "High Noon" (UA) (4th wk), $3,500.

**Mary Anderson** (People's) (1,200; 75-$1.10)—"Miracle of Fatima" (WB) (2d wk). Fine $9,000 after last week's terrific $12,000.

**Rialto** (Fourth Avenue) (3,000; 54-75)—"Quiet Man" (Rep). This one is going great guns at $16,000 or better. Last week, "Big Sky" (RKO), $14,000.

**State** (Loew's) (3,000; 75-$1.10)—"Ivanhoe" (M-G) (2d wk). Big $17,000 after last week's smash $21,000.

## Broadway Grosses

**Estimated Total Gross**
**This Week** ........$528,500
(*Based on 20 theatres*)
**Last Year** ........$657,500
(*Based on 20 theatres*)

# 'Front' Okay 10G, Omaha, 'Quiet' 9G

Omaha, Oct. 21.

Holdovers loom strongest this week, with "Ivanhoe" and "Quiet Man" still big in second sessions. "Back at Front" is doing the most biz of newcomers at Orpheum. "Quiet Man" looms solid in first holdover round, nearly equal to opening stanza at the Omaha.

**Estimates for This Week**

**Brandeis** (RKO) (1,100; 16-70)—"One Minute to Zero" (RKO). Okay $5.500. Last week, "Sudden Fear" (RKO), 4 days, and "Annie Oakley" (RKO) and "Allegheny Uprising" (RKO) (reissues), 3 days, good $6,000.

**Omaha** (Tristates) (2,100; 20-70) —"Quiet Man" (Rep) (2d wk). Word-of-mouth should hold this at solid $9,500 after nice $9,500 opener.

**Orpheum** (Tristates) (3,000; 20-70)—"Back at Front" (U) and "Honeychile" (Rep). Okay $10,000. Last week, "Bonzo to College" (U) and "Sally and St. Anne" (U), oke $9,000.

**State** (Goldberg) (865; 25-76)—"Ivanhoe" (M-G) (2d wk). Continues solid at $10,000 after terrific $13,000 opener.

# 'Snow' Sock $16,000 In K.C.; 'Fatima' Fancy 12G, 'Front' Fairish $11,000

Kansas City, Oct. 21.

Strong newcomers boosting totals here for one of better recent weeks. "Snows of Kilimanjaro" reopened the Orpheum, and great session looms. "Miracle of Fatima" also is socko at the Missouri. Raised admissions at both houses helped. "Somebody Loves Me" at Paramount is strong. "Ivanhoe" showed surprising staying power to gain fourth week at the Midland. Weather continues dry and pleasant.

**Estimates for This Week**

**Kimo** (Dickinson) (504; 50-75)—"Les Miserables" (20th) (3d wk). Strong $2,200, and holds again. Last week, fine $2,600.

**Midland** (Loew's) (3,500; 75-$1.10)—"Ivanhoe" (M-G) (4th wk). Satisfactory at $8,000. Last week, fine $13.000.

**Missouri** (RKO) (2,650; 75-$1)—"Miracle of Fatima" (WB). At advanced scale and switches house policy to solo. Socko $12,000. Last week, "Crimson Pirate" (WB) and "Tale of Five Women" (Indie), $8,000.

**Orpheum** (Fox Midwest) (1,917; 75-$1)—"Snows of Kilimanjaro" (20th). Reopened this deluxe house with advanced-price policy. Smash $16,000 likely. Will hold.

**Paramount** (Tri-States) (1,900; 50-75)—"Somebody Loves Me" (Par).

(Continued on page 19)

# 'House' Handsome $7,000, Port.; 'Quiet' Tall 9G, 2d

Portland, Ore., Oct. 21.

Two holdovers, "Ivanhoe" at the Liberty and "Quiet Man" at the Broadway, are still doing most of the biz in town. "Full House" shapes nice at United Artists. "Way of Gaucho" looks okay in two spots.

**Estimates for This Week**

**Broadway** (Parker) (1,890; 65-90) —"Quiet Man" (Rep) (2d wk). Tall $9,000. Last week, $14,600.

**Liberty** (Hamrick) (1,850; 90-$1.25)—"Ivanhoe" (M-G) (2d wk). Terrific $18,000. Last week, $23,000.

**Mayfair** (Evergreen) (1,500; 65-90)—"Untamed Women" (UA) and "Models, Inc." (UA). So-so $4,000. Last week, "Sudden Fear" (RKO) and "Kid Mike Baroni" (Indie) (m.o.), $3,400.

**Oriental** (Evergreen) (2,000; 65-90)—"Way of Gaucho" (20th) and "Last Train Bombay" (Col), day-date with Paramount. Oke $3,500. Last week, "Somebody Loves Me" (Par) and "Lady Iron Mask" (20th), $3,500.

**Orpheum** (Evergreen) (1,750; 65-90)—"Caribbean" (Par) and "Feuding' Fools" (Mono). Okay $7,200. Last week, "Somebody Loves Me" (Par) and "Lady Iron Mask" (20th), $7,500.

**Paramount** (Evergreen) (3,400; 65-90)—"Way of Gaucho" (20th) and "Last Train Bombay" (Col), also Oriental. Good $7,000. Last week, "Cairo Road" (Indie) and "Breakdown" (Indie), $4,800.

**United Artists** (Parker) (890; 65-90)—"Full House" (20th). Good $7,000. Last week, "Just For You" (Par) (4th wk), $5,000.

# 'Monkey' Smart $12,000, Cleve.

Cleveland, Oct. 21.

Most downtown houses are a bit offish this week. One exception is "Snows of Kilimanjaro," rolling up another strong take for Hipp on its second frame. "Devil Makes Three" looms mild at State, but "Monkey Business" is in high-voltage class at Allen. "Quiet Man" at Chi is fine on moveover.

**Estimates for This Week**

**Allen** (Warner) (3,000; 55-85) — "Monkey Business" (20th). Smart $12,000. Last week, "Crimson Pirate" (WB), extra good $14,500 in 8 days.

**Hipp** (Telemanagement) (3,700; 55-85) — "Snows of Kilimanjaro" (20th) (2d wk). Smash $20,000 and may hold again following $3,500 last week.

**Lower Mall** (Community) (585; 55-85)—"Tales of Hoffmann" (UA). Oke $4,000 on first pop-priced run here. Last week, "Stranger in Between" (Indie), $3,000.

**Ohio** (Loew's) (1,300; 55-85) — "Quiet Man" (Rep) (m.o.). Fine $6,000 on fourth downtown lap after $6,000 last round.

**Palace** (RKO) (3,300; 55-85) — "Canyon Passage" (U) and "Frontier Gal" (U) (reissues). Last-minute replacements opening cold got only thin $4,500 in 4 days, and "Back at Front" (U), $4,000 in 3 days. Last week, "Allegheny Uprising" (20th) and "Annie Oakley" (20th) (reissues), $3,500 for 4 days.

**State** (Loew's) (3,450; 55-85) — "Devil Makes Three" (M-G). Fair $12,000 or less. Last week, "Because You're Mine" (M-G), same, but very disappointing for this pic.

**Stillman** (Loew's) (2,700; 55-85)—"Because You're Mine" (M-G) (m.o.). Fair $7,000. Last week, "Caribbean" (Par), middling $6,000.

**Tower** (Telemanagement) (500; 55-80) — "Jet Job" (Mono) and "Hold That Line" (Mono). So-so $3,000 or near. Last week, "Kiss of Death" (Indie) and "Street With No Name" (Indie) (reissues), $3,000.

# 'Rifle' Trim $14,000, Cincy; 'At Front' Good 11G, 'Ivanhoe' Robust 15G, 3d

Cincinnati, Oct. 21.

Biz generally at major stands this week is holding at a brisk pace. "Springfield Rifle" looks top newcomer, with nice Palace marker. Other new bills are "Back at Front," shaping good at the Capitol, and "Beware, My Lovely," a Grand winner. "Ivanhoe" is winding up three-week date at Albee in stout fashion.

**Estimates for This week**

**Albee** (RKO) (3,100; 75-$1.10) — "Ivanhoe" (M-G) (3d wk). Robust $15,000 on heels of huge $18,500 second stanza.

**Capitol** (RKO) (2,000; 55-75) — "Back at Front" (U). Good $11,000 or close. Last week, "Hurricane Smith" (Par), $10,000.

**Grand** (RKO) (1,400; 55-75) — "Beware, My Lovely" (RKO) and "Woman of North Country" (Indie). Nice $8,500. Last week, "Night Without Sleep" (20th) and "Red Snow" (Col), $7,000.

**Lyric** (RKO) (1,400; 55-75) — "Black Swan" (20th) and "Shores of Tripoli" (Par) (reissues). Mild $4,500. Last week, "Just For You" (Par) (m.o.), $5,500.

**Palace** (RKO) (2,600; 55-75) — "Springfield Rifle" (WB). Trim $14,000. Last week, "Assignment Paris" (Col), $10,500.

# 'Lusty Men' Wham $22,000 Tops Hub; 'Friend' Fair 16G, 'At Front' Hep 12G

Boston, Oct. 21.

Way out in front this stanza is "The Lusty Men" at Memorial. "Back at the Front" at Boston shapes nice. "My Wife's Best Friend" at Paramount and Fenway looks about average. "Miracle of Fatima" in fourth round at Astor tapering off while "Ivanhoe" in fourth at State and Orpheum is in much the same category. "Monkey Business' in second frame at Met is off sharply.

**Estimates for This Week**

**Astor** (B&Q) (1,500; 74-$1.20)—"Miracle of Fatima" (WB) (4th wk). Robust $10,500 following nice $13,800 third week.

**Boston** (RKO) (3,000; 40-85)—"Back at Front" (U) and "Fargo" (Mono). Nice $12,000. Last week, "Yankee Buccaneer" (U) and "Great Adventure" (Indie), $10,000.

**Exeter** (Indie) (1,300; 60-80)—"Stranger in Between" (U) (4th wk). Still oke at $3,600 after nice $4,500 third stanza.

**Fenway** (NET) (1,373; 40-85)—"Wife's Best Friend" (20th) and "Born to Saddle" (Indie). Average $4,000. Last week, "Crimson Pirate" (WB) and "Spider and Fly" (Indie), same.

**Memorial** (RKO) (3,000; 40-85)—"Lusty Men" (RKO) and "You For Me" (M-G). Lusty $22,000. Last week, "One Minute To Zero" (RKO) and "My Man and I" (M-G) (2d wk), oke $14,500.

**Metropolitan** (NET) (4,367; 40-85)—"Monkey Business" (20th) and "Park Row" (UA) (2d wk). Off to $11,000. Last week, modest $16,500.

**Orpheum** (Loew) (3,000; 74-$1.25) —"Ivanhoe" (M-G) (4th wk). Near $11,000 following good $16,500 for third.

**Paramount** (NET) (1,700; 40-85) —"Wife's Best Friend" (20th) and "Born to Saddle" (Indie). Fair $12,000. Last week, "Crimson Pirate" (WB) and "Spider and Fly" (Indie), $9,500.

**State** (Loew) (3,500; 74-$1.25)—"Ivanhoe" (M-G) (4th wk). Off to $9,000. Last week, oke $10,500.

## Key City Grosses

**Estimated Total Gross**
**This Week** .......$2,280,600
(*Based on 25 cities, 212 theatres, chiefly first runs, including N. Y.*)
**Total Gross Same Week**
**Last Year** .......$2,636,500
(*Based on 25 cities, and 223 theatres.*)

# 'Snows' Terrif $30,000, Philly

Philadelphia, Oct. 21.

Seven new bills here this week but biz shapes spotty, only strongest films really coming through. "Snows of Kilimanjaro" is plenty hot at the Midtown with "Because You're Mine" equally strong at small-seater Arcadia. "Lusty Men" looms disappointing at the Stanley. "Ivanhoe" is very solid in second Fox week. However, "Way of Gaucho" is slim at Randolph while "Yankee Buccaneer" is only so-so at Stanton. "Cry Beloved Country" is very weak at the Earle.

**Estimates for This Week**

**Aldine** (WB) (1,303; 50-99)—"Thief" (UA). Off to $6,000 or near. Last week, smash $11,000.

**Arcadia** (S&S) (625; 85-$1.20)—"Because You're Mine" (M-G). Sock $15,000. Last week, "Merry Widow" (M-G) (7th wk), $5,500.

**Boyd** (WB) (2,360; 80-$1.30)—"Miracle of Fatima" (WB) (4th wk). Oke $9,000. Last week, big $15,000.

**Earle** (WB) (2,700; 50-99)—"Cry, Beloved Country" (UA). Drab $5,000. Last week, "Captain Blackjack" (Indie) plus Ivory Joe Hunter orch, Thelma Carpenter, Larry Darnell onstage, fine $17,500.

**Fox** (20th) (2,250; 90-$1.50)—"Ivanhoe" (M-G) (2d wk). Solid $35,000. Last week, $60,000.

**Goldman** (Goldman) (1,200; 50-99)—"Big Sky" (RKO) (2d wk). Dull $10,000. Last week, bright $18,000.

**Mastbaum** (WB) (4,360; 85-$1.20) —"Quiet Man" (Rep) (3d wk). Fine $17,000. Last week, big $22,000.

**Midtown** (Goldman) (1,000; 75-$1.30)—"Snows of Kilimanjaro" (20th). Terrific $30,000. Last week, "Wife's Best Friend" (20th), $8,000.

**Randolph** (Goldman) (2,500; 50-99)—"Way of Gaucho" (20th). Slim $10,000. Last week, "Everything I Have Is Yours" (M-G) (2d wk), okay $10,000.

**Stanley** (WB) (2,900; 50-99)—"Lusty Men" (RKO). Modest $11,000. Last week, "Crimson Pirate" (WB) (2d wk), $9,500.

**Stanton** (WB) (1,473; 50-99)—"Yankee Buccaneer" (U). So-so $8,000. Last week, "Hideout" (UA) and "Strange World" (UA), $9,500.

**Trans-Lux** (T-L) (500; 85-$1.20) —"Something for Birds" (20th). Thin $3,700. Last wek, "Magic Box" (Indie), $3,500.

# 'Ali Baba' Bright $7,000, Balto; 'Quiet' Big 7½G, 2d

Baltimore, Oct. 21.

There's some simmering down here this week with switching around of openings and holdovers not lending much to the situation. "Son of Ali Baba" is building nicely at Keith's while "The Quiet Man" is so strong in fifth round at Mayfair that it goes a sixth. This is hanging up a record for consistency in its weekly take. "Hurricane Smith" is giving the Stanley another dull session.

**Estimates for This Week**

**Century** (Loew's-UA) (3,000; 35-$1.20)—"Ivanhoe" (M-G) (2d wk). Slowing down to $15,000 possibility after big $19,200 opening.

**Keith's** (Schanberger) (2,460; 20-70)—"Son Ali Baba" (U). Bright $7,000. Last week, "Lost in Alaska" (U), $5,200.

**Mayfair** (Hicks) (980; 20-70)—"Quiet Man" (Rep) (5th wk). Stout $7,500 after $8,000 for fourth stanza. Holds sixth frame. It's a long run record for this house.

**New** (Mechanic) (1,800; 20-70)—"Way of Gaucho" (20th) (2d wk). Mild $4,000 after opening week's modest $6,600.

**Stanley** (WB) (3,280; 25-75)—"Hurricane Smith" (Par). Blah $5,500. Last week, "Somebody Loves Me" (Par), dull $7,200.

**Town** (Rappaport) (1,500; 20-70) —"Big Sky" (RKO) (2d wk). Neat $6,000 after nice $10,200 getaway.

# 'Snows' Record $25,000, D.C. Ace; 'Mine'-Vaude Hep 24G, 'Front' Big 11G

Washington, Oct. 21.

There's a definite upbeat at first-runs here this stanza, thanks largely to brisk weather and some sturdy newcomers. Leading the parade is "Snows of Kilimanjaro," which is breaking all records at Loew's Columbia, smallest of company houses recently reconverted to first-run. "Because You're Mine" at Loew's Capitol is bringing that big house out of recent doldrums. "Back At the Front" is big at RKO Keith's. "Ivanhoe" continues to be champ in holdover class, with "Quiet Man" still great to become first three-week holdover in years at Warner.

**Estimates for This Week**

**Capitol** (Loew's) (3,434; 55-95)—"Because You're Mine" (M-G) plus vaude. Brisk $24,000, best in weeks but not sock for this house. Last week, "Untamed Frontier" (U) plus vaude, $17,000.

**Columbia** (Loew's) (1,174; 74-$1.20)—"Snows of Kilimanjaro" (20th). Terrific $25,000 for this smallest Loew house, and stays indefinitely. Last week, "Devil Makes Three" (M-G), $8,000.

**Dupont** (Lopert) (372; 50-85) — "Casque D'Or" (Indie). Fine $4,500 for French import. Holds. Last week, "Cry Beloved Country" (Indie) (3d wk), steady $2,500 in final 6 days.

**Keith's** (RKO) (1,939; 50-85) — "Back At Front" (U). Big $11,000 for this pic, thanks to hep buildup. Last week, "One Minute to Zero" (RKO) (2d wk), $9,000.

**Metropolitan** (Warner) (1,200; 50-80)—"Lost in Alaska" (U). So-so $5,000. Last week, "Toughest Man in Arizona" (Rep) and "Lady Possessed" (Rep), $4,300.

**Palace** (Loew's) (2,370; 74-$1.25) —"Ivanhoe" (M-G) (5th wk). Very bright $17,000 for second consecutive week holds again.

**Playhouse** (Lopert) (485; 50-$1) —"Tales of Hoffmann" (UA) (reissue) (3d-final wk). Steady $3,500 after $4,500 last week.

**Warner** (WB) (2,174; 50-80) — "Quiet Man" (Rep) (3d-final wk). Amazingly firm $12,000, after better than hoped for $15,500 last week. Held over after exceeding hopes last week.

**Trans-Lux** (T-L) (600; 60-$1)—"Carrie" (Par) (5th wk). Steady $5,000 for second week in succession. Stays on.

# New Fare, Cool Weather Boost Chi; 'Crimson'-Jan Murray Fast $40,000, 'Front' Nice 11G, 'You're Mine' 30G

Chicago, Oct. 21.

Strong pix and cold weather will up biz this week, but snow Monday (20) hurt some spots. Top grosser is "Ivanhoe" at Oriental with staunch $48,000 in second week. Of new films "Crimson Pirate" with Jan Murray and Al Martino onstage is the strongest, looking for $40,000 at the Chicago. Grand is aiming at nice $11,000 with "Back at Front" and "Storm Over Tibet."

"Because You're Mine" shapes hefty $30,000 in its initial frame at Palace. United Artists is taking a good $12,000 with "The Golden Hawk" and "Captain Black Jack." State-Lake's "Way of a Gaucho" and "Wait Till Sun Shines Nellie" looks fair $17,000.

"Lusty Men" still is lusty in its second session at the Woods. Roosevelt looks mild for holdover frame of "Caribbean" and "Woman of North Country." "Stranger in Between" is good in second round at the Surf.

**Estimates for This Week**

**Chicago** (B&K) (3,900; 98) — "Crimson Pirate" (WB) and stageshow. Looking for okay $40,000. Last week, "Monkey Business" (20th) (2d wk), disappointing $32,000.

**Grand** (RKO) (1,500; 55-98) — "Back At Front" (U) and "Storm Over Tibet" (Col). Fine $11,000 or near. Last week, "Horizons West" (U) and "All Because of Sally" (U) (2d wk), okay $7,500.

**Oriental** (Indie) (3,400; 98-$1.25) —"Ivanhoe" (M-G) (2d wk). Big $48,000 after rousing $68,400 first week.

**Palace** (Eitel) (2,500; 98)—"Because You're Mine" (M-G). Hefty $30,000. Last week, "Just for You" (Par) (3d wk), fair $11,800.

**Roosevelt** (B&K) (1,500; 55-98) —"Caribbean" (Par) and "Woman of North Country" (Rep) (2d wk). Light $7,500 after first week's $10,200.

**State-Lake** (B&K) (2,700; 55-98) —"Way of Gaucho" (20th) and "Wait Till Sun Shines Nellie" (20th). Fair $17,000. Last week, "One Minute to Zero" (RKO) and "The Fighter" (U), (2d wk), nice $15,000.

**Surf** (H&E Balaban) (685; 98)— "Stranger in Between" (U) (2d wk). Holding well at $5,000. Last week, strong $5,500.

**United Artists** (B&K) (1,700; 55-98)—"Golden Hawk" (Col) and "Captain Black Jack" (Indie). Trim $12,000. Last week, "Hellgate" (Lip) and "The Jungle" (Lip), $9,800.

**Woods** (Essaness) (1,073; 98 — "Lusty Men" (RKO) (2d wk). Should hit very good $19,000. Last week, $12,000 in 3 days.

## 'Snows' Smooth $45,000, Frisco; 'Thief' Hep 11G, 'Front' 11G, 'Devil' 9½G

San Francisco, Oct. 21.

"Snows of Kilimanjaro," backed by a big campaign, is soaring to socko total at the Fox this round. Tilt in prices is helping swell week's take. Remainder of Market Street biz is spotty. "Back at Front" looms barely okay at Orpheum while "Somebody Loves Me" looks good at Paramount. "The Thief" is heading for fancy total at United Artists. "Devil Makes Three" is only thin at Warfield while "Miracle of Fatima" is off considerably from a big first session at St. Francis.

**Estimates for This Week**

**Golden Gate** (RKO) (2,850; 65-95)—"Sudden Fear" (RKO) (2d wk). Good $11,000. Last week, nice $18,000.

**Fox** (FWC) (4,651; 65-95) — "Snows of Kilimanjaro" (20th). Sock $45,000. Last week, "Monkey Business" (20th) and "Sea Tiger" (Mono), $16,500.

**Warfield** (Loew's) (2,656; 65-95) —"Devil Makes Three" (M-G). Thin $9,500. Last week, "Merry Widow" (M-G) (2d wk), $12,000.

**Paramount** (Par) (2,646; 65-95)— "Somebody Loves Me" (Par). Good $17,000. Last week, "Crimson Pirate" (WB) (2d wk), $12,500.

**St. Francis** (Par) (1,400; $1.20-$1.50) — "Miracle of Fatima" (WB) (2d wk). Off to $7,000. Last week, big $11,500.

**Orpheum** (No. Coast) (2,448; 65-95)—"Back at Front" (U) and "Stranger In Between" (U). Oke $11,000 or near. Last week, "Yan-

(Continued on page 19)

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Hellgate' Brisk $21,000, Denver

Denver, Oct. 21.

"Monkey Business," playing Denver and Esquire theatres, and "Hellgate," in three houses, are top grossers here this stanza. "Because You're Mine" will hold after doing fine session at Broadway.

**Estimates for This Week**

**Aladdin** (Fox) (1,400; 50-85) — "Hellgate" (Lip) and "Jungle" (Lip), day-date with Tabor, Webber. Fine $8,000. Last week, "Woman of North Country" (Rep) and "WAC from Walla Walla" (Rep), $6,500.

**Broadway** (Wolfberg) (1,200; 50-85)—"Because You're Mine" (M-G). Fine $12,000 or near. Holds. Last week, "Miracle of Fatima" (WB) (2d wk), $8,500.

**Denham** (Cockrill) (1,750; 50-85) —"Caribbean" (Par). Fair $7,000. Last week, "Just for You" (Par) (3d wk), $8,000.

**Denver** (Fox) (2,525; 50-85) — "Monkey Business" (20th) and "Rains Came" (20th) (reissue), day-date with Esquire. Fine $19,000. Last week, "Crimson Pirate" (WB) and "To Have, Have Not" (WB) (reissue), $18,000.

**Esquire** (Fox) (742; 50-85) — "Monkey Business" (20th) and "Rains Came" (20th) (reissue), Big $4,500. Last week, "Crimson Pirate" (WB) and "To Have, Have Not" (WB) (reissue), $4,000.

**Orpheum** (RKO) (2,600; 74-$1.20) —"Ivanhoe" (M-G) (3d wk). Off to $9,500. Last week, big $16,000.

**Paramount** (Wolfberg) (2,200; 50-85)—"Way of Gaucho" (20th) and "Linda Be Good" (Indie). Good $11,000. Last week, "Horizons West" (U) and "Lavendar Hill Mob" (Indie), $12,000.

**Rialto** (Fox) (878; 50-85)—"Without Warning" (U) and "Thunder Trail" (Indie). Fair $3,000. Last week, on reissues.

**Tabor** (Fox) (1,967; (50-85) — "Hellgate" (Lip) and "Jungle" (Lip), also Aladdin, Webber. Solid $9,000 or close. Last week, "Woman of North Country" (Rep) and "WAC Walla Walla" (Rep), $6,000.

**Webber** (Fox) (750; 50-85)—"Hellgate" (Lip) and "Jungle" (Lip). Good $4,000. Last week, "Woman of North Country" (Rep) and "WAC Walla Walla" (Rep), $3,000.

**World** (Patrick) (382; 60-90)— "Medium" (Indie) (2d wk). Fair $1,200. Last week, good $2,000.

## 'Crimson' High 13G, Buff.; 'Quiet' Lively 11G, 2d

Buffalo, Oct. 21.

"Crimson Pirate" is outstanding newcomer here this session with a hefty total at Paramount. "Capt. Pirate" on the other hand is tepid at Lafayette. "Quiet Man" still is fancy in second Century week.

**Estimates for This Week**

**Buffalo** (Loew's) (3,000; 74-$1.20) —"Ivanhoe" (M-G) (4th wk). Down to $7,000 in final 6 days. Last week, big $13,000.

**Paramount** (Par) (3,000; 40-70) —"Crimson Pirate" (WB) and "Fargo" (Mono). Bright $13,000. Last week, "Hurricane Smith" (Par), $12,500.

**Center** (Par) (2,100; 70-$1)— "Miracle of Fatima" (WB) (4th wk). Modest $7,500. Last week, great $12,000.

**Lafayette** (Basil) (3,000; 40-70) —"Captain Pirate" (Col) and "Voodoo Tiger" (Indie). Tepid $7,500. Last week, "Son of Ali Baba" (U) and "Bonzo To College" (U), good $10,000.

**Century** (20th Cent.) (3,000; 40-70)—"Quiet Man" (Rep) and "Feudin' Fools" (Mono) (2d wk). Holding at trim $10,000. Last week, great $15,500.

## 'Snows' Smash $21,000, Seattle; 'Ivanhoe' 20G

Seattle, Oct. 21.

Some important newcomers are helping biz here this week, with cooler weather an aide. "Snows of Kilimanjaro" at Fifth Avenue looks smash while "Ivanhoe" at the Music Hall is running neck-and-neck for an equally terrific session at the Music Hall. "Quiet Man" looks good in second Orpheum round.

**Estimates for This Week**

**Coliseum** (Evergreen) (1,829; 65-90)—"Assigment Paris" (Col) and "Fighting Rats Tobruk" (Indie). Okay $8,000. Last week, "Cairo Road" (Indie) and "Breakdown" (Indie), $7,700.

**Fifth Avenue** (Evergreen) (2,236; 90-$1.25)—"Snows of Kilimanjaro" (20th). Smash $21,000. Last week, "Somebody Loves Me" (Par) and "Navajo" (Lip) (2d wk), $5,200.

**Liberty** (Hamrick) (1,650; 65-90) —"Back at Front" (U) and "WAC from Walla Walla" (Rep). Modest $6,000. Last week, "My Man and I" (M-G) and "Tropical Heat Wave" (Rep), $3,400.

**Music Box** (Hamrick) (850; 65-90) — "Tomorrow Too Late" (Indie) (2d wk). Dull $1,000 in 4 days. Last week, mild $2,700.

**Music Hall** (Hamrick) (2,283; 90-$1.25)—"Ivanhoe" (M-G). Terrific $20,000. Last week, "Crimson Pirate" (WB) (2d wk), oke $6,700 at 90c top.

**Orpheum** (Hamrick) (2,599; 65-90)—"Quiet Man" (Rep) (2d wk). Good $7,000. Last week, neat $10,200.

**Palomar** (Serling) (1,350; 45-70) — "Too Many Girls" (RKO) and "Look Who's Laughing" (RKO) (2d runs). Opened Monday (20). Last week, "Lovely Look At" (M-G) and "Sinners" (M-G). (2d runs), mild $3,000.

**Paramount** (Evergreen) (3,039; 65-90) — "Monkey Business" (20th) and "Lady Iron Mask" (20th). Fairly good $9,000. Last week, "Just for You" (Par) and "Arctic Flight" (Mono) (2d wk), only $8,300 in 9 days.

## 'Snows' Giant 20G, St. L.; 'McLain' 15G

St. Louis, Oct. 21.

Using upped scale, "Snows of Kilimanjaro" shapes standout here this session with smash at the St. Louis. "Big Jim McLain" looks fine at Ambassador. "Les Miserables" is doing solidly in two small spots. "Son of Paleface," which was solid in first week at the big Fox, is holding over with "Back At Front" added. "Ivanhoe" still is good in fourth round at Loew's.

**Estimates for This Week**

**Ambassador** (F&M) (3,000; 60-75)—"Big Jim McLain" (WB) and "Too Many Girls" (RKO). Neat $15,000. Last week "My Wife's Best Friend" (20th) and "Walla Walla" (Rep), fair $11,000.

**Fox** (F&M) (5,000; 60-75)—"Son of Paleface" (Par) (2d wk) and "Back At Front" (U). "Paleface" started second week today (Tues.). Last week, "Paleface" and "Bonzo To College" (U), fine $16,000.

**Loew's** (Loew) (3,172; 75-$1.20) —"Ivanhoe" (M-G) (4th wk). Good $11,000 after solid $14,000 third stanza.

**Missouri** (F&M) (3,500; 60-75) — "One Minute to Zero" (RKO) and "Crimson Pirate" (WB). Mild $9,000. Last week, "Monkey Business" (20th) and "Quiet Man" (Rep) (2d wk), fair $9,500.

**Pageant** (St. L. Amus.) (1,000; 90)—"Les Miserables" (20th). Good $3,500. Last week, "Lady Vanishes" (UA), $3,000.

**St. Louis** (St. L. Amus.) (4,000; 75-$1)—"Snows of Kilimanjaro" (20th). Giant $20,000. Last week, house was shuttered.

**Shady Oak** (St. L. Amus.) (800; 90)—"Les Miserables" (20th). Nice $4,000. Last week, "Tales of Hoffmann" (UA) (3d wk), $3,000.

## 'GAUCHO' DIM 18G, DET., 'SOMEBODY' SLIM 14G

Detroit, Oct. 21.

Only "Ivanhoe," in its second week at the Adams, is doing high bracket biz downtown this round. "Miracle of Fatima" is holding up big in fourth week at the Madison. "Way of Gaucho" looms slow at the Fox. "Somebody Loves Me" is a wallflower at the Michigan. "Son of Ali Baba" shapes fair at Palms. "Quiet Man" looks good in fourth week at United Artists.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; 70-95) —"Way of Gaucho" (20th) and "Night Without Sleep" (20th).

(Continued on page 19)

# 'Thief'-Johnston-Colonna Solid 93G On Spotty B'way; 'Poster' Mild 30G In 2 Spots, 'Mine' Nice 125G In 4th

Despite four new pictures and favorable theatre weather, Broadway first-run business is very spotty this session, with the current intense interest in the Presidential campaign mostly blamed for sluggish trade in many spots. Majority of holdovers are suffering from having their runs extended too long.

Good money is going to "The Thief" with stageshow headed by Johnny Johnston, Jerry Colonna and iceshow, which is getting a solid $93,000 in first stanza at the Roxy. Excellent campaign is credited with helping to such a strong week. "Full House," playing at the arty Trans-Lux 52d St., is headed for record $15,000 opening round.

"Four Poster," playing day-date at the Victoria and Sutton, is a disappointment although getting an okay $11,500 at the latter. Only a mild $18,500 was garnered on initial session at the Victoria. Comparatively stronger showing at the 561-seat Sutton would indicate that the pic likely will do best in arty houses or small-seaters. "Golden Hawk," with vaude, fourth newcomer, is okay $20,000 at the Palace.

Second week of "Just For You" is sturdy $28,000 at the Capitol while second stanza of "World in His Arms" is heading for nice $17,000 at the Mayfair.

"Because You're Mine" with stageshow is off considerably along with the rest of the Street after a big third stanza. However, it will give the Music Hall a nice $125,000 on the fourth, which is sufficient to keep it there a fifth week. Third round was big $145,000.

"Snows of Kilimanjaro" is holding very well, with socko $39,000 likely in fifth week at the Rivoli. It continues.

"This Is Cinerama" pushed to the highest figure of its run at the Broadway, with capacity $44,500 for third week ended last night.

"Son of Paleface" with Louis Prima band, Five De Marco Sisters, Los Gatos topping stage bill finished the third week at the Paramount with okay $57,000.

"Limelight," new Charles Chaplin pic, opens day-date at Astor and Trans-Lux 60th Street tomorrow (Thurs.). Film is playing reserved-seat, two-a-day at the latter.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 70-$1.50) —"Miracle of Fatima" (WB) (9th-final wk). Final session looks to hit okay $8,500. Eighth week was big $12,000. "Limelight" (UA) opens tomorrow (Thurs.), playing day-date with Trans-Lux 60th St. Theatre.

**Broadway** (Cinerama) (1,250; 90-$2.80)—"This Is Cinerama" (Indie) (4th wk). Third stanza ended last night (Tues.) was absolute capacity at $44,500 for 17 shows. Second week was $38,500 for 18 shows, practically capacity. Dropped second Friday matinee starting last week (17).

**Capitol** (Loew's) (4,820; 70-$1.50) —"Just For You" (Par) (3d wk). Initial holdover round ended last night (Tues.) with solid $28,000 but down sharply from big $42,000 opening week.

**Criterion** (Moss) (1,700; 50-$1.80) —"One Minute To Zero" (RKO) (5th-final wk). Winding up with mild $6,500 or near after okay $9,500 for sixth round. "The Lusty Men" (RKO) comes in on Friday (24).

**Fine Arts** (Davis) (468; 90-$1.80) —"Stranger in Between" (U) (10th wk). The ninth frame ended Monday (20) was okay $3,500 after good $4,500 for eighth week. "The Promoter" (U) opens Oct. 28.

**Globe** (Brandt) (1,500; 50-$1.50)— "Lure of Wilderness" (20th) (3d wk). Off to $6,000 after fair $8,000 for second round. Continues.

**Mayfair** (Brandt) (1,736; 50-$1.50) —"World in His Arms" (U) (2d wk). Initial holdover session ending today (Wed.) looks to hold at nice $17,000 after sock $30,000 opening week. Holds a third.

**Normandie** (Normandie Theatres) (592; 95-$1.80)—"Magic Box" (Mayer) (5th wk). Fourth round ended Monday (20) continued strongly with $6,700 after $9,700 for third week, near opening stanza total.

**Palace** (RKO) (1,700; 75-$1.40)— "Golden Hawk" (Col) with 8 acts of vaude. Heading for okay $20,000 or better. Last week, "Wife's Best Friend" (20th) with vaudeville, nice $22,000 but below expectancy.

**Paramount** (Par) (3,664; 80-$1.80) —"Springfield Rifle" (WB) with Duke Ellington orch, Howell & Bowser, The Ravens heading stageshow. Opens today (Wed.) In ahead, "Son of Paleface" (Par) with Louis Prima orch, Five De Marco Sisters, Los Gatos heading stageshow (3d wk), oke $57,000 after big $70,000 for second round.

**Park Ave.** (Reade) (583; 90-$1.50) —"Mons. Fabre" (Indie) (7th wk). Sixth stanza ended Saturday (18) held at $4,000 after $4,500 for fifth week. House closes Oct. 31.

**Paris** (Indie) (568; $1.25-$1.80)— "Savage Triangle" (Indie) (4th wk). Third frame ended Sunday (19) continued okay with $5,500 after $7,200 for second stanza. "The Thirst of Men" (Indie) opens Oct. 27.

**Rivoli** (UAT) (2,092; 70-$2)— "Snows of Kilimanjaro" (20th) (5th wk). Still smash at $39,000 or close. Fourth week was $48,000. Continues.

**Radio City Music Hall** (Rockefellers) (5,945; 80-$2.40)—"Because You're Mine" (M-G) with stageshow (4th wk). Holding at nice $125,000 after big $145,000 for third stanza. Holds for fifth week. "Happy Time" (Col) is due in next, probably on Oct. 30. "Plymouth Adventure" (M-G) is tentatively pencilled in to follow if it can be opened around Thanksgiving.

**Roxy** (20th) (5,886; 80-$2.20)— "The Thief" (UA) with Johnny Johnston, Jerry Colonna, iceshow onstage (2d wk). First session ended last night (Tues.) soared to solid $93,000, aided by fine campaign. In ahead, "Somebody Loves Me" (Par) with Mary Small, Al Bernie, Benny Fields & Blossom Seeley, iceshow onstage (3d wk), fine $75,000, with Fields-Seeley presence on last 11 days a big factor.

**State** (Loew's) (3,450; 55-$1.25)— "Merry Widow" (M-G) (5th wk). Fourth frame ended last night (Tues.) held at $16,000 or close. Third week was solid $22,000. "Everything I Have Is Yours" (M-G) due in Oct. 29.

**Sutton** (R & B) (561; 90-$1.50) —"Four Poster" (Col) (2d wk). Initial stanza ended last night (Tues.) hit okay $11,500 but comparatively much better showing than Victoria, where day-dating. In ahead, "Man in White Suit" (U) (28th wk-8 days), $4,700 to wind up big long-run here.

**Trans-Lux 60th St.** (T-L) (453; 90-$1.50)—"Lady Vanishes" (UA) (reissue) (12th-final wk). Mild $2,800 after $3,600 for 11th week. "Limelight" (UA) opens tomorrow (Thurs.) on reserved-seat, two-a-day run, playing day-date with Astor.

**Trans-Lux 52d St.** (T-L) (540; 90-$1.50)—"Full House" (20th). First week ending today (Wed.) looks to hit a record $15,000 or near. Holds. In ahead, "Ivory Hunter" (U) (8th wk-10 days), $4,100 to wind up nice run.

**Victoria** (City Inv.) (1,060; 70-$1.80)—"Four Poster" (Col) (2d wk). Initial stanza ended last night (Tues.) was mild $18,500, very disappointing. Likely won't hold here long. In ahead, "Affair in Trinidad" (Col) (11th wk), oke $8,200 to complete unusually big longrun here.

## 'Ivanhoe' Smash $25,000, Prov.; 'Men' Lusty 10G, 'Fatima' Wow 11G, 2d

Providence, Oct. 21.

It's a boff boxoffice at most spots this week, with Loew's State heading the list with "Ivanhoe," great. Also hep in second session is Majestic's "Miracle." RKO Albee's "Lusty Men" is heading for a big total.

**Estimates for This Week**

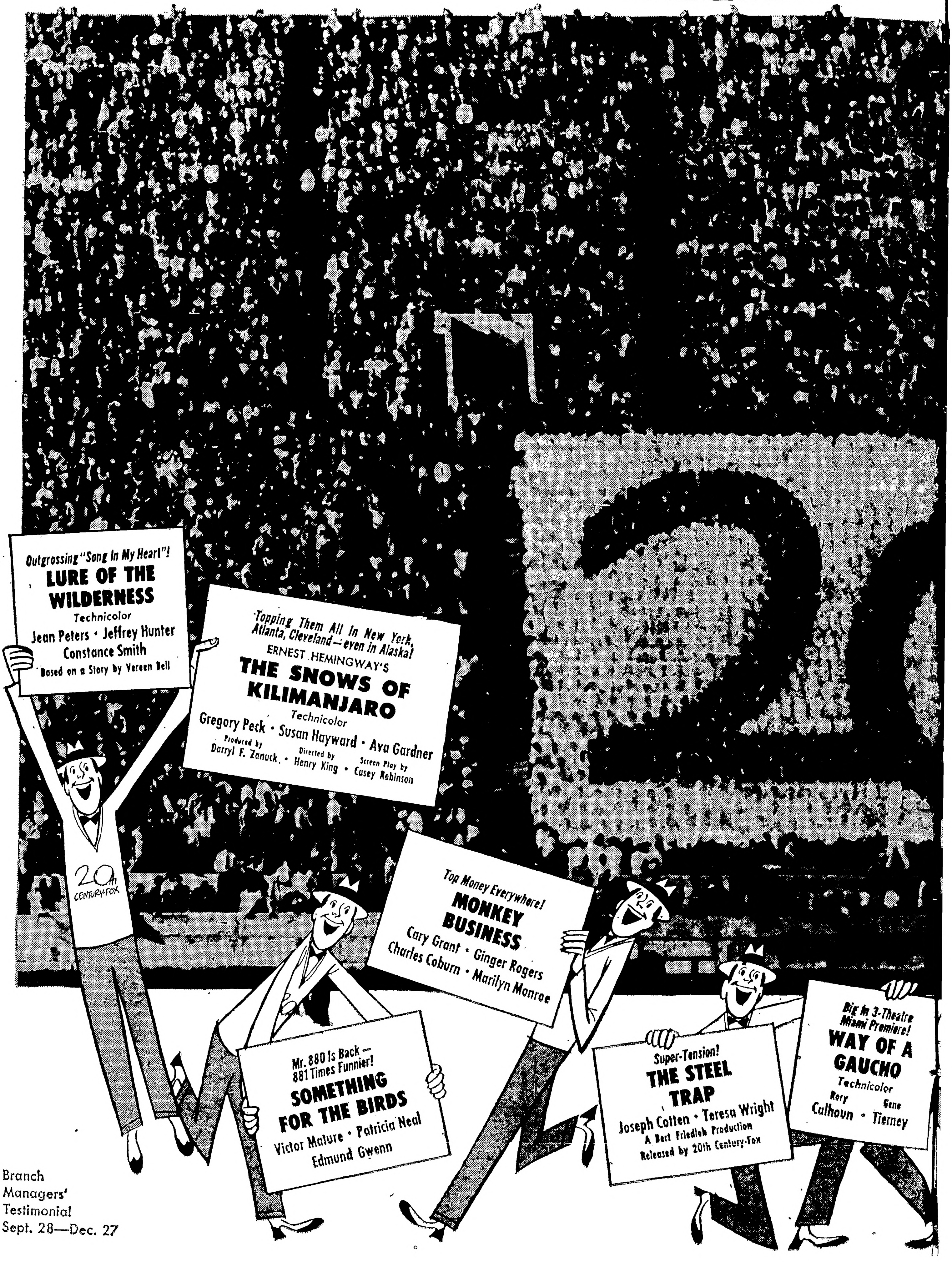
**Albee** (RKO) (2,200; 44-65)— "Lusty Men" (RKO) and "Scotland Yard Inspector" (Lip). Big $10,000. Last week, "Horizons West" (UI) and "Naughty Widow" (Indie), fair $7,000.

**Majestic** (Fay) (2,200; 44-65)— "Miracle of Fatima" (WB) (2d wk). Still sock at $11,000. First round was terrific $18,000.

**State** (Loew) (3,200; 74-$1.10)— "Ivanhoe" (M-G). Jamming them in with upped scale helping to terrific $25,000. Last week, "Because You're Mine" (M-G) (2d wk), oke $10,000.

**Strand** (Silverman) (2,200; 44-65) —"Caribbean" (Par) and "Actors and Sin" (UA). Opened Monday (20). Last week, "Strange Fascination" (Par) and "Ladies of Chorus" (Indie), mild $6,500.

# THE INDUSTRY IS CHEERING T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Jean Peters • Jeffrey Hunter
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Based on a Story by Vereen Bell
Topping Them All In New York, Atlanta, Cleveland—even in Alaska!
ERNEST HEMINGWAY'S
THE SNOWS OF KILIMANJARO
Technicolor
Gregory Peck • Susan Hayward • Ava Gardner
Produced by Darryl F. Zanuck • Directed by Henry King • Screen Play by Casey Robinson
20th CENTURY-FOX
Top Money Everywhere!
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Cary Grant • Ginger Rogers
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THE STEEL TRAP
Joseph Cotten • Teresa Wright
A Bert Friedlob Production
Released by 20th Century-Fox
Big in 3-Theatre Miami Premiere!
WAY OF A GAUCHO
Technicolor
Rory Calhoun • Gene Tierney

Branch
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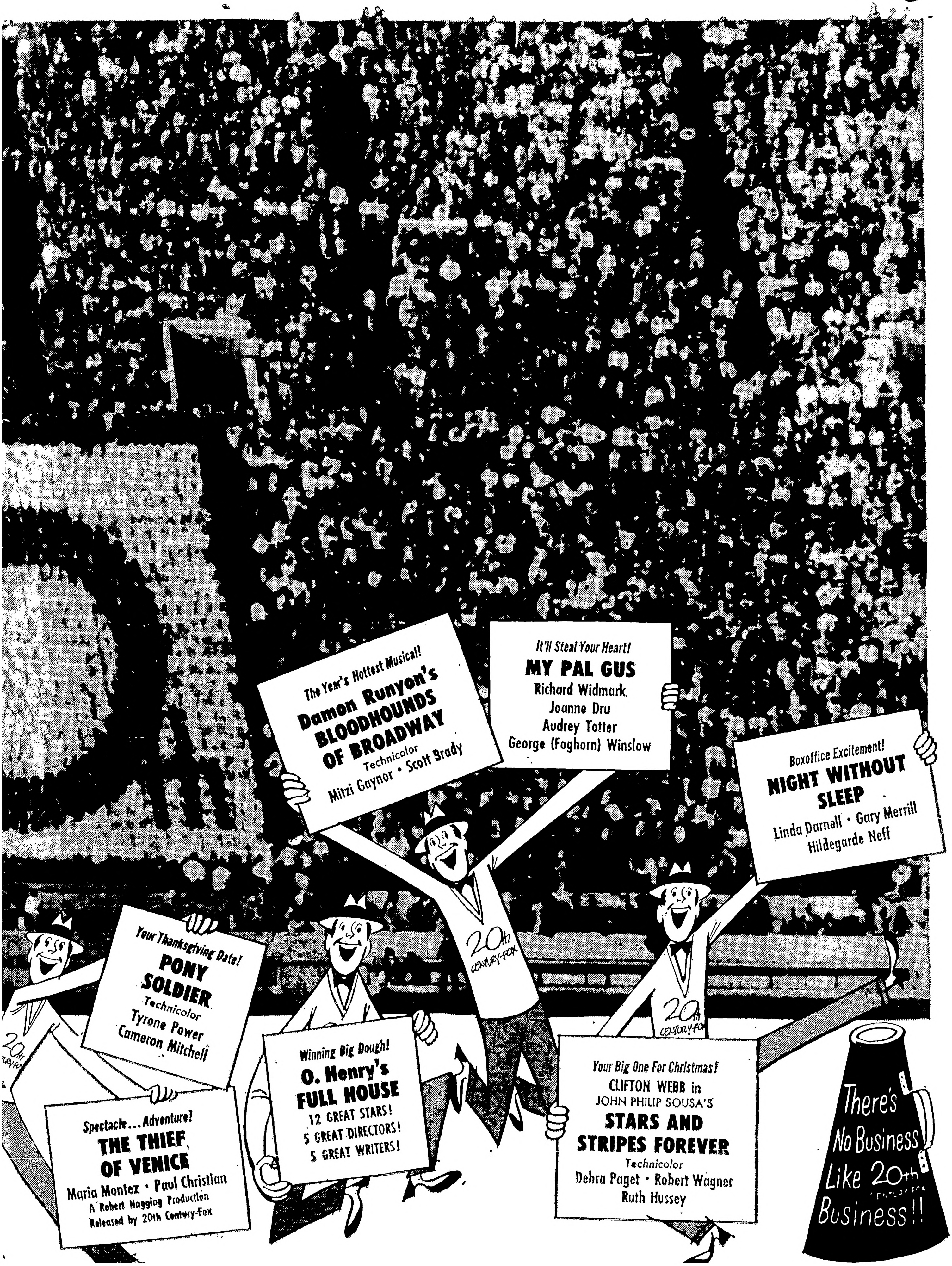
Sept. 28—Dec. 27

# HE ALL-AMERICAN LINE-UP!



The Year's Hottest Musical!
Damon Runyon's
**BLOODHOUNDS OF BROADWAY**
Technicolor
Mitzi Gaynor • Scott Brady

It'll Steal Your Heart!
**MY PAL GUS**
Richard Widmark
Joanne Dru
Audrey Totter
George (Foghorn) Winslow

Boxoffice Excitement!
**NIGHT WITHOUT SLEEP**
Linda Darnell • Gary Merrill
Hildegarde Neff

Your Thanksgiving Date!
**PONY SOLDIER**
Technicolor
Tyrone Power
Cameron Mitchell

Winning Big Dough!
**O. Henry's FULL HOUSE**
12 GREAT STARS!
5 GREAT DIRECTORS!
5 GREAT WRITERS!

Your Big One For Christmas!
CLIFTON WEBB in
JOHN PHILIP SOUSA'S
**STARS AND STRIPES FOREVER**
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Debra Paget • Robert Wagner
Ruth Hussey

Spectacle... Adventure!
**THE THIEF OF VENICE**
Maria Montez • Paul Christian
A Robert Haggiag Production
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There's No Business Like 20th Century-Fox Business!!

# London Pix Biz Slow But 'College' Big $5,500, 'World'-'Mars' Hot 4½G, 1st Weekend, 'Happy' Sad 1½G, 2 Days

London, Oct. 14.

It has been a sluggish week at the West End first-runs. Most theatres getting below average grosses. Business seems to have taken a general slump and many new entries have failed to provide much of an impetus. One successful new bill, at London Pavilion, comprises "Strange World" and "Red Planet Mars," which is heading for fine $8,500 in first round.

"She's Working Her Way Through College" (WB) started well with $5,500 for opening weekend. "The Happy Time," however, opened poorly with only $1,500 for the first two days at the Carlton.

"Quo Vadis" returned to the Ritz with a hefty total in first week of its return run. It had previously played 25 weeks at the spot. "Pat and Mike" faded out at the Empire after a run of 11 days with only nearly $19,000 for the extended week. "Venetian Bird" started slowly with only $3,000 for opening weekend at the Leicester Square Theatre.

**Estimates for Last Week**

**Carlton** (Par) (1,128; 55-$1.70)—"The Happy Time" (Col). Hit by crix and made poor start, with around $1,500 in first two days.

**Curzon** (GCT) (500; 55-$1.70) — "Kon-Tiki" (RKO) and "Stranger in House" (GCT). After waiting months for "La Ronde" to finish its record 18-month run, "Kon-Tiki" made an auspicious start at this arty house with a $1,400 in its initial two days. Continues indef.

**Empire** (M-G) (3,099; 55-$1.70)—"Pat and Mike" (M-G) (2d wk). Not up to expectations, with $5,200 in second weekend after fair $13,700 opening round. Withdrawn after 11 days with "Merry Widow" (M-G) in on Oct. 13.

**Gaumont** (CMA) (1,500; 50-$1.70) —"Monkey Business" (20th) (2d wk). Below hopes at slightly over $2,700 for second weekend after moderate $5,600 for opening frame. Stays usual three weeks.

**Leicester Square Theatre** (CMA) (1,753; 50-$1.70)—"Venetian Bird" (GFD). Made moderate start at $3,000 for opening weekend. Stays on.

**London Pavilion** (UA) (1,217; 50-$1.70)—"Strange World" (UA) and "Red Planet Mars" (UA). Hefty $4,500 for initial weekend. Shaping to fine $8,500 on stanza. Stays.

**Odeon, Leicester Square** (CMA) (2,200; 50-$1.70) — "Wife's Best Friend" (20th) (3d wk). Final weekend was poor $2,000 after moderate $4,400 for second week. "Limelight" (UA) preems Oct. 17.

**Odeon, Marble Arch** (CMA) (2,200; 50-$1.70—"Full House" (20th) (2d wk). Received mixed praise. Around $3,800 for second weekend after average $7,700 opening week. "Gentle Gunman" GFD) comes in Oct. 23.

**Plaza** (Par) (1,902; 70-$1.70) — "Jumping Jacks" (Par) (3d wk). Winding its run with fair $5,500. "The Savage" (Par) and "Turning Point" (Par) follow on Oct. 17.

**Ritz** (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G). Back for return date. Solid $4,700. Stays.

**Warner** (WB) (1,753; 50-$1.70)—"Working Way Through College" (WB). Opened above hopes with pleasing $5,500 for first weekend.

## PLAN FULL NEWSREEL CORONATION COVERAGE

London, Oct. 14.

Extra stock is likely to be made available to the five newsreel companies for filming the Coronation. Normally, the bi-weekly reels are limited to 700 feet, but it is anticipated that an additional allocation will bring the footage up to about 2,000 feet. Present advance arrangements have the newsreelers planning to distribute a Coronation flash reel on the night of the event (June 2) to theatres in London and the suburbs. Then, 24 hours later a full reel will be in circulation throughout the country.

Because it is felt that theatres who play newsreels second and third-run would like to have day-date bookings with first-runs, exhibs in the latter category are being asked if they would relax their normal objections to such an arrangement.

## Trenet Set for $100,000 Latin-Am. Concert Tour

Paris, Oct. 21.

Charles Trenet has been inked to a $100,000 contract calling for a tour of Latin-American capitals. Singer was signed by Espectaculos Victor Sturdivini, Latin-American company which has been piloting ice revues through Central and South America.

Trenet planes to Brazil Nov. 10 with manager Maurice Roget to start his tour. He starts at Sao Paulo and then hits Rio de Janeiro. Tour then goes through Uruguay, Argentina, Chile, Peru, Colombia, Mexico. EVS also has possible dates in Ecuador, Panama, Venezuela and the West Indies. The EVS artists division was started last July and is after big names for tours.

## Many Touring Companies Ready to Launch New Legit Season in Italy

Milan, Oct. 14.

With last week seeing the start of the Italian legit season, an exceptionally large number of touring companies are preparing to operate. Many old names are returning to the stage after a few seasons away. Among general trends already distinguishable are a swing away from plays by French and other foreign authors, predominant in past years for Italian repertoire companies, with an increase in the number of Italian plays and classics. Also on the upswing is the Little Theatre, which from an unsteady beginning in immediately after the war has been steadily gaining support, aided by city and government subsidies.

The Renzo Ricci Co. will debut here with plays by Bracco, Niccodemi, and Rovetta. Preceding it at the Odeon Theatre, also Milan, are Alda Borelli and Marcello Giorda, with plays by Sabatino Lopez, Pirandello, Praga, and Niccodemi scheduled. Also opening here are Nino Besozzi's group, and the Vivi Gioi-Luigi Cimara Co., while Emma Gramatica starts her season at nearby Novara.

Elsa Merlini returns to the theatre in one of her past hits, Pirandello's "Signora Morli Uno E Due" at Turin's Carignano Theatre, to be followed there by a new company formed around Ruggero Ruggeri. In Rome, Vittorio Gassman and his newly formed Italian Art Theatre will stage plays by Racine, Shakespeare, Esquilius, and Seneca at the Valle. Also in the capital city, the Sergio Tofano Co. is set for the Satiri Theatre while the Morelli-Stoppa troupe directed by Luchino Visconti will move to the Eliseo after a debut in Venice with Goldoni's "La Locandiera."

## 'Troubled Air' Set For BBC Broadcast Oct. 22

London, Oct. 21.

First world radio production of Irwin Shaw's "The Troubled Air" is to be broadcast tomorrow (Wed.) on the British Broadcasting Corp.'s Light Program. The play, dealing with Communism, has been adapted by Raymond Byrnes and Monica Mugan. It is being produced by Cleland Finn with mainly an American and Canadian cast.

Central character in the play is an American radio producer who is faced with an ultimatum from his sponsor to fire five of the actors in his top-line radio show because of their suspected Red sympathies. He begs for time to conduct his own investigation into their activities and finally comes under fire himself. Byrnes, who is currently writing film scrips for American TV, has spent most of his life in America. His coadaptor, Miss Mugan, is a regular contributor to Canadian Broadcasting Corp. programs.

## 'Eve' London Chances Lean on Flo Desmond

London, Oct. 21.

Sole new entry in the West End last week was Jack Hylton's production of "The Apples of Eve" by Allen Berthal which preemed at the Comedy last Tuesday (14). It is a conventional whodunit distinguished by the fact that Florence Desmond, who is noted for her impressions in cabaret and vaudeville, plays all seven femme roles.

Her contribution more than anything else will determine the success of the piece, which on merit alone would have little prospect of survival.

## Tourist Travel To Mexico Soars

Mexico City, Oct. 14.

U. S. tourism is taking another upswing in Mexico. The Mexican Tourist Assn. announces that during July, latest month for which it has data, 42,561 visitors entered Mexico, mostly by train, bus or auto. July tourist spending totaled $27,100,000, the association estimated.

The association is boosting bus travel to Mexico, pointing out that practically all American bus lines have close connections to Mexican border points where there is easy transfer to Mexican-operated vehicles. More and better roads and increased hotel, restaurant and other traveler facilities make bus riding a pleasure down here, the association claims.

Stories that 50,000 foreigners, who entered as tourists, are dallying in Mexico long after the expiration of the six-month limit of their tourist permits, were branded greatly exaggerated by the Ministry of Interior. Ministry said few tourists violate the law in that and other regards. During 1952, only 36 tourists over-stayed, and only six did so willfully, the ministry revealed.

Motor car travel from the U. S. and Canada is on the upbeat, announced the Mexican Automobile Assn., which expects at least 270,000 auto visitors this year, on the basis of an entry of 90,000 cars, each containing an average of three persons. Last year, 85,138 cars entered Mexico, according to the MAA.

## New Mex Import Duties Cut U.S. Distrib Coin

Mexico City, Oct. 14.

Hollywood is to get less coin from Mexico. That is because of the hike in foreign film import duties recently enacted. The U. S. is top supplier of foreign pix here, annually.

New rates are $4.62 per kilogram (2¼ lbs.) plus 10%. Former duty was a straight $2.89 per kilogram.

## Legit Shows Abroad

### LONDON

(Week ending Oct. 18)
(Figures indicate opening date)
"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Bet Your Life," Hippodrome (2-18).
"Call Me Madam," Coliseum (3-15).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-19).
"Excitement," Casino (3-8).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke York (8-7).
"Husbands Don't," W. Garden (10-1).
"Innocents," Majesty's (7-3).
"Letter From Paris," Aldwych (10-10).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Meet Callahan," Garrick (5-27).
"Paris to Piccadilly," Pr. Wales (4-15).
"Porgy & Bess," Stoll (10-8).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Romeo & Juliet," Old Vic (9-15).
"Ranch in Rockies," Empress (6-5).
"Seagulls Sorrento," Apollo (6-14-50).
"Second Threshold," Vaude. (9-24).
"South Pacific," Drury Lane (11-1-51).
"Troublemakers," Strand (9-16).
"Water of Moon," Haymarket (4-19-51).
"Winter Journey," St. James's (4-3).
Emlyn Williams, Ambass. (9-3).
"Woman of Twilight," Vic. Pal. (6-18).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliz.," Criterion (4-2).

SCHEDULED OPENINGS
(Figures denote premiere dates)
"Square Ring," Lyric, Hammersmith (21).
"Caro William," Embassy (22).
"Lord Arthur Savile's Crime," Arts (23).
Maurice Chevalier, Hippodrome (28).
"Long Mirror," Royal Court (29).
"Heaven's Backyard," New Lindsey (29).

### AUSTRALIA

(Week ending Oct. 17)
"Kiss Me, Kate," Royal, Sydney.
"Folies Bergere," Tivoli, Sydney.
"Seagulls Over Sorrento," Comedy, Mel.
"See How Run," Royal, Adelaide.
"Tommy Trinder Show," Tivoli, Mel.
"South Pacific," Majesty, Mel.
"Ice Follie," Majesty, Brisbane.
"Ice Parade," Empire, Sydney.

# Victors Over Eady Coin Distrib, Brit. Exhibs Seek Further Relief

London, Oct. 14.

Exhibitors, having won their first battle over the distribution of the Eady fund money among producers, are now striving for further concessions. They are agitating to get total relief for theatres that operate in the red, and a reduction in the levy on lower bracket admissions.

The request to exclude money-losing theatres from the fund is meeting with strong resistance from distributors. They contend that exhibitors in this category should show their figures to the Kinematograph Renters Society, which will make an adjustment in film rental charges to put them in the black. But exhibs are adamant in resisting this suggestion. At the Cinematograph Exhibitors Assn. general council meeting last week there was an overwhelming vote against submitting to this proposal. Negotiations meantime are to continue through the machinery of the four trade associations.

One of the main spokesmen at the general council sesh was J. Arthur Rank, who declared that if there was no Eady fund, exhibs would lose money. He insisted, too, that it was not a voluntary scheme; the only voluntary thing about the arrangement was that the association had voluntarily agreed to sign a contract.

Rank fully agreed with other theatre operators in their refusal to bring their accounts before the KRS, and commented that no industry could be healthy if any part of it were losing money. However, he thought it was a great step forward when both producers and distributors said, "if exhibs are losing money we will put them in a position with film deals to make money."

## Vet Aussie Exhib Likes Cinerama; Shies Off Cost

Marshall Palmer, vet Australian exhibitor and radio exec, visited New York last week on his way home after five months in Europe. He already has left for Canada and plans sailing from Vancouver Nov. 12. Palmer was the first Aussie exhib to view Cinerama, new dimensional film process at the Broadway Theatre, and is enthused over it. However, he didn't think it feasible for Australia at present because of its high cost of operation.

Palmer, who is a past prexy of the Queensland Exhibitors Assn., operates theatres in suburban Brisbane. A Queensland exhib, he produces the Aussie amateur radio program, picking top prize winners to tour them in key theatres in that territory. Palmer also operates the sole vaudeville agency in Queensland, having formed it back in the early days of the cinema.

## Madrid's Legit Outlook 'Dismal'; Info Ministry To Control Two Houses

Madrid, Oct. 14.

The coming season's outlook for the two Madrid State controlled theatres looms very dismal. After 12 years on the job, director-producers Luis Escobar and Huberto Perez Hossa of the Maria Guerrero Theatre and playwright-producer Caetano Luca de Tena of the Teatro Espanol have resigned and the respective companies disbanded.

It is believed that the new setup will be directly controlled by the Ministry of Information which will give eight-month contracts to a number of artists. They will be asked to play in one of the two theatres according to the needs of the plays to be produced.

Luis F. Igoa, until now house manager of Teatro Espanol, will become its interim director and producer with the difficult job of presenting only classics and important revivals. The house, which was rented to impresario Ramon Pena until end of last month, will open officially this month with a play by Lopez de Vega. Teatro Maria Guerrero will present only new plays by Spanish authors or translations. No director has been nominated yet, but various producers have been asked since it's intended that every play should have a different producer and different sets and costume designer.

There are 18 theatres open here now with all doing reasonably well. Faring especially good are the ones presenting folklore shows which do almost capacity biz. They are helped by a large percentage of tourists now filling all the hotels in the city. Comedians Antonio Casal and Angel Andres with their "Los Quatro besos," which reached the 1,000 performance mark, have gone to the Fuencarral and their place at the Calderon has been taken by flamenco singer Juanito Valderana and Co., just back from four months in south France.

## Cuban-Mex Film Unit To Make Pix in Havana

Havana, Oct. 14.

A Joint Cuban-Mexican company will begin making films in Cuba within a few weeks, Raul Acosta Rubio has announced here. He is president of the Cuban Film Industry Patronate, a semi-official organization.

Rubio stated that both Cuban and Mexican talent and workers would be used in production. Equipment of the Cuban Film Production Co. would be utilized, plus additional equipment from Mexico.

Work starts soon on the scenario and sets of the first pic, an adaptation of a radio novel by Mrs. Maria Teresa de la Cruz Munoz. Probable stars of the film flicker are Marga Lopex, Mexican actress, and Alberto Gonzales Rubio, Cuban actor. Rubio, who is also private secretary to President Fulgencio Batista, said plans are eventually to have eight films in production.

## Lifar Paris Opera Terp Troupe Sock in Japan; Britisher to Make Bid

Tokyo, Oct. 14.

Nipponese balletomanes packed Tokyo's 2,500-seat Hibiya Hall six times last week to shout vociferous appreciation of the Serge Lifar troupe of dancers from the Paris Opera, who opened a two-week stand Oct. 6. Dance fans paid a top of $4.20 for the best seats, scaled up from $1.25, for the opportunity to watch what was probably the best dancing seen on Japanese stages in 20 years.

A 19-year-old, Liane Dayde, stole the show from the older, more experienced dancers. With a fine display of technique, artistry and wit, Miss Dayde garnered far more curtain calls than aging onetime Diaghilev star Serger Lifar, currently choreographer and ballet master at the Paris Opera.

Second fave was blonde Lycette Darsonval, who made up for flaws in delicacy and grace by pyrotechnical feats of sustained pirouettes. Male dancer Alexandre Kalioujny got good mitts for his support in pas de deux for both girls.

Staging was poor, as no orch was used, sets were usually plain black drops or dressed up with a few small props, and lighting was strictly amateur. Music was supplied by the single piano of Jean Laforge, who was here last year as accompanist for French solo dancer, Espanita.

Company, sponsored here jointly by the French Embassy and Yomiuri newspaper, will play six more dates this week before leaving for home.

Later this month, the British Embassy makes a bid for the ballet spotlight in Japan when it presents dancer Sonia Arova of the British Festival Ballet, who will dance the title role in "Sleeping Beauty" with Japan's leading company, Komaki Ballet. Miss Arova opens in Osaka, Oct. 21, and makes her Tokyo debut Nov. 6.

## TV No Scot Panic

Glasgow, Oct. 14.

TV is not setting the heather on fire here. Since it arrived six months ago, only 22,000 people in Scotland have switched from radio to tele. Dealers had expected to sell 50,000 sets in that period.

High cost of living plus the purchase tax is hindering bigger TV sales.

# "HAPPY HOLIDAYS"

| OCTOBER 1952 | | | | | | |
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| 26 | 27 | 28 | 29 | 30 | 31 | |

## It started with Columbus Day

## "BECAUSE YOU'RE MINE"

*Mario Lanza in "Because You're Mine" introducing Doretta Morrow with James Whitmore; color by Technicolor; screen play by Karl Tunberg and Leonard Spigelgass; based on a story by Ruth Brooks Flippen and Sy Gomberg; directed by Alexander Hall; produced by Joe Pasternak*

| NOVEMBER 1952 | | | | | | |
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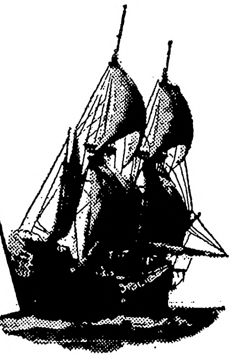

## For a bountiful Thanksgiving

## "PLYMOUTH ADVENTURE"

*"Plymouth Adventure" starring Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn, with Dawn Addams, Lloyd Bridges; color by Technicolor; screen play by Helen Deutsch; from the novel by Ernest Gébler; directed by Clarence Brown; produced by Dore Schary*

| DECEMBER 1952 | | | | | | |
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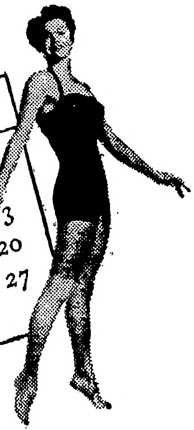

## For a Merry Xmas

## "MILLION DOLLAR MERMAID"

*"Million Dollar Mermaid" starring Esther Williams, Victor Mature, Walter Pidgeon, David Brian with Donna Corcoran; color by Technicolor; screen play by Everett Freeman; directed by Mervyn LeRoy; produced by Arthur Hornblow, Jr.*

| JANUARY 1953 | | | | | | |
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| 25 | 26 | 27 | 28 | 29 | 30 | 31 |

## For a Happy New Year

## "THE BAD AND THE BEAUTIFUL"

*Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell in "The Bad and The Beautiful" co-starring Barry Sullivan, Gloria Grahame, Gilbert Roland with Leo G. Carroll, Vanessa Brown; screen play by Charles Schnee; based on a story by George Bradshaw; directed by Vincente Minnelli; produced by John Houseman*

## IT'S ALWAYS "HOLIDAY" BUSINESS WHEN YOU PLAY M-G-M!

## 'Mail Order Pic Biz'

Continued from page 5

warded information on Ray Ryan and Edward (Buzz) Burke, other new RKO owners. All in all, Gemmill reported, 12 staffers worked on the story—five in Chicago, one in Washington, two in Los Angeles, one in Dallas and three in New York.

Gemmill stressed the Journal was not attacking RKO, but was merely reporting the news. He stated it was obvious from the stories that all the principals involved were confronted with the facts and had an opportunity to make statements which were duly reported in the series.

Journal, as part of its policy of looking at the film industry as it does other U. S. businesses, has other articles coming up about other picture companies, but Gemmill didn't think they would cause as much of a stir as the RKO series.

### Series Begins Oct. 16

Wall St. Journal articles began last Thursday (16), and clearly created a stir in industry circles across the country. Copies of the daily were quickly sold out in New York, L. A. and other key cities, and the background material on the new RKO-ites immediately became the No. 1 conversational subject within the trade.

Opener of the series linked some of the new owners—on an individual basis—to racketeer Frank Costello, "a yokel gambling device—the punchboard," an Al Capone associate and business activities which drew official Government complaints and repeated investigations by Better Business Bureaus. Ralph Stolkin, board chairman Arnold Grant, labor counsel Sidney Korshak, and pards Sherrill Corwin, Ray Ryan, Edward (Buzz) Burke and A. L. Koolish all are covered in the Journal series.

In the Journal's roundup, Grant was covered this way: "Without so far buying a share of RKO stock, this lawyer has been put into the $2,000 a week chairmanship of RKO, at the wish of Mr. Stolkin and other purchasers. Mr. Grant says he's the man who'll run RKO and declares he has served notice on Mr. Stolkin and his associates that he is no longer looking out for their special interests, but serving all stockholders."

The Journal reported that Stolkin provided $240,000 as part of the group down payment to Howard Hughes, and although president, he'll headquarter in Chicago, "where he has built a little empire of businesses upon the foundation of a yokel gambling device, the punchboard."

Korshak got billing as "a sort of catalytic agent," having introduced Stolkin to Grant among other things. Digging into Korshak's past, the Journal reports that his name was mentioned in testimony before the Kefauver Crime Committee. Earlier, said the sheet, Korshak "organized" a parole for "Cherry Nose" Gioe, the Capone mobster who had been convicted of participating in the million-dollar Browne-Bioff movie industry extortion plot of a decade ago.

Koolish got a big going-over by the financial paper. Father-in-law of Stolkin "blazed a trail for the younger man," it's said. Paper further noted that "he and his companies have piled up a bulky record of Better Business Bureau complaints, three Federal Trade Commission cease-and-desist orders and one grand jury indictment — dismissed by the court as faultily drafted. He has been deeply interested in philanthropy, that is to say in running charity drives for profit."

Ryan had been described by Stolkin as a "heavy gambler," according to the Journal, which adds: "and one of his associates in a business venture—inadvertently, says Mr. Ryan—was Frank Costello, the racketeer."

Burke was merely described as an oil man and Corwin as a Los Angeles theatre operator.

### Ryan's Spotlighting

Ryan's reputation as a blue-chip gambler rated him the spotlight Friday in the second of the series. Ryan was a pard in the buyout of Hughes' stock, but is active in the film outfit only to the extent that he's represented on the board by his business associate, William Gorman.

Financial daily opines that Ryan's real-life story could be fashioned into a scenario for RKO to produce. For, states the Journal, he skyrocketed from a trucker at the age of 19 to his present-day status as the "top man in a whole series of petroleum ventures in Texas, Oklahoma, Colorado—wherever the land looks rich. Ryan now is 48.

Based on the extensive coverage given the subject, the Journal was particularly intrigued with the gambling portions of the Ryan saga and the company these endeavors brought him into. It stated: "Big gamblers naturally come to know big bookmakers, says Mr. Ryan, and that explains how he came to know such figures as Frank Erickson, the noted East Coast racketeer who has recently been imprisoned. Mr. Ryan says he 'bet Erickson on the horses'."

Wall St. paper, continuing, reproduces testimony before the Kefauver Crime Committee investigations last year in which Ryan's name was mentioned by "gangster" Frank Costello, latter saying Ryan was linked with him in an oil field venture. Journal thereupon quotes Ryan as saying the association with Costello was inadvertent.

Journal further relates that another Ryan investment, of about four years ago, was the purchase of a small interest in the Sea View Hotel, Miami Beach. Daily adds that the previous spring a raid on the hotel uncovered a horse book in operation. Journal quotes a former Dade County (Fla.) deputy sheriff as saying evidence was confiscated showing that $50,000 to $100,000 was bet there daily.

Journal socks across the idea that Ryan and others in the syndicate are dripping in oil and money. It notes that Burke, leaving the service after the last war, was introduced by his father to Ryan and the two formed a partnership. Reports the Journal: "Apparently the association has been rewarding; this summer Mr. Burke was able to certify his net worth at $2,114,781."

Stolkin sold his interest in a direct-mail outfit in 1948 for $1,000,000 and "decided to look around for new fields to conquer," says the Journal. He and his father-in-law, A. L. Koolish, formed a partnership with Ryan after Stolkin was lured to the southwest by a magazine article which described it as "fabulous," according to a Stolkin press agent, who's quoted by the Journal. They have only oral agreements in their dealings, instead of formal contract, it's reported.

Journal quotes Ryan as estimating the production of all his oil properties at over 5,000 barrels a day. Stolkin's reported estimate is over 10,000 barrels daily. East Texas crude oil brings about $2.65 a barrel, the Journal relates.

### Monday's 3d Article

Third article, appearing Monday (20), is devoted to the "rocket rise of Ralph Stolkin to the presidency of RKO Pictures at the age of 34." Journal credits this ascent to "Unusual energy. Uncommon imagination. Unceasing use of the U. S. postal system."

It goes on to relate that whereas he began his business career eight years ago with $15,000 of borrowed money, "this summer his net worth was certified at $3,433,690." Paper then quotes Stolkin's father in Gary, Ind., as saying that his son was "always very ambitious. . . . He never felt inhibited about anything."

Article quotes from official Stolkin biography, written by Howard G. Mayer, which describes the RKO prexy as "one of the top promotional wizards in the U. S.," whose career makes Horatio Alger look like "a small time operator." After that, it dips into the background of the Monarch Sales Corp., Stolkin's first independent venture.

The article relates that Monarch in 1947 alone rang up sales of $7,000,000, according to a credit report on file at the Crime Commission, and that the company mailed out thousands of punchboards. Various Better Business Bureau comments on Monarch are recorded ("We have on file an almost fabulous number of complaints which have to do with the company's failure to fulfill orders as sent in response to their punch card sales"), and the Journal then notes a 1947 Federal Trade Commission complaint against Monarch and Stolkin.

Complaint charged "misrepresentation and use of lottery methods in the sale of cameras, fountain pens, electric razors, billfolds, and other merchandise," and it challenged Monarch's advertising claims. Later, says the Journal, Stolkin sold Monarch, but in March, 1950, the FTC nevertheless issued a "cease and desist" order.

Journal inserts a short social note, reporting that "The rise of Mr. Stolkin to millionaire status via the punchboard route followed his marriage in 1941 to Miss Ruth Koolish, daughter of the Abraham Koolish" now with Stolkin on the RKO board. "Young Mrs. Stolkin has shared both the business and social life of her husband. She was secretary-treasurer of Monarch Sales," the story says.

There follows a review of the Koolish-Stolkin partnership in Empire Industries which "has sold auto seat covers, coonskin caps, pens and silverware by mail, but one of its principal functions has been direct mail solicitations for a fee." The writer then relates Stolkin's venture of making small loans by mail through Postal Finance Corp.

Stolkin's various radio and TV interests, including purchase of radio station KOIN in Portland, Ore., through Mount Hood Radio & Television Broadcasting Corp., of which Stolkin is a veepee, and purchase of KJR, Seattle, by Mount Rainier Radio & Television Broadcasting Corp., in which Stolkin, Corwin and Burke are stockholders and Stolkin a v.p., are given a going-over.

Paper winds up with a list of other Stolkin ventures and the observation that "Mr. Stolkin, like another of the new RKO board of directors, has been active in offering his services to charitable organizations." The Wall St. paper promises a review of this "chapter" soon.

## UPT Spurs Industry Publicity Campaign, Sparked by Hudson

United Paramount Theatres is underway with a nation-wide public relations campaign, headed by United Detroit's Earl Hudson, in which managers of the corporation's over 650 theatres are participating. Exhibs not associated with UPT also are being invited to join.

Promotion campaign is on the institutional level. Hudson, who headquarters in Detroit, provides the UPT managers with factual news stories upbeating the entire industry. Managers, in turn, do the job of press-planting.

Plan has met with substantial success so far, based on the amount of copy used in dailies across the country. Local exhibs or trade groups are identified as the source for the stories in each city, thus the copy has immediate value for editors.

New Haven Evening Register, for example, recently printed an article on the rebirth of enthusiasm and confidence within the trade, with New Haven "spokesmen for the industry" quoted.

In another instance, the Christian Science Monitor, published in Boston, carried a report on Hollywood's extensive production plans for the future. Quoted was a fact-finding committee of New Haven exhibs for the local flavor.

Numerous other papers have carried the initial pieces from Hudson, mainly the studios' lensing programs and listing of upcoming product from all companies.

## Les Zucker Heads New Universal District

Creation of a new district in its western division is part of a Universal reshuffle announced Monday (20) by Charles J. Feldman, U general sales manager. District, comprising Kansas City, Omaha, Des Moines, Salt Lake City and Denver branches, will be headed by Lester Zucker, promoted from the Cleveland branch managership. He's succeeded in that spot by Edward Heiber. Realignment of the company's 32 branches aims at investing greater authority and supervision on the district and branch level, according to Feldman.

Zucker will headquarter in Kansas City. Other two western division districts are headed by Barney Rose and Manie M. Gottlieb. Southern division has two districts, headed by James V. Frew and Henry H. Martin. F. J. A. McCarthy is division head. P. T. Dana's eastern division takes in districts headed by P. F. Rosian, John J. Scully and David A. Levy.

## Inside Stuff—Pictures

So successful have informal recitals by songwriter Frank Loesser been in Boston and Chicago to plug Samuel Goldwyn's "Hans Christian Andersen" that the concerts reportedly will be extended to other key cities. Loesser, who composed the music and lyrics for the film, is assisted at the recitals by his wife, Lynn.

Some 75 music and film critics, as well as disk jockeys, attended the Chicago session held at the Blackstone Hotel Monday (13). The Loessers played and sang the "Andersen" score which was tape-recorded at the scene for the benefit of the disk jocks. RKO and Goldwyn flacks, who devised the promotional scheme, say it's paying off in hefty puffs for "Andersen."

Cinerama has launched an ad tieup with products listed as inspired by the "film with a new dimension." Arranged by the Lynn Farnol office, first ad broke in the Sunday (19) N. Y. Herald Tribune featuring a woman's coat being sold by Russeks. Fifth Ave. shop. A six-column ad, displaying a model in Russeks' "motion-coat," the headline copy reads "Introducing 'Cinerama,' inspired by the exciting 'film with a new dimension'."

Joe Glaser, head of Associated Booking Corp., which handles Sugar Ray Robinson in all show business fields, denies that Robinson has signed with Abner J. Greshler for a biopic on the fighter. Glaser states that Greshler had approached Robinson for rights to set up a life story deal, but permission has not been granted. Glaser has written Greshler asking the Coast agent not to represent himself as empowered to act for Robinson.

Charles Chaplin's "Limelight" will be given unusual critique treatment in the upcoming issues of Saturday Review and Theatre Arts, each of which will run two reviews of the pic. In Saturday Review, Arthur Knight has a rave notice and Hollis Alpert takes it on the downbeat. In Theatre Arts Edwin Miller does the pro notice and Walter Kerr the con. Presumably the controversy anent Chaplin cued the two-way approach by the two mags.

Reorganization of top exec personnel at Warner Pathe News hasn't affected the status of Walton C. Ament, v.p. and general manager of the company. With Ament second in command under prexy Norman Moray, news editor Jack LeVien has been upped to assistant general manager. LeVien retains the editor job but will take on additional administrative detail.

## NPA Okays 7 Ozoners

Washington, Oct. 21.

Seven drive-ins, three conventional film houses and one legiter get the nod from National Production Authority in its latest list of okays on use of controlled materials for commercial projects.

Period covered is the last half of 1952 and the first quarter of next year. Use of scarce materials for a legit house was for remodeling the old Gayety Theatre in Washington, now the Sam S. Shubert.

## E. G. Hines Inks New Consultant Pact at GPEC

Earle G. Hines, who recently stepped down as board chairman of the General Precision Equipment Corp., has inked a new pact with the firm under which he'll act as a consultant on a part-time basis. Effective as of Oct. 1, the agreement covers an eight-year period.

Hines' deal calls for him to receive an annual salary of $18,000 for the first four-year stretch and $12,000 yearly for the balance of the term. GPEC pointed out that the consultant arrangement was drawn up in consideration of the former board chairman's desire to be less active in the company's affairs.

Agreement stipulates that, although Hines is to be employed as only a part-time consultant, he nevertheless is to devote a "substantial" amount of his time to his duties. He's also permitted to work in an "advisory or other capacity" for others providing such chores won't interfere with his tasks for GPEC.

General Precision, incidentally, owns 53,000 shares of 20th-Fox common stock. Principally a holding corporation, it controls such film industry subsidiaries as the International Projector Corp., Cine Simplex Corp., National-Simplex-Bludworth, Inc., and the Bizelle Cinema Supply Corp.

## 8 Majors, 2 Circuits Sued for $1,530,000

Eight majors, Metropolitan Playhouses and Skouras Theatres were named defendants in a $1,530,000 antitrust suit brought in N.Y. Federal Court Thursday (16) by Tower Amus. Corp. and Triumph Amus. Corp. through their trustees, Samuel Strausberg and Abraham Leff. Both corporations are now dissolved.

Tower operated a theatre of the same name in the Bronx, N.Y., from 1934-'40 while Triumph ran a Bronx house under the same tag from 1940-'45. Trustees charge in their complaint that the defendants conspired to deprive the theatres of suitable product, thus forcing them out of business.

## Winchell-Post

Continued from page 1

ment on his AM show. Regarding the threatened suit, Winchell declared on the air, "You'll have to take your turn in line."

In its piece on the projected suit, headlined on page 1, the post said Monday (20) it was pressing the libel action because Winchell had used AM and TV in addition to his printed barbs at the sheet and Wechsler. It said it could answer WW's printed attacks but "had no effective means of rebuttal" for his radio commentary.

Post has a team of reporters gathering material on the Mirror columnist. It will probably not be ready until after the elections, according to Wechsler. First Post series on WW, a 24-parter, ran this spring.

As the Post-Winchell feud extended, Post columnists Leonard Lyons and Earl Wilson got into the act over the weekend with a blast from the former anent Winchell's alleged Broadway betting odds on Ike. (The Post is supporting Stevenson). A one-line editorial on the facing page of the Post's weekend edition (19) was a "note to a nameless columnist." The next day Wilson supported Lyons in a dual refutation of Winchell's unsubtle remark that Lyons had asked Wilson for a look-alike spotlight, because of his (Lyons') resemblance to Stevenson.

In the meantime Drew Pearson, on his Sunday ABC-TV newscast, which follows Winchell's TV-AM shows, "corrected" Winchell's statement that President Truman was once a member of the Ku Klux Klan. Winchell replies that he'll show a newspaper headline to that effect on his next Sunday's telecast. Also on the weekend futures is Barry Gray's promise to "do a job" on Winchell in his (Gray's) column in the Post, and which fact the WMCA (N.Y.) gabber has been trailerizing over his midnight mike.

## Skouras

Continued from page 3

houses in the keys, nabes and stix on a coast-to-coast hookup. Formerly, National Theatres had the major holdings in the chain, but this was switched to 20th-Fox following divorcement.

With building restrictions now removed here the greenlight is up for circuit operators to go ahead with theatre expansion. Skouras is expected to consult here with Turnbull and Harry Seipel, the 20th-Fox rep on Hoyts' board, regarding this. 20th-Fox also has major holdings in the Moodabe Amalgamated chain in New Zealand.

Opposition to Hoyts here is the powerful Greater Union Theatres, also operating coast-to-coast.

# NEW OPENINGS, NEW MIRACLES!

***Every new day brings more great news of the box-office power-house Warners have delivered! Capacity houses, waiting lines, figures that are a joy to behold!***

**THE READY AUDIENCE IS TREMENDOUS! DATE IT, BACK IT— AND WATCH THE MIRACLE!**

WARNER BROS.'

# "MIRACLE OF FATIMA"

COLOR BY WARNERCOLOR

*It runs and it runs!* FOURTH WEEKS IN BOSTON, DETROIT, PHILLY, FRISCO, BUFFALO (9 NEW YORK WEEKS)! *Latest holdovers:* UTICA, HARTFORD, NEW HAVEN, SCRANTON, WILKES BARRE, TRENTON, AKRON, PROVIDENCE, ERIE, DAYTON! *Also* LOUISVILLE, NEW ORLEANS, SYRACUSE, KANSAS CITY!

STARRING GILBERT ROLAND · ANGELA CLARK AND THE CHILDREN
SUSAN WHITNEY · SHERRY JACKSON · SAMMY OGG
WRITTEN FOR THE SCREEN BY
CRANE WILBUR and JAMES O'HANLON
MUSIC BY MAX STEINER
PRODUCED BY BRYAN FOY
DIRECTED BY JOHN BRAHM

WB

# 'Gotta Get Back Pic Habit'

Continued from page 7

Indiana crowded TV off the front pages of the newspapers and off radio to the point Hoosiers don't know the new programs have started on TV.

Theatre grosses in Indiana have remained good throughout September, and that is not true of the rest of the country. Production right now, in view of the success of Ohio and Indiana with the industry exhibit at the Fair, should be preparing a suitable picture exhibit to play all state fairs next year. These promotions give a lift to the morale of the people in our industry and show the public we are not dead on our derrière. Such an exhibit could be made self-supporting with a few gimmicks and it would be of incalculable value to the entire industry. You can't be successful in show business without enthusiasm; that's a rule of show business that is centuries old. The public won't buy a show business product unless its people have the old zip and go. Now it's mighty hard for an exhibitor to sustain any sort of enthusiasm for this business what with the destructive selling policies of distribution during the last year.

### Selling the Picture

It's mighty hard, too, for the exhibitor, in view of the sales policies, to build up the habit of theatre-going in people due to these selling policies. Every time a good picture comes along the terms demanded are so punitive that the exhibitor either doesn't buy, or if he does buy he hasn't the heart to get out and sell it. In the last year distribution has worked the increased admission and restricted playoff gimmick to the hilt, and this gimmick angers the public and over the long pull drives them away from theatres. Today the exhibitor is forced, because of confiscatory terms, to pass good pictures available. An exhibitor cannot pass these pictures and still bang away at the public, week after week, with strong product as was the case in the past. Without being able to bang away at the public the habit of going to the show is not established.

Many exhibitors passed "Quo Vadis." Bill Rodgers and Charley Reagan of Metro said never again would they attempt to sell a picture as they sold "Quo Vadis." Yet less than six months later their "Ivanhoe" is being sold on the same basis. Distribution says we hate bidding, yet one company in a recent ad bragged about the bidding on a particular picture to establish prestige in the trade for the picture. Currently, Fox is trying the high-admission, extended-time gimmick with "Snows of Kilimanjaro," Warners with "Lady of Fatima"; Paramount recently with "Greatest Show" dictated all kinds of screwy playing time and high terms. These pictures ought to be played but how can an exhibitor play them and upset his precedents and lay himself open to confiscatory demands on all future releases? Selling policies being what they are, pictures of the type mentioned above will not play more than 50% of the theatres in the country, and yet without those pictures at regular admission scales how can an exhibitor build regular patronage? From what I have seen of distribution on the national and local level leads me to conclude that distribution is totally lacking in any sense of moral responsibility to itself and the industry.

Generally speaking, it is impossible to secure a clear-cut answer or commitment from anyone in distribution at the top or local level. Having received an answer or commitment, distribution generally feels no responsibility to keep its word. Distribution says we don't want lawsuits. Yet they, daily, in many parts of the country, continue practices that cannot lead to other than lawsuits. Distribution says "We want arbitration." Yet they want it watered down or so constructed that it is all in their favor. Distribution wants the "quick buck" and in insisting on the quick buck step over dollars and grasps pennies. Distribution selling policies on the local level are so atrocious that regular customers are being destroyed. Salesmen fail to call on exhibitor customers, either through indifference or through a desire to be vindictive and force the exhibitor to terms. Distributors are indifferent to the economic plight of many theatres, which eventually results in the closing of these theatres.

Recently I drove through Cheviot, a suburb of Cincinnati. I noticed that one of Cheviot's theatres had been converted into a store. That evening I talked to the exhibitor operating the other theatre and he told me that he was converting the other theatre to a store. I asked why? He told me he could not get relief from the film companies in spite of the fact that they were aware of a prolonged strike in one of Cheviot's large industries. The exhibitor said, "I am tired of losing $200 a week; I'm going to make $40 a month off my new rental and I'll be much better off." Here again illogical selling practices result in one more closing of a retail theatre outlet. How many times has this happened the country over? Many, many times, too many times. Here we have regular customers dying off for lack of consideration, yet the distributors go on their merry, merry penny-grabbing way, eating up the very sinews of the business. Wouldn't it be much smarter and *profitable* to keep these theatres in business by reducing film rentals? The closed theatres add up to an alarming amount of lost forever distributor revenue.

### And Those Westerns

What about westerns? Well, television now has on Saturday afternoons anywhere from one to three shoot 'em ups, which they bought from the motion picture industry, plus a crime type of picture. So the kid's appetite for westerns is satiated, and westerns, which traditionally over the years pulled them in on Saturday matinees and nights, won't do it any more. The only answer to this one, and we have used it successfully in our own circuit, is to gimmick the kids into coming. Gimmick them into coming by running a giveaway over a five or six-week period. This gets the kids away from TV on Saturday and gets them into the habit of going again and they see the trailers on coming attractions and bring the adults back in later on in the week.

The popularity of Rex Allen among the kids during his recent "Movietime" tour of the state attests to strength of western stars, but Rex needs help on Saturday, and exhibition can help him and itself by gimmicks—giveaways.

Titles can be improved a great deal. However, until we get away from the bestseller book list as an important source of product we will continue to generally get bad titles and pictures that do poorly at the boxoffice. If production would move just a little farther away from the bestseller list, progress is being made, and look more to the public domain and popular magazine stories for material, pictures would be produced generally that would do better at the boxoffice. Universal has made this kind of a policy pay off. They do not seek the critics' acclaims, nor Academy awards; all they want is a nice fat profit at the end of the year. Look at their recent financial statements and you will see how well they have succeeded with their policy. The Universal production heads, and God bless them, know that 95% of the motion picture theatre's potential customers never read a bestseller, or the critics, or know the name of a bestseller or its author's name. If the rest of production would follow the Universal policy and give our patrons "what they want to see," grosses of pictures would increase generally.

However, there is one very bright picture for the industry on the horizon—that is the very good possibility that the admission tax will be repealed in 1953. If this happens many of our troubles will be solved. The tax can be eliminated if every state follows through on the plan as set up by Colonel Cole and Pat McGee, heads of the COMPO tax committee. Here in Indiana we followed the plan and have some 70% of all incumbent congressmen and Senators and candidates committed in writing to vote for repeal of the admission tax. Soon we will have 90-95% committed in writing. If the rest of the states do the job Indiana is doing on the tax fight, the tax will be eliminated and some $300,000,000 will be applied to the motion picture industry's economic wounds.

# Lippert Readies Backlog Sale to Sidestep SAG's Restrictions Via TV Deals

Hollywood, Oct. 21.

Robert L. Lippert is negotiating a deal to sell his entire backlog of 107 films to his partners and associates, for eventual sale to television. He's set a target date of Dec. 31 for the deal.

Ever since he got into a hassle with the Screen Actors Guild for selling pix to TV out of season, Lippert has been unable to produce any films. Understood he wants to return to production and figures that SAG can't hold him responsible if his pix are released to video by a third party.

### Pizor Back From Europe

William M. Pizor, Lippert Pictures foreign chief who returned to New York last week after a three-month European trip, heads for the Coast around Nov. 10 for huddles with Robert L. Lippert. Latter has been disposing of most of his domestic exchanges but it's believed no changes are planned for the present in his overseas setup.

While abroad Pizor acquired the Italian-made film, "Queen of Sheba." Deal was made in association with indie producer Bernard Luber. Transaction gives the pair the world's English-speaking as well as a number of foreign territory rights. They're aiming for U. S. release early next year. No distribution arrangements have been set as yet.

# Goldwyn Lot at Peak

Hollywood, Oct. 21.

With the start of Cinema's "Main Street to Broadway," the Samuel Goldwyn lot is working at top capacity for the first time in two years.

In addition to "Main Street," Edward Small's "Swords Against the Mast" and Nebenzal-Zimbalist's "Miss Robinson Crusoe" are in work, filling the studio's eight stages.

# Asks FCC

Continued from page 7

of 35m pictures and therefore a 10-megacycle width is needed to provide a television picture that will approximately approach the 35m film.

The long-term success of theatre TV, Raibourn said, depends a good deal on being able to produce such quality. On the basis of Paramount studios, with its experimental TV stations and at showings at the Paramount Theatre, N. Y., Raibourn said that 725 lines and a 10-megacycle band width are needed. These standards, he declared, do not equal 35m quality, but "represent a suitable compromise of all the factors to allow competitive images on the motion picture screen."

### Hostile Atmosphere

In a rather hostile atmosphere, the picture industry yesterday (Mon.) went before the Federal Communications Commission to plead its case for exclusive channels for theatre TV. Current hearings, expected to last two weeks, will be confined to engineering and cost phases. Further hearings, to begin Jan. 12, will be devoted to plans for programming for large-screen video and expansion of service.

In his opening statement before the commission, James L. Fly, cocounsel for the Motion Picture Assn. of America, said it is certain that theatre TV will be an "extensive" service. "Theatre television," he told the commissioners, "is here to stay and to expand in its service and in its public usefulness."

Large-screen video, said Fly, "is the next natural step by a still young industry that has gradually progressed from lantern slides, nickelodeons, silent pictures and sound pictures to full-color sound pictures and TV itself. This next step has the same inexorable quality as has the public exploitation of the benefits of advancing science in a score of industries."

Speaking for exhibitors, Marcus Cohn, counsel for National Exhibitor Theatre Television Circuit, emphasized that theatre TV does not propose to take away channels from home TV. "Ours is a new service," he asserted. It is no more nor less economically competitive with other broadcast services than are magazines, newspapers, the legitimate stage or the nightclubs."

# Amusement Stock Quotations

## *(N.Y. Stock Exchange)*

*Week Ending Tuesday (14)*

| 1952 High | 1952 Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for week |
|---|---|---|---|---|---|---|---|
| 12¾ | 8⅝ | ABC | 50 | 9⅛ | 8½ | 9 | — ⅛ |
| 40¼ | 33 | CBS, "A" | 55 | 38⅛ | 37⅛ | 38 | — ¼ |
| 39¾ | 32¼ | CBS, "B" | 42 | 38 | 36⅝ | 38 | + ½ |
| 13½ | 11½ | Col. Pic. | 28 | 12¼ | 11⅞ | 12¼ | — |
| 9⅝ | 8 | Decca | 45 | 9 | 8¾ | 9 | + ⅛ |
| 48 | 42 | Eastman Kdk | 221 | 45⅛ | 43⅝ | 43¾ | —1½ |
| 18¼ | 12¼ | Loew's | 221 | 12¾ | 12¼ | 12⅜ | — ⅛ |
| 5⅝ | 3½ | Nat'l Thea | 164 | 3⅞ | 3½ | 3½ | — ⅜ |
| 30⅞ | 21¼ | Paramount | 78 | 24 | 22⅝ | 23 | —1 |
| 35⅜ | 26⅝ | Philco | 140 | 34⅞ | 32¾ | 34⅜ | — ½ |
| 28¾ | 23¼ | RCA | 419 | 27⅜ | 26⅛ | 26½ | —1 |
| 4⅞ | 3½ | RKO Picts | 474 | 4½ | 3⅞ | 4 | — ½ |
| 4¼ | 3⅛ | RKO Theats. | 171 | 3⅞ | 3⅝ | 3¾ | — ⅛ |
| 5⅛ | 3½ | Republic | 33 | 3¾ | 3½ | 3½ | — ⅜ |
| 10⅞ | 9¾ | Rep., pfd. | 8 | 10 | 9⅞ | 10 | — |
| 12½ | 10¾ | 20th-Fx (new) | 102 | 11¾ | 11 | 11 | — ¾ |
| 21¼ | 12 | U. Par. Th. | 183 | 12⅜ | 12 | 12¼ | — |
| 13⅜ | 11 | Univ. Pic. | 44 | 13 | 12½ | 12¾ | — ⅛ |
| 65 | 57 | Univ., pfd. | 1.3 | 63½ | 62 | 63½ | +1½ |
| 15¼ | 12 | Warner Bros. | 65 | 12½ | 12 | 12⅛ | — ⅛ |
| 86 | 68 | Zenith | 100 | 84¼ | 80¼ | 83¾ | —1 |
| N. Y. Curb Exchange | | | | | | | |
| 19¾ | 15 | Du Mont | 66 | 17⅜ | 16⅜ | 16¾ | — ⅝ |
| 3¾ | 2¾ | Monogram | 49 | 3¼ | 3 | 3⅛ | — |
| 25⅝ | 20⅛ | Technicolor | 55 | 25 | 24¼ | 24⅝ | — ⅜ |
| 3 | 2¼ | Trans-Lux | 19 | 2⅞ | 2⅞ | 2⅞ | — ⅛ |

| Over-the-Counter Securities | Bid | Ask | |
|---|---|---|---|
| Cinecolor | 1⅛ | 1⅝ | — ⅛ |
| Cinerama | 8¼ | 9 | +3⅛ |
| Chesapeake Industries (Pathe) | 4 | 4½ | — ½ |
| U. A. Theatres | 4¾ | 5¾ | — ¼ |
| Walt Disney | 6½ | 7½ | — ¼ |

*(Quotations furnished by Dreyfus & Co.)*

# Deny Winston (Chi) Plea For Jax Park Exclusion

Chicago, Oct. 21.

Plea of the Winston Theatre Corp., owner of the RKO Grand, to be excluded from the two-week Jackson Park decree limitations was denied last week in Chi Federal Court. Winston petition was based upon the contention that the JP decision was against film producers and distribs, not pic circuits.

Balaban & Katz chain comes before appeals court in two weeks, also seeking exemption from the two-week limitations, reportedly basing its case upon "economic necessity" and "hardship."

# Bootleg Showings Haunt Reissues of German Pix

Problem of bootleg showings of "The Last Laugh" and "The Cabinet of Dr. Caligari" is haunting the distrib of the two German silents even before their general release.

Films have been acquired by Samuel Cummins and Nat Sanders from the Alien Property Custodian and are turning in a hefty gross at New York's Baronet, 430-seat artie run by the Walter Reade circuit. Trouble is that a number of old prints of the pix are still making the rounds. Cummings and Sanders, currently angling for a major distributor, have warned museums, universities and colleges against booking booleg prints. Duo is currently prepping injunction papers against a local distributor.

Alien Property Custodian's office gets a 50% cut of the distrib revenues, according to Cummins. Negatives of the old UFA productions were brought in from Germany by Cummins and Sanders, who say they spent $10,000 preparing them and adding a new music track. "Last Laugh," starring Emil Jannings, has no titles, since it came at a time when German producers were switching to sound.

# MPAA

Continued from page 3

ment with the British on monetary remittances which has worked out favorably.

MPAA toppers obviously are opposed to roadblocks against the free flow of American product in any foreign territory. But they are disinclined to fight these with high-tariff or limited-screen-time measures against foreign pix in the U. S., for such action could also seriously injure the film industries in the countries involved. This would run counter to the MPAA doctrine of open competition on a world-wide basis with no paralyzing restrictions on films from any country.

# Settle 'Valentino' Suit

Los Angeles, Oct. 1.

Relatives of the late Rudolph Valentino accepted an out-of-court settlement of their suit against Edward Small and Columbia Pictures involving the film, "The Life of Valentino."

Plaintiffs, Alberto Guglielmi Valentino, a brother, and Maria Strada, a sister, charged that the film purported to be a depiction of the star's life but was fiction rather than fact.

# Industry Maps

Continued from page 4

his client was prepared to go to the high tribunal if he receives an unfavorable verdict in the top Ohio court. He stated that if the censor board again refused to license "Son," an appeal would be entered immediately.

As a result of the Toledo decision declaring the snipping of newsreels as unconstitutional, Bob Wile, exec secretary of the Independent Theatre Owners of Ohio, has sent a bulletin to Toledo members telling them not to show the censor board's "leader" with newsreels. Although theatres will begin exhibiting reels without the censor seal, news programs will still get the o.o. from the state board, since newsreels are also destined for other cities in the state. Except for Toledo it's still illegal in Ohio to show newsreels or other films without the okay of the censor body or without displaying the outfit's seal.

Filmites have described the moves of the Ohio legal officials as "cagey" and declared that all sorts of technicalities are being introduced in order to avoid a statewide verdict. MPAA, foiled in its attempt to get an appeal at Toledo, had hoped that the State Supreme Court would make mention of the Toledo verdict in the hearing on the "Son" case. With latter delayed because of the technical move, it was forced to resort to other approaches. London, meanwhile, is revising his brief to include the Toledo ruling.

### Order 5 Deletions Restored

Baltimore, Oct. 21.

Five deletions which the Maryland State Board of Motion Picture Censors decreed in the film, "Damaged Lives," were ordered restored by Judge S. Ralph Warnken after a hearing in Baltimore City Court. In reversing the board, the jurist held that the objectionable sequences were not obscene, indecent, inhuman or immoral.

Hearing grew out of an appeal by John Rose, of Rose Road Shows, from the board's decision that six deletions must be made in "Lives." Five of the cuts, Rose said, were of "major importance to the picture in its message and continuity."

# PREMIERE ACCLAIMED, UNANIMOUSLY

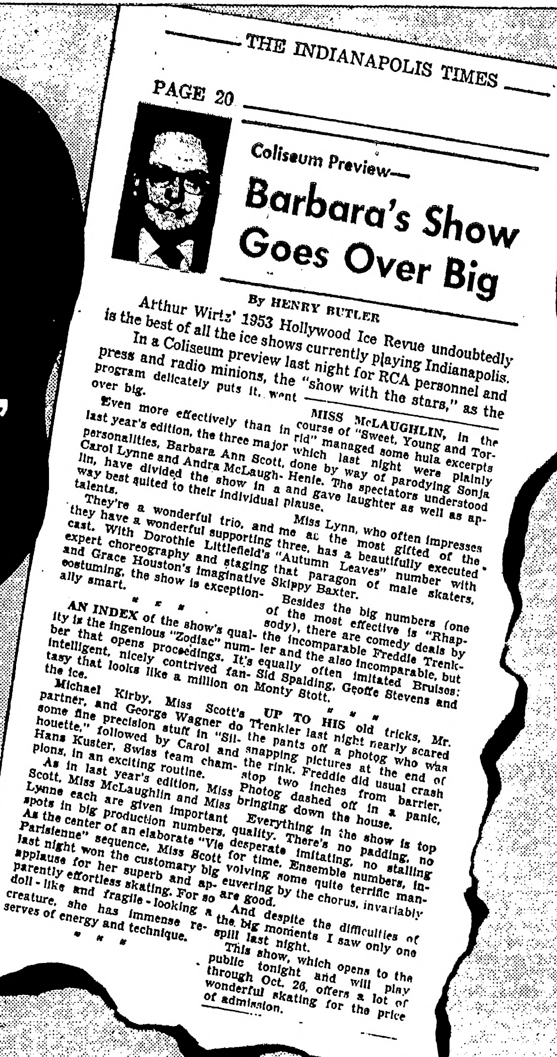
ALL NEW 1953

## Hollywood Ice Revue

"THE SHOW WITH THE STARS"

PRODUCED BY

ARTHUR M. WIRTZ



THE INDIANAPOLIS TIMES

PAGE 20

Coliseum Preview—

### Barbara's Show Goes Over Big

By HENRY BUTLER

Arthur Wirtz' 1953 Hollywood Ice Revue undoubtedly is the best of all the ice shows currently playing Indianapolis.

In a Coliseum preview last night for RCA personnel and press and radio minions, the "show with the stars," as the program delicately puts it, went over big.

Even more effectively than in last year's edition, the three major personalities, Barbara Ann Scott, Carol Lynne and Andra McLaughlin, have divided the show in a way best suited to their individual talents.

They're a wonderful trio, and they have a wonderful supporting cast. With Dorothie Littlefield's expert choreography and staging and Grace Houston's imaginative costuming, the show is exceptionally smart.

* * *

AN INDEX of the show's quality is the ingenious "Zodiac" number that opens proceedings. It's intelligent, nicely contrived fantasy that looks like a million on the ice.

Michael Kirby, Miss Scott's partner, and George Wagner do some fine precision stuff in "Silhouette," followed by Carol and Hans Kuster, Swiss team champions, in an exciting routine.

As in last year's edition, Miss Scott, Miss McLaughlin and Miss Lynne each are given important spots in big production numbers. As the center of an elaborate "Vie Parisienne" sequence, Miss Scott last night won the customary big applause for her superb and apparently effortless skating. For so doll-like and fragile-looking a creature, she has immense reserves of energy and technique.

* * *

MISS McLAUGHLIN, in the course of "Sweet, Young and Torrid" managed some hula excerpts which last night were plainly done by way of parodying Sonja Henie. The spectators understood and gave laughter as well as applause.

Miss Lynn, who often impresses me as the most gifted of the three, has a beautifully executed "Autumn Leaves" number with that paragon of male skaters, Skippy Baxter.

Besides the big numbers (one of the most effective is "Rhapsody), there are comedy deals by the incomparable Freddie Trenkler and the also incomparable, but often imitated Bruises: Sid Spalding, Geoffe Stevens and Monty Stott.

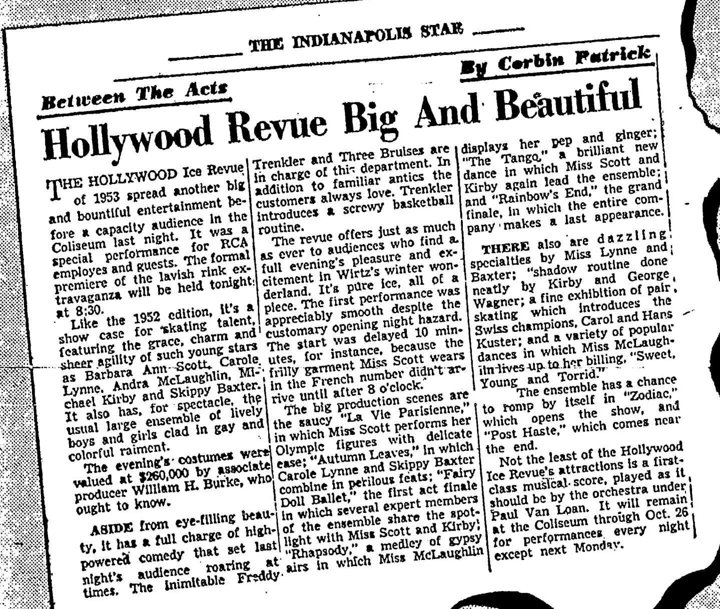
* * *

UP TO HIS old tricks, Mr. Trenkler last night nearly scared the pants off a photog who was snapping pictures at the end of the rink. Freddie did usual crash stop two inches from barrier. Photog dashed off in a panic, bringing down the house.

Everything in the show is top quality. There's no padding, no desperate imitating, no stalling for time. Ensemble numbers, involving some quite terrific maneuvering by the chorus, invariably are good.

And despite the difficulties of the big moments I saw only one spill last night.

This show, which opens to the public tonight and will play through Oct. 26, offers a lot of wonderful skating for the price of admission.



THE INDIANAPOLIS STAR

*Between The Acts*

By Corbin Patrick

### Hollywood Revue Big And Beautiful

THE HOLLYWOOD Ice Revue of 1953 spread another big and bountiful entertainment before a capacity audience in the Coliseum last night. It was a special performance for RCA employes and guests. The formal premiere of the lavish rink extravaganza will be held tonight at 8;30.

Like the 1952 edition, it's a show case for skating talent, featuring the grace, charm and sheer agility of such young stars as Barbara Ann Scott, Carole Lynne, Andra McLaughlin, Michael Kirby and Skippy Baxter. It also has, for spectacle, the usual large ensemble of lively boys and girls clad in gay and colorful raiment.

The evening's costumes were valued at $260,000 by associate producer William H. Burke, who ought to know.

ASIDE from eye-filling beauty, it has a full charge of high-powered comedy that set last night's audience roaring at times. The inimitable Freddy Trenkler and Three Bruises are in charge of this department. In addition to familiar antics the customers always love, Trenkler introduces a screwy basketball routine.

The revue offers just as much as ever to audiences who find a full evening's pleasure and excitement in Wirtz's winter wonderland. It's pure ice, all of a piece. The first performance was appreciably smooth despite the customary opening night hazard. The start was delayed 10 minutes, for instance, because the frilly garment Miss Scott wears in the French number didn't arrive until after 8 o'clock.

The big production scenes are the saucy "La Vie Parisienne," in which Miss Scott performs her Olympic figures with delicate ease; "Autumn Leaves," in which Carole Lynne and Skippy Baxter combine in perilous feats; "Fairy Doll Ballet," the first act finale in which several expert members of the ensemble share the spotlight with Miss Scott and Kirby; "Rhapsody," a medley of gypsy airs in which Miss McLaughlin displays her pep and ginger; "The Tango," a brilliant new dance in which Miss Scott and Kirby again lead the ensemble; and "Rainbow's End," the grand finale, in which the entire company makes a last appearance.

THERE also are dazzling specialties by Miss Lynne and Baxter; "shadow routine done neatly by Kirby and George Wagner; a fine exhibition of pair skating which introduces the Swiss champions, Carol and Hans Kuster; and a variety of popular dances in which Miss McLaughlin lives up to her billing, "Sweet, Young and Torrid."

The ensemble has a chance to romp by itself in "Zodiac," which opens the show, and "Post Haste," which comes near the end.

Not the least of the Hollywood Ice Revue's attractions is a first-class musical score, played as it should be by the orchestra under Paul Van Loan. It will remain at the Coliseum through Oct. 26 for performances every night except next Monday.

*Starring*

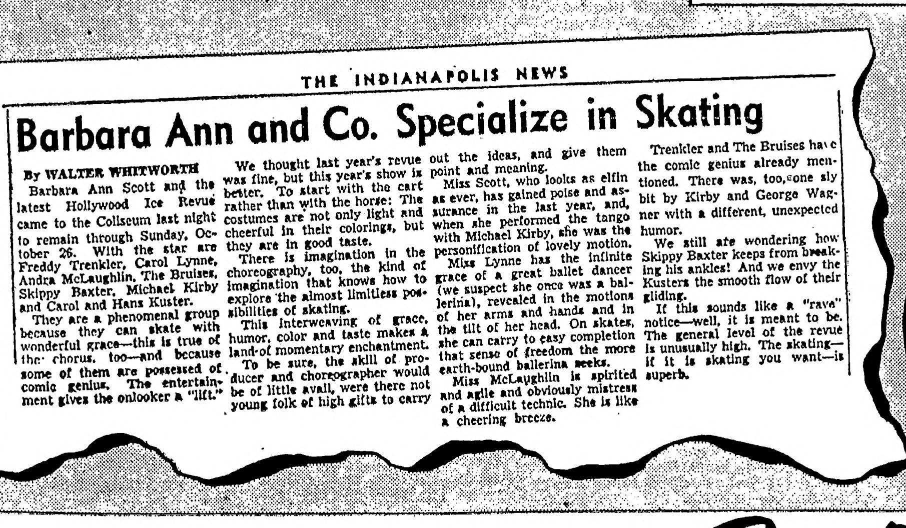
**BARBARA ANN SCOTT**
WORLD OLYMPIC CHAMPION 1948

**CAROL LYNNE** · **ANDRA McLAUGHLIN**
STAR OF N.Y. CENTER THEATER · TWO TIME NATIONAL OSCAR WINNER

**FREDDIE TRENKLER** · **THE BRUISES**
WORLD'S FOREMOST COMEDIAN · ORIGINAL ENGLISH COMEDY TEAM

**MICHAEL KIRBY** · **SKIPPY BAXTER**
CANADIAN CHAMPION · WORLD'S PROFESSIONAL CHAMPION

**THE KUSTERS**
SWISS PAIR CHAMPION



THE INDIANAPOLIS NEWS

### Barbara Ann and Co. Specialize in Skating

By WALTER WHITWORTH

Barbara Ann Scott and the latest Hollywood Ice Revue came to the Coliseum last night to remain through Sunday, October 26. With the star are Freddy Trenkler, Carol Lynne, Andra McLaughlin, The Bruises, Skippy Baxter, Michael Kirby and Carol and Hans Kuster.

They are a phenomenal group because they can skate with wonderful grace—this is true of the chorus, too—and because some of them are possessed of comic genius. The entertainment gives the onlooker a "lift."

We thought last year's revue was fine, but this year's show is better. To start with the cart rather than with the horse: The costumes are not only light and cheerful in their colorings, but they are in good taste.

There is imagination in the choreography, too, the kind of imagination that knows how to explore the almost limitless possibilities of skating.

This interweaving of grace, humor, color and taste makes a land-of momentary enchantment.

To be sure, the skill of producer and choreographer would be of little avail, were there not young folk of high gifts to carry out the ideas, and give them point and meaning.

Miss Scott, who looks as elfin as ever, has gained poise and assurance in the last year, and, when she performed the tango with Michael Kirby, she was the personification of lovely motion.

Miss Lynne has the infinite grace of a great ballet dancer (we suspect she once was a ballerina), revealed in the motions of her arms and hands and in the tilt of her head. On skates, she can carry to easy completion that sense of freedom the more earth-bound ballerina seeks.

Miss McLaughlin is spirited and agile and obviously mistress of a difficult technic. She is like a cheering breeze.

Trenkler and The Bruises have the comic genius already mentioned. There was, too, one sly bit by Kirby and George Wagner with a different, unexpected humor.

We still are wondering how Skippy Baxter keeps from breaking his ankles! And we envy the Kusters the smooth flow of their gliding.

If this sounds like a "rave" notice—well, it is meant to be. The general level of the revue is unusually high. The skating—if it is skating you want—is superb.

**INDIANAPOLIS COLISEUM**
**OCT. 8th-26th**

NOW BOOKING
ENGAGEMENT SUBSIQUENT TO
MARCH 12th 1953

# NOW SETTING NEW Box Office Records

# Clips From Film Row

## NEW YORK

Arnold Jacobs, formerly Discina International sales manager, joined Union Film Distributors, Inc. as veepee in charge of sales. Union is exclusive sales reps for Arthur Mayer-Edward Kingsley and also handles product of Coast producer-distributor Herbert L. Bregstein, among others.

With inking of franchise agreement with Realart Pictures' Sylvan Leff in Albany, Astor Pictures now has 31 franchise holders in the U. S. and Canada. Deal with Leff gives him exclusive theatrical distribution rights to all Astor product for upstate New York.

Member theatres of Independent Theatre Owners Assn. will screen a 30-second public service trailer urging patrons to vote on Election Day. National Screen Service is distributing the clip.

James R. Grainger, Republic sales chief, surveying the New Orleans, Dallas, Oklahoma City, Los Angeles and San Francisco exchange areas. He returns to the home office Oct. 27.

Pictorial Films, Inc., headed by J. Milton Salzburg, inked a pact with Toy Town Producers in England whereby Pictorial will handle worldwide distribution of 18 color puppettoons turned out by Toy Town. Distribution deal does not include the United Kingdom.

A. P. Ruse, Columbia Pictures International Corp. manager in Newcastle-on-Tyne, England, arrived in N. Y. last week, as winner in the British Isles division of company's recent "Round-the-World" sales drive.

## MINNEAPOLIS

W. R. Frank circuit shuttered a second Minneapolis neighborhood house, the 500-seater Lyndale. It previously boarded up the LaSalle permanently. Total of Minneapolis showhouses to close during the past year now numbers nine, including two in the loop.

Republican Congressman Harold C. Haugen of Crookston, Minn., coming out for elimination of the federal 20% admission levy, called it "a tax on youngsters and the modest-income group."

After lengthy absence caused by major operation, "Hy" Chapman, Columbia branch manager, back on job full time again.

Don Swartz now territory's distributor for Lippert, having acquired franchise when producer decided to close local exchange.

Winter's premature arrival, with snow and temperatures under 20 degrees, has shuttered the territory's drive-ins, in many instances several weeks earlier than usual.

Clem Jaunich, circuit owner, recovering from major operation.

Northwest Variety club holding dance in its clubrooms the night of the Minnesota U.'s homecoming football game with Iowa on Nov. 1.

"Greatest Show" cracked seven 28-day-availability local neighborhood and suburban houses day-date for first subsequent-run following two downtown dates.

Frank Campo, Paramount booker, celebrating arrival of baby boy.

Wally Heim, UA exploiteer, in from Chicago blowing bugle for "The Thief," due in the State.

Minnesota Amus. Co. tossed farewell party for Al Anson, vet northern Minnesota district manager, who has retired.

Bennie Berger's independent Gopher landed "Because You're Mine" on competitive bids.

## DALLAS

Interstate Theatres Circuit conducting a presidential straw vote and election contest. Contest opened Oct. 1 and will close on Nov. 3. Interstate officials feel the contest will act as a hypo in getting Texans out to vote. Winner will be the closest to guess the combined Texas total vote for the two Presidential candidates. First prize is an all-expense trip to Washington, D. C., and New York City during the presidential inauguration, $500 cash and a new 1952 auto or $5,000 cash.

Three suits were settled against Trans-Texas Theatres, Inc., in the district court at Austin. Suits were a result of the collapse of the ceiling at the Queen Theatre. Suits were all settled for $1,657.

Paul Short, division manager for National Screen Service here, spoke at meeting of Houston Independent Theatre Owners and Managers Assn. He said NSS may open a shipping office in Houston to provide prompt service for exhibitors in that area.

Zaragoza Theatre, one of oldest houses which catered to local Latin-American trade, closed by the Zaragoza Amus. Co. Building will be converted into a store.

Bob Chambers set as manager of Belknap Drive-In Ft. Worth.

G. A. Lockwood purchased the Riverside Drive-In, Smithville, from Joe D. Blinka. Lockwood operates the Texas there.

Co. Vic Barraco of Bellaire and Roxy, Houston, named chairman of the Houston Independent Theatre Owners and Managers Assn., replacing Jack A. Farr. Resignation of Farr stems from desire to devote more time to Horwitz Theatre Circuit and as veepee of recently formed Texas Drive-In Theatre Assn.

Delwood Drive-In opened in Austin by Eddie Joseph.

## ST. LOUIS

Bernard Temborious, owner of the Avon, Breese, Ill., earmarked $75,000 for a new ozoner to be constructed near there.

Fred Krueger, general manager of Fred Wehrenberg Theatres, let a contract for new ozoner to be built in St. Louis county, it will represent $300,000 investment.

Mrs. Mary Passalacqua, owner-operator of the Rockne, Palmyra, Ill., convalescing in a Springfield, Ill., hospital after major surgery.

W. W. Sharpe of Paramount and R. Clightfoot of Monogram-UA St. Louis exchanges, will represent local branch of the Colosseum of Motion Picture Salesmen of America at annual meeting, Atlanta, Ga., Nov. 22-23.

Arthur Samoore, business manager for Illinois College, Jacksonville, Ill., took over the Ashland, in Ashland, Ill. House was formerly owned by Ray Pfetcher, deceased.

Charles Goldman and Julius Leventhal relighted their Lincoln, St. Louis county. House has been dark since last June 1.

The West End, a St. Louis Amus. Co. house, dark for two years, reopened.

Anthony L. Matreci, owner of the Uptown, a St. Louis indie nabe, has reopened the house and also leased the Capitol, a downtown St. Louis Amus. Co. theatre.

## PORTLAND, ORE.

WB field rep Max Bercutt here working on "Miracle of Fatima" and "Springfield Rifle. He tossed a luncheon for "Miracle" star Susan Whitney; WB branch manager Albert Oxtoby, Jack Matlack, J. J. Parker Theatres exec, and the press.

Allan Wieder resigned his job as RKO field man for the Pacific northwest.

Mayfair Manager Herb Royster back at his desk after six weeks in the hospital.

Town will be loaded with film stars during the next month. Danny Kaye plays the Paramount for four days starting Nov. 1; Robert Young, Dane Clark and Nancy Kelly appear in "Country Girl" at the Mayfair Oct. 23; and Charles Boyer, Agnes Moorhead, Vincent Price and Sir Cedric Hardwicke in "Don Juan In Hell" were at the Auditorium earlier this month.

## CLEVELAND

Variety Club opened its new clubrooms last Saturday (18) in Hotel Hollenden in quarters used by Artists and Writers Club formerly. Henry Greenberger, chief of Tent No. 6, presided at an open-house party and four hours of entertainment.

Jack Silverthorne, Hippodrome manager, won Kaiser auto as first prize in Universal's national trade contest for the best exploitation job on "Steel Town" in cities of over 500,000 population.

Community Circuit's downtown Lower Mall launched winter season with first local pop-priced runs of "Tales of Hoffmann" Oct. 16. "The River" opens Oct. 30. "Merry Wives of Windsor" also lined up for the 585-seater.

## PITTSBURGH

Bill Decker, connected with management of the Nixon, legit house, and Art Cinema, foreign film house, both owned by Gabe Rubin, resigned to become city manager for WB in Butler, Pa.

F. D. (Dinty) Moore, until recently WB district sales chief in this territory, and Bernard H. Buchheit, ex-general manager for Manos circuit, have called off their partnership for an indie booking-buying combine; More will go it alone.

Jack Balmer, who just left "Ice Capades" treasurer's berth, went into insurance business here. He is the son of James Balmer, general manager of Harris Amus. Co.

WB has renewed the lease on the Model Theatre, closed for more than 18 months, from its owners, Abe Joseph and Mrs. Anna Rosen. Joseph owns the Triangle in East Liberty.

Ken V. Woodward, manager of the Manos in Monessen, named city manager for chain in Uniontown, Pa., where he will have charge of the State, Manos and Penn., succeeds Joe Bugala, recently upped to general manager. Woodward's assistant, Tony Askounes, replaces him in Monessen.

Glen J. Easter appointed manager of the Roosevelt in Republic, Pa., by its owner, Matteo Faenza. Easter also operates the Almeda, Mount Morris.

Ted Baca joined WB circuit's office staff, replacing John Fabac, alerted for his Army physical.

## Zanuck

Continued from page 3

not deviate for the 17 years that my contract calls for.

"But I have more than a financial attachment to the interests of the 20th Century-Fox company. I have devoted the major part of my career and abilities to its service. The success of the company has been my life's work and will so continue.

"There is no basis for any rumors of my leaving the company or of making pictures independently. Moreover, I have no idea of what such rumors are based on, as I have never been contacted by anyone seeking to verify them."

Regarding Zanuck's option to change his status, Skouras, in addressing Zanuck, says:

"Further, with respect to the part-time period of your employment, you have discussed with us and we have agreed to the following provisions, which shall be effectible in case you elect to commence the part-time period of your employment:

"At any time while Mr. Zanuck is employed during the part-time period of his employment contract as amended, the corporation and Mr. Zanuck shall have the following options respectively:

"Mr. Zanuck shall have the right at any time to engage in the business of independent production of motion pictures but not to exceed two such pictures in any calendar year, provided, however,

"(A) In case Mr. Zanuck so elects to engage in the independent production of motion pictures, he will first indicate to the corporation the terms and conditions of such productions, as well as the distribution of such motion picture or motion pictures, and the corporation shall have the right for a period of 30 days thereafter to modify, accept or reject, in whole or part, the terms and conditions of such proposal relating to the production and distribution of such picture or pictures, and

"(B) Mr. Zanuck shall thereupon be free to negotiate the terms and conditions for such production and distribution with anyone other than this corporation, and if he has a bona fide proposal or a bona fide acceptance of his own proposal, then before an agreement shall be entered into he shall again submit to this corporation the details of such proposal and the corporation shall have a period of 30 days in which to accept or reject such proposal.

"(C) In the event that the corporation rejects such proposal (B) Mr. Zanuck will be free to engage in such independent production provided, however, that he shall forthwith terminate his part-time employment with this corporation and this corporation shall thereupon be relieved of any obligations thereafter arising under and pursuant to the contract of employment with Mr. Zanuck, including compensation and death benefit payments.

"Also we have discussed with you a plan of salary reductions against a participation in profits by our executives. It is agreed that you will, during the full time period of your employment and while such plan is in force for our other executives, participate in such plan. It is understood that this agreement concerning salary reductions applies only to the full time period of your employment, and does not apply to the part-time period of your employment."

Zanuck's contract, dated Sept. 28, 1949, as amended, calls for full-time employment for 10 years. He has the option to extend or reduce this period.

## Cinerama

Continued from page 3

new process additionally will be lensed simultaneously in orthodox fashion for conventional screens.

While the company's story pool is undisclosed, it's believed that perhaps at least one of the firm's future film output may come from Mayer's own script properties. He holds rights to "Joseph and His Brethren," "Blossom Time" and "Paint Your Wagon."

Past few weeks have seen Cinerama common stock stage a rise "over-the-counter" which some brokers describe as "phenomenal." On Oct. 8 it was quoted at 4⅜ bid and 5 asked. Yesterday (Tues.) the price had climbed to 8¼ bid and 9 asked. Stock was originally marketed publicly in January, 1951, when 100,000 shares were sold at $2 par. As of July 31, 1952, some 1,798,894 shares were issued. However, 3,500,000 have been authorized.

Other capitalization includes 1,000,000 of 5% convertible debentures due in 1957. An unaudited balance sheet as of July 31, 1952, puts current assets at $578,696 of which $553,031 was in cash as compared to the then-current liabilities of $51,922. Total assets of the same date amounted to $1,462,804. As fixed assets the company carried four wholly owned sets of projection equipment and sound apparatus ready for installation in four theatres.

Although impressed by Cinerama's future, such Wall St. houses as E. M. North Co., Inc., stress that the company's capital stock is a "speculation." This broker cautions in a memorandum that "in common with most businesses in emerging from the stage of invention and development into the realm of commercial application, Cinerama has no earnings record for the guidance of the investor; in fact, the corporation has no net income to date."

Among other Wall St. firms distributing brochures on Cinerama are Greene & Co., S. B. Cantor Co. and Gearhart & Otis, Inc. Their special reports for investors' guidance cite reviews of "This Is Cinerama" at the Broadway, note that the company is in "good financial position," and express general enthusiasm.

## Reisman

Continued from page 5

sales drive on the heels of the cancellation of a so-called "Elias Lapinere sales drive" when the latter, chief sales aide to Continental chief Joe Bellfort, resigned. Reisman had been assured by Depinet that his end would not be disturbed, and he regarded Stolkin's cable, the first of its kind he ever got, as natural in light of the new management. Only while abroad, by cable and radiogram from Hollywood to key RKO men in London and Paris and other capitals, and thence back to Reisman aboard the Liberte, did he learn what was happening.

Also, in the same manner, he learned that Arnold Picker, new worldwide general sales manager, now on a foreign junket on United Artists business ("Limelight" premiere in London, etc.) had written RKO-ites in Europe that he would "drop in" on them preparatory to his (Picker's) taking over all sales, domestic and foreign, for RKO in November.

Robert Hawkinson, aide to Reisman, likewise was upped to administrative assistant to Crown.

When Reisman started in charge of RKO foreign, the company had only England, Australia and Central America branches; the rest were agencies or foreign distribution leases. Reisman built up RKO's present worldwide organization.

Kennedy Industries embraces virtually every aspect of investment, realty, manufacturing, private capital and the like. While Reisman had several bids, Kennedy, who had long since wanted Reisman with him, phoned him to "take no job with anybody else."

It is not unlikely that Kennedy-Reisman will be back in the picture business, via the TV aspect, but for the moment Reisman has been instructed to "take a good holiday" and then start organizing things in the Kennedy hqtrs., in N.Y.

# FILMITES-FORD DEALERS STRESS COMMON BOND

Hollywood, Oct. 21.

Film and auto industries joined at a precedent-making conclave here yesterday (Mon.) when 1,500 Lincoln-Mercury dealers and salesmen met at the Warner Bros. studio for a sales session. With Jack L. Warner and Benson Ford as hosts, the joint film-auto venture featured entertainment as well as business.

With Ronald Reagan m.c.ing, a variety show was presented featuring such personalities as Kathryn Grayson, Gordon MacRae, Virginia Mayo, Sy Melano, Dick Wesson, Paul Picerni and The Adorables. Another show, presented on a different sound stage, featured a display of Lincoln and Mercury cars and accessories.

In welcoming the Lincoln-Mercury guests at lunch, Warner stressed the common bond between the film and auto industries. Earlier in the day, Benson Ford addressed the Lincoln - Mercury reps at a sales meeting.

In addition to the players who entertained, another group of film personalities was on hand to greet the guests. A tour of the Warner studio for the reps and their wives concluded the event.

## Schuyler, N.Y., Takeover

Harry Harris, operator of a chain of Spanish-language houses, last week took over the Schuyler Theatre in uptown Manhattan on a long-term lease.

Harris' takeover of the Schuyler from Schuyler Theatre, Inc., represents an aggregate rental of $350,000.

## Binford

Continued from page 3

(United Artists) the right to show a film for private audiences simply because he, Binford, frowns on the producer personally. Thought is that if UA decides to fight the issue in court, Binford's only defense could be his personal feeling and "that's not much of a legal position," said one lawyer.

Binford has riled the trade for years with his barring of pix on various grounds, particularly from the racial angle.

UA hasn't mapped any course for "Limelight" in Memphis for the reason that the distrib still hasn't any plan to show the pic in that city. Intention is to release the Chaplin production in the major key cities initially, the Binford matter to be dealt with only when it's time to play Memphis.

Distrib encountered difficulty with Binford some time ago on Hal Roach's "Curly." Censor nixed it because it depicted a Negro child at play with white youngsters. Suit was instituted but an ultimate decision was never reached because of legal technicalities involving UA as a Tennessee state corporation.

## Jacon

Continued from page 7

that IFE would rely in part on U.S. exhibs in seeking 4% share of the American boxoffice dollar, and that it would handle dubbed and subtitled pix as well as 25 to 30 others for the Italian-American market.

Italian visitors here 29 strong for the "Salute to Italian Films Week" Oct. 6 to 14, split into two contingents over the weekend, with one going to the Coast and the other flying back to Rome.

Former group included Comm. Nicola De Pirro, delegation head and director of the Italian government's entertainment industry bureau; Dr. Eitel Monaco, president of the Italian producers association; Comm. Italo Gemini, prexy of the Italian General Assn. of Show Business; banker Giuseppe La Guardia, and Renzo Rufini, IFE secretary-general.

Coast-bound also were actress Silvana Mangano and her husband, producer Dino De Laurentiis. They are guests of Paramount Pictures, while the rest of the delegation is hosted by Arthur Loew, prexy of Loew's International. Miss Mangano and her husband will discuss Italo-American co-production plans.

Now back in Rome are Dr. Gaulino, directors Lucianao Emmer and Renato Castellani; Eleonora Rossi-Drago, Marina Berti, Alberto Lattuada, Luigi Zampa, Sandro Pallavicini, Roberto Dandi, Fortunato Misiano and Antonio Mosco.

# Picture Grosses

## KANSAS CITY

(Continued from page 8)

Happy $11,000; may hold. Last week, "Caribbean" (Par), fair $6,000.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Back at Front" (U) and "Loan Shark" (Lip). Fair $11,000. Last week, "We're Not Married" (20th) plus "Arctic Flight" (Mono) at Tower and Granada, sturdy $15,000.

**Vogue** (Golden) (550; 50-85)—"Passport To Pimlico" (Indie) and "Sleeping Car To Trieste" (Indie). Fairish $1,500. Last week, "Lady Vanishes" (UA) (reissue) (2d wk), steady $1,400.

## 'Ali Baba' Hot 7G, Pitt; 'Quiet' Loud $9,500, 3d

Pittsburgh, Oct. 21.

Only two new pix downtown, "Springfield Rifle" at Stanley and "Son of Ali Baba" at Harris, and the holdovers are still providing the big noise here this round. "Quiet Man" at Fulton is almost as strong in third week as it was on the opener. "Ivanhoe" will finish four-week stay at Penn very strong, and "One Minute to Zero" is banging out a satisfactory second round at the Warner. "Ali Baba" shapes trim at the Penn but "Rifle" is not shaping up to hopes.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 50-85) — "Quiet Man" (Rep) (3d wk). Running only slightly behind first two weeks and should easily better $9,500, sensational here at this stage of a run. Last week, $11,000, or slightly better than opening session. Few can recall when this ever happened before.

**Harris** (Harris) (2,200; 50-85) — "Son of Ali Baba" (U). Neat $7,000. Last week, "Way of a Gaucho" (20th), $6,000.

**Penn** (Loew's) (3,300; 85-$1.25) —"Ivanhoe" (M-G) (4th wk). Winding up profitable stay here at probable $12,500. Last week, big $16,000.

**Squirrel Hill** (WB) (900; 50-85)—"Cry Beloved Country" (UA). Fine notices should help this to nice $2,000. Last week, "Stranger In Between" (U) (2d wk), same.

**Stanley** (WB) (3,800; 50-85) — "Springfield Rifle" (WB). Gary Cooper starrer did all right in the newspapers but shapes very disappointing at mild $10,000. Last week, "Caribbean" (Par), drab $7,500.

**Warner** (WB) (2,000; 50-85) — "One Minute to Zero" (RKO) (2d wk). Fine $6,000. Last week, blazing $9,500.

## DETROIT

(Continued from page 9)

Slow $18,000. Last week, "Assignment Paris" (Col) and "Rainbow Round Shoulder" (Col) (2d wk), $12,000.

**Michigan** (United Detroit) (4,000; 70-95) — "Somebody Loves Me" (Par) and "Arctic Flight" (Mono). Slim $14,000. Last week, "Crimson Pirate" (WB) and "Cripple Creek" (Col) (2d wk), $12,000.

**Palms** (UD) (2,961; 70-95)—"Son of Ali Baba" (U) and "Lost in Arctic" (U). Fair $10,000. Last week, "One Minute to Zero" (RKO) and "Feudin' Fools" (Mono) (2d wk), $10,000.

**Madison** (UD) (1,900; 70-95)—"Miracle of Fatima" (WB) (4th wk). Big $10,000. Last week, $13,500.

**United Artists** (UA) (1,900; 70-95)— "Quiet Man" (Rep) (4th wk). Good $7,000. Last week, $9,300.

**Adams** (Balaban) (1,700; 95-$1.25)—"Ivanhoe" (M-G) (2d wk). Great $20,000. Last week, $25,000.

## New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
MARIO LANZA in
"BECAUSE YOU'RE MINE"
introducing DORETTA MORROW
Color by TECHNICOLOR • An M-G-M Picture
plus SPECTACULAR STAGE PRESENTATION

GARY COOPER in SPRINGFIELD RIFLE WarnerColor
In Person DUKE ELLINGTON And His Orchestra HOWELL and BOWSER BUNNY BRIGGS Extra THE RAVENS
PARAMOUNT
Midnight Feature Nightly

## 'MONKEY' OK $11,000, MPLS.; 'AT FRONT' 7G

Minneapolis, Oct. 21.

Despite big weekend football crowds with thousands of out-of-towners and wintry weather, grosses continue subnormal here currently. Tops among the few newcomers is "Monkey Business," just good at Radio City. "Back at Front" is rated fair despite good word-of-mouth. "Hellgate" shapes okay. Long list of holdovers comprises "The Quiet Man," in its fifth week, and the highstepping "Ivanhoe" and "The Crimson Pirate" in their second ones.

**Estimates for This Week**

**Century** (Par) (1,600; 76-$1)—"Ivanhoe" (M-G) (2d wk). Behind "Quo Vadis" at this house but a real boff at $15,000. Last week, $18,000.

**Gopher** (Berger) (1,000; 50-76)—"Hellgate" (Lip). Okay $4,000. Last week, "Man Man and I" (M-G), $2,800.

**Lyric** (Par) (1,000; 50-76)—"Quiet Man" (Rep) (5th wk). Last week had been announced as last, but customer rush warranted retention another stanza. Satisfactory $3,500. Last week, $4,000.

**Radio City** (Par) (4,000; 50-76)—"Monkey Business" (20th). Just barely good at $11,000. Last week, "Somebody Loves Me" (Par), $9,000.

**RKO-Orpheum** (RKO) (2,800; 40-76)—"Back at Front" (U). Winning approval and trading on popularity of previous Maudlin GI Willie and Joe characters, but not making real boxoffice progress. Mild $7,000. Last week, "Crimson Pirate" (WB), $10,000.

**RKO-Pan** (RKO) (1,600; 40-76)—"Crimson Pirate" (WB) (m.o.). Good $5,000. Last week, "Watusi" (Indie) and "Cajun" (Indie) (reissues), $4,000.

**State** (Par) (1,600; 40-76)—"Hurricane Smith" (Par). Modest $5,000. Last week, "Wife's Best Friend" (20th), $4,000.

**World** (Mann) (400; 85-$1.20)—"Young and Damned" (Indie) (2d run). Fancy $3,500. Last week, "Lady Vanishes" (UA) (reissue), $2,500.

## 'Thief' Bangup $12,000, Toronto; 'Front' Fat 11G

Toronto, Oct. 21.

"Ivanhoe" in third frame, is still way ahead here, with "Quiet Man," in fifth stanza, also in the big bracket. Of the newcomers, "The Thief" and "Back At Front" are lusty toppers. "Just for You" in second frame, also is solid.

**Estimates for This Week**

**Crest, Downtown, Glendale, Mayfair, Scarboro, State** (Taylor) (863; 1,059, 955; 470; 698; 694; 35-60) — "Rainbow Round Shoulder" (Col) and "Feudin Fools" (Mono). Big $17,500. Last week, "Young Man With Ideas" (M-G) and "High Sierra" (WB) (reissue), $14,000.

**Eglinton** (FP) (1,080; 40-80) — "Miracle of Fatima" (WB) (2d wk). Oke $5,500. Last week, $7,500.

**Imperial** (FP) (3,373; 50-80)—"Quiet Man" (Rep) (5th wk). Lusty $15,000. Last week, $18,000.

**Loew's** (Loew) (2,096; 75-$1.20) —"Ivanhoe" (M-G) (3d wk). Terrific $24,000. Last week, $29,000.

**Odeon** (Rank) (2,390; 50-90) — "The Thief" (UA). Big $12,000. Last week, "Way of Gaucho" (20th), $10,000.

**Shea's** (FP) (2,396; 40-80) — "Just for You" (Par) (2d wk). Strong $13,000. Last week, $16,000.

**University** (FP) (1,558; 40-80) — "Will Rogers" (WB) (2d wk). Nice at $7,500. Last week, $11,000.

**Uptown** (Loew) (2,743; 40-80)—"Back At Front" (U). Stout $11,000. Last week, "Yankee Buccaneer" (U), $9,000.

## SAN FRANCISCO

(Continued from page 9)

kee Buccaneer" (U) and "Pool of London" (U), $9,000.

**United Artists** (No. Coast) (1,207; 65-95)—"The Thief" (UA). Fast $12,000 or near. Last week, "The Ring" (UA), $7,500.

**Stagedoor** (A-R) (370; 85-$1)—"Actors And Sin" (UA) and "Golden Salamander" (UA). Fair $2,500. Last week, "Marriage of Figaro" (Indie) and "Eroica" (Indie) (reissues), $2,800.

**Clay** (Rosener) (400; 65-85) — "Man In White Suit" (U) and "Ivory Hunter" (U). Good $3,200. Last week, "High Treason" (Indie) (5th wk), $1,900.

**Vogue** (S. F. Theatres) (377; 85-$1)— "Cry Beloved Country" (UA). Strong $3,500. Last week, "Young And Damned" (2d wk), $1,300.

## 'Affair' Torrid $25,000, Mont'l; 'In Arms' 15G, 2d

Montreal, Oct. 21.

Big news here this week is great session being racked up by "Affair in Trinidad" at Capitol. "Ivanhoe" continues great in second Loew's stanza. "World in Arms" also is fine on first holdover week at Palace.

**Estimates for This Week**

**Palace** (C.T.) (2,626; 34-60)—"World in His Arms" (U) (2d wk). Fine $15,000 following great first round at $19,000.

**Capitol** (C.T.) (2,412; 34-60)—"Affair in Trinidad" (Col). Smash $25,000. Last week, "Working Way Through College" (WB) (2d wk), $14,000.

**Princess** (C.T.) (2,131; 34-60)—"One Minute to Zero" (RKO) (2d wk). Good $12,000 after rousing first of $17,000.

**Loew's** (C.T.) (2,855; 75-$1.10)—"Ivanhoe" (M-G) (2d wk). Still terrific at $40,000 after $47,000 for first round.

**Imperial** (C.T.) (1,839; 34-60)—"Loan Shark" (Lip) and "G.I. Jane" (Lip). Fine $9,000. Last week, "Diplomatic Courier" (20th) and "Lady With Iron Mask" (20th), $8,000.

**Orpheum** (C.T.) (1,048; 34-60)—"Black Swan" (20th) and "My Friend Flicka" (20th) (reissues). Fair $6,000. Last week, "Bonzo To College" (U) and "Small Back Room" (U), same.

## 'You're Mine' Solid 12G, Indpls.; 'House' Fair 9G

Indianapolis, Oct. 21.

Biz is moderate at first-runs here this week, partly because of exodus to country over the weekend. "Because You're Mine," at Loew's, is boxoffice standout and solid. "Big Sky" at Indiana and "Full House" at Circle are fair.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,300; 50-76)—"Full House" (20th) and "My Wife's Best Friend" (20th). Modest $9,000. Last week, "Lost In Alaska" (U) and "Because of Sally" (U), so-so $8,500.

**Indiana** (C-D) (3,200; 50-76)—"Big Sky" (RKO) and "Tropical Heat Wave" (Rep). Mild $10,000. Last week, "Quiet Man" (Rep), sock $13,000.

**Keith's** (C-D) (1,300; 50-$1.00)—"Miracle of Fatima" (2d wk). Tepid $4,000 after fine $7,500 first stanza.

**Loew's** (Loew's) (2,427; 50-76)—"Because You're Mine" (M-G). Solid $12,000. Last week, "Ivanhoe" (M-G) (3d wk), nice $8,000 at $1.10 top.

**Lyric** (C-D) (1,600; 50-76)—"Quiet Man" (Rep) (m.o.). Dandy $6,000. Last week, "Monkey Business" (20th) and "Breakdown" (20th) (m.o.), fair $4,800.

## Minn. Sept. Taxes Up

Minneapolis, Oct. 21.

Minnesota Federal tax collections for September reflect a healthy improvement in the amusement business over the corresponding month a year ago. Amusement admission tax collections, derived almost entirely from film theatres, were $707,000 last month, as compared to $678,000 for September, 1951.

Nightclubs also are having better going, totaling $79,000 for this year as against $65,000 last.

Due to a decline of nearly $8,000,000 in corporation income taxes, however, the aggregate of all Federal tax collections for the state dipped near $6,000,000 from September a year ago.

## Pascal's 'Winkle'

Hollywood, Oct. 21.

Washington Irving's "Rip Van Winkle," screenplayed by Gene Fowler, will be produced independently by Gabriel Pascal, with Edward H. Griffith directing.

Pascal is reported negotiating with RKO for a release deal. He recently produced "Androcles and the Lion" for that company.

## Nebenzal Excused

Los Angeles, Oct. 21.

Because of a serious heart condition Seymour Nebenzal was excused from appearing in Superior Court in connection with a $39,700 judgment against him by the estate of the late Maria Montez.

Attorney for the estate declared he would appeal the excuse ruling. The judgment covers unpaid salary.

## Grant Quiets Fears

Continued from page 3

there was no connection between the meet and the Journal's published roundups, ad-pub director Richard Condon explained. He identified the huddle as the first in a weekly series designed to introduce the new RKO officials.

RKO will avail itself of the $8,000,000 credit set up by Howard Hughes but only "in such a time and in such a manner as the company has maximum use for it," Grant declared. But he turned a deaf ear to questions on details of the loan agreement with Hughes and RKO's present $5,000,000 indebtedness to Bankers Trust Co., N. Y., and the Mellon National Bank of Pittsburgh.

### New Product

Grant has it figured that it will be nine months to a year "before we can get new product flowing into the market." For this reason, he said, the new management has been concentrating on reorganization of the distribution end of the business so that product completed or nearly finished can be properly liquidated. Deals to take on outside product will be considered as they crop up but there are no specific plans in that direction at the present, states Grant.

Immediate job at the studio is to appoint an exec producer, "and whether that takes 24 hours or 35 days we don't know," the board head declared. When the man for the job is found, he adds, "we'll then build around him."

Grant nixed queries on apparent board resignations but opined it's sound business to have qualified members of management on a directorate.

Grant was to have gone to the Coast this week to assist in setting a production head but, in light of the recent Journal spotlight on the new management board, this is being deferred a week or so. It is expected that by then matters will be clarified. It is deemed politic that board member changes will occur. Abraham L. Koolish, father-in-law of Ralph Stolkin, new RKO president, may exit the board. Likewise Stolkin.

Latter situation is complicated by the fact that, under Delaware corporation statutes, a company president must also be a board member. However it is resolved, Grant is putting the accent that he is running the company for benefit of 15,000 stockholders and 5,500 employees, and not for any special group.

There may be extraordinary board meetings, as a result, when and if the situation "comes to a boil." Yesterday's board meeting, which followed the news conference, was routine, to clean up two weeks' accumulated business, namely severance deals for people like ex-RKO foreign veep Phil Reisman.

Grant, who went to Greenbrier, in White Sulphur Springs, W. Va., over the past weekend for a physical checkup (and a huddle with new foreign sales manager Alfred Crown), states this, too, was prebooked.

Grant has previously stated that his job is to do his best to protect his company, that he "runs the operations, but not the company"; that the board runs the company. Realistically, he has not been interfered with.

However, the Journal spotlight on the new owners' backgrounds presents a new problem on one level, before the company can tackle another problem 3,000 miles away—referring to the Coast studio setup.

Grant refuses to deny or affirm having approached Stanley Kramer as production chief and having been turned down.

Grant is sanguine on the RKO economies. "You don't make money by cutting; you make it from new income, getting better terms for your product and selling more pictures to more new customers. Our immediate problem is more new pictures for theatres," he stresses.

But until these improved returns occur, he points to a $250,000 payroll economy and a possible worldwide $1,000,000 annual payroll saving. Some of these economies will not show up because of the large severance payments to exiting former personnel.

He cites a "high-finish lithographing job" from the studios, which represented a $500,000 item. Grant mentions duplication of manpower and duties, and in the case of the story and talent departments in New York, "sheer waste and duplication, even frustration, because they were reading books and scouting talent and not knowing where and to whom to send it at the RKO studio."

## Cole Wants

Continued from page 4

the COMPO committee for repeal of the Federal 20% admission tax.

Cole has stated that he was making the recommendation because he feels that Allied toppers, busy with other industry activities, have neglected the interest of indie exhibs, with the result that "other elements in our industry have taken advantage of our preoccupation, and through one means or another are shortsightedly doing the industry a great disservice."

Specifically, Cole charges distribs with unfair trade practices in competitive bidding, sales terms, advanced admission prices, clearances and circumvention of some Federal consent decree injunctions.

"In view of all this," he declared, "I have the following recommendations: That Allied free its personnel from their obligations to do these outside jobs. That Allied recommend to those of its members who have unselfishly taken these various jobs and obligations that they withdraw from them and resign from such positions. This recommendation is made with the greatest reluctance because those jobs have not been completed and, while others probably can and will take over, the causes themselves will inevitably suffer. However, we can see no other conclusion."

Cole stated that he does not advocate the withdrawal of all Allied members from the tax fight. He said there was no implication in his suggestion that individual Allied exhibs should stop their campaign to line up Congressmen to support the tax repeal fight.

According to Myers, Cole's proposal has already been placed on the agenda for the Allied board meeting in Chi next month.

## RKO Cancels

Continued from page 5

comes the first major company to have a femme in this key spot, formerly held by Don Prince. Miss Norton is a former indie publicist.

S. Barret McCormick's resignation as ad head was announced Monday (20) and Terry Turner's bowout as director of exploitation was indicated yesterday (see separate story).

Ruth Cosgrove, formerly associated with Eagle Lion Classics and United Artists publicity departments, has joined RKO as radio-TV and music contact. Maury Segal, tradepress contact at Paramount, has resigned to take a similar post at RKO. Also joining the trek to that outfit is Fred Goldberg. Latter had been with Samuel Goldwyn only one week and previously was Par's contact with metropolitan dailies.

Pink-slipped last Friday (17) were George Held, assistant publicity director, and Fred Norman, radio-TV and music contact.

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# TELEPIX REVIEWS

**I MARRIED JOAN**
**With Joan Davis, Jim Backus, Hal March, Shirley Mitchell, Hope Emerson, Charlie Smith; music, Robert Wagner Chorale**
**Producer: Dick Mack**
**Director: Philip Rapp**
**Writers: Arthur Stander, Phil Sharp**
**30 Mins.; Wed., 8 p.m.**
**GENERAL ELECTRIC CO.**
**NBC-TV, from H'wood**
(*Young & Rubicam*)

Joan Davis' first film after a career in vaude was "Way Up Thar." That was in 1934. Since then she's carved out a top niche for herself on both the celluloid and radio shelves. In 1952, the free-wheeling comedienne continues to be "way up thar," in the newest of the entertainment forms.

Miss Davis mates herself easily to the medium, moves in gracefully as if nothing has changed. The plain fact is that very little has, considering that her video baptism is on film. She is no less the fine mugger and cut-up who wastes little motion getting down to brash tacks. She retains her sensitive ear and eye for the ridiculous and is a tongue-in-cheeker of unusual deftness.

This femme clown's electronic debut is helped along via the script by Arthur Stancer and Phil Sharp which is given swift, fluid pacing by director Philip Rapp. They and producer Dick Mack (credited for the first four shows, with P. J. Wolfson overseeing the subsequents) have set her up as the wife of a judge of the Court of Domestic Relations, playing his professional wisdom against her marital shenanigans in one of the "cleanest" of current situationers.

Her jurist hubby, Jim Backus, falls neatly into his spouse's bag of tricks with a gentle sort of tolerance for her antics. His support of the star is extra-special, and so too is the work of Hal March and Hope Emerson.

The bow-in, partly in flashback, has Backus in his chambers advising an ever-bickering couple. This serves as a solid hook for the judge's narrative on how he met his wife—on a plane wherein Miss Davis, in her first day as a hostess, virtually breaks up the joint, especially and including him. And so they were married.

At home, the bride cavorts madly in a long skein of laugh-rigged situations. There's a hilarious bedroom skit and delightful session with an Amazonian neighbor who comes into the house plucking a chicken which she brandishes throughout the scene. The main involvement is Miss Davis' purchase of a Persian lamb coat which she tries to secrete from her husband through devious means that, while familiar, never fail at the fun-making objective. For the snapper, the garment comes out shrunken and iced, having been stowed in the freezer.

Matching the class of the show are General Electric's filmed commercials for its vacuum cleaner, nicely encased in a domestic setting. Whether Miss Davis should solo the end plug is something else again. *Trau.*

**CHEVRON THEATRE**
**(An Affair at the Embassy)**
**With Leon Askin, George Nader, Carolyn Jones, Guy De Vestel**
**Produced by Revue Productions**
**Director: Robert Finkel**
**Writer: Arnold Phillips**
**30 Mins.; Fri., 9 p.m.**
**CHEVRON STATIONS**
**KTLA, Hollywood**
(*BBD&O*)

An old friend comes to call on television, the eternal triangle, long a theatric standby and writer's prop when other formulae elude the muse. Here it is done with all the pat situations but the gals will cotton to it and heave a big sigh at the finish when the cheating dame gets her just due—a slug that finds its fatal mark.

Like it happens with Rosie O'Grady, so it can happen with the colonel's lady, only here an embassy counsellor is the object of his young wife's perfidy. A young lawyer is the romantic heavy and just when it looks like a clear field ahead, the unfaithful wife stubs her pretty toe. Pretending to pass the night at the theatre, she holes up in the barrister's apartment and once back home tells her husband of an enjoyable evening at the theatre. What she didn't know was that at that performance President Lincoln was shot. She demands a settlement and divorce and he accommodates her with deadly aim.

Leon Askin and George Nader give dramatic impact to their rivalry and build good suspense. Carolyn Jones seemed too cold and emotionally insensitive to give the character the proper shading. Filming was conventional and Robert Finkel's direction competent. Chevron Stations made a good case for Atlas tires and courtesy at the pumps. *Helm.*

**THE UNEXPECTED**
**(The Emperor of Nothing)**
**With Dan Seymour, Todd Karnes, Martha Hyer, Benny Rubin, others**
**Producer: Ziv TV**
**Director: Sobey Martin**
**Writers: Jerry Lawrence and Robert E. Lee**
**30 Mins.; 8 p.m., Wed.**
**IRONITE IRONER CO.**
**KECA-TV, Hollywood**

Expert handling of a leaky script sustains interest in this bizarre story of a 500,000,000 franc swindle of the French Government. It holds interest for the televiewer despite the improbabilities presented in the meller by Jerry Lawrence and Robert E. Lee.

Wealthy man befriends a young Frenchman fleeing the Surete, accused of the swindle, and takes him to Biarritz. There they meet an elderly self-styled "emperor" and his perty daughter, and it develops the man did a mental blackout when his two sons and wife died in World War II, following which he went to Biarritz to proclaim himself "emperor." Sadistic tycoon jovially decides to present a phoney premier of France to the old man, and hires an ex-con for the job. Mixup, however, sees the real Premier show, and denouement discloses wealthy man is the real swindler, and girl and young man wind in clinch.

Todd Karnes, Dan Seymour, Martha Hyer, Everett Glass and Benny Rubin contribute good acting. Sobey Martin's direction is highly skilled. *Daku.*

**DEATH VALLEY DAYS**
**(The Lost Pegleg Mine)**
**With Gilbert Frye, Ralph Sanford, others**
**Producer: Dorrell McGowan**
**Director: Stuart McGowan**
**Writer: Ruth Woodman**
**30 Mins.; 9:30 p.m. Fri.**
**PACIFIC COAST BORAX CO.**
**KTLA, Hollywood**
(*McCann-Erickson*)

Legendary lost gold mine springboards action in latest in Death Valley series, with interest holding all the way through. Story penned by Ruth Woodman benefits from her obvious knowledge of the heat box, and comes over with a distinct realism.

Yarn is narrated partially in flashback form, and recites history of legend in which a 19th century hoss thief found (then lost) the untapped gold mine. Updating legend with search involving heirs of map and actual gold samples, telepic moves along at a good clip, with girl and her b.f. finding gold. But it develops the guide, tired of hunting for the mine for 40 years, planted it to end the long search.

Ralph Sanford is excellent as Peg-Leg, Gilbert Frye good as the male lead, Gloria Eaton okay as the femme lead, and Pat Mitchell and Andy Clyde competent in support. Stuart McGowan's direction is good. *Daku.*

**YOUR TOWN'S TALENT**
**With Bob Moon, others**
**Director: Jim Gates**
**60 Mins.; 9:30 p.m., Thurs.**
**SO. CAL. PHARMACEUTICAL ASSN.**
**KTTV, Hollywood**

A variety of amateur acts ranging from good to gruesome intersperses what amounts to an hour-long commercial, a cook's tour of a drugstore, with the various products therein being peddled heavily. Not a good show by any stretch of the imagination, this one must chalk up a neat profit for the channel, however, in view of saturation blurbs plus non-pro acts. So what does it matter if no one but the relatives is watching?

That's the spirit pervading this affair in which commercials topline. But since blurbs were never meant as topliners, blanketing of the program with them defeats the purpose. Emcee Bob Moon intros the acts, but his chief mission is to spout the blurbs, and he does this with great zeal.

Acts vary from terpers, singers, an 88'er, to the customary accordionist. It all adds up to a dull evening. *Daku.*

# TV Films in Production

## as of Friday, Oct. 17

### ARROW PRODUCTIONS
KTTV Studios, Hollywood

Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series to resume shooting November 11. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Wally Fox

### BARRY-ENRIGHT PRODUCTIONS
On Location, N. Y.

"OH BABY" series of 13 five-minute telepix. To be sponsored by Mennen through the Grey agency, starting Nov. 1.
Producers: Jack Barry, Dan Enright

### WM. BOYD PROD'NS, INC.
11700 Ventura Blvd.: Los Angeles

Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin-Abbe, Tommy Carr

### JACK CHERTOK PRODS.
General Service Studios, Hollywood

"LONE RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, Holly Morse

### BING CROSBY ENTERPRISES
Hal Roach Studios, Culver City

"Rebound" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Shooting resumes Oct. 22.
Executive producer: Basil Grillo
General Manager: Harve Foster

### JOAN DAVIS PRODUCTIONS
General Service Studios, Hollywood

"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: P. J. Wolfson
Director: Hal Walker.
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS
General Service Studios, Hollywood

"I LOVE LUCY" half hour comedy series sponsored by Philip Morris shooting for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

### DOUGFAIR CORPORATION
RKO Pathe: Culver City

First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsors.
Cast: John Baer, William Tracy, Gloria Sanders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers; Arthur Pierson

### FAMILY FILMS TELEVISION
KTTV Studios, Hollywood

Twenty-six half hour religious dramatic shows "THIS IS THE LIFE."
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kasday
Producer: Sam Hersh
Director: William F Claxton

### FEDERAL TELEFILM, INC.
Goldwyn Studios, Hollywood

"MR. AND MRS. NORTH" series of half hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

### FILMCRAFT PRODS.
8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

"IT'S A SMALL WORLD," starring Al Gannaway in a series of 39 half-hour family-appeal programs. Now shooting.
Cast: Al Gannaway and others
Producer: Isidore Lindenbaum
Exec chg. prod.: F. H. Fodor
Production manager: Glenn Miller

### FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood

Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram set leads.

"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archainbaud

New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

### GROSS-KRASNE, INC.
RKO Pathe: Culver City

Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

### JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood

Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.
KTTV Studios: Hollywood

Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

### KEY PRODUCTIONS
Eagle Lion Studios, Hollywood

Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin

### VERNON LEWIS PRODUCTIONS
Lewis Sound Films, 71 W. 45th St., N. Y.

"NIGHT EDITOR" series of 15-minute weekly newspaper-localled dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

### THE McCADDEN CORP.
General Service Studios: Hollywood

"THE BURNS AND ALLEN SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME
369 Lexington Ave., N. Y.

"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

### MERIDIAN PICTURES, INC.
Goldwyn Studios, Hollywood

"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half hour telepix. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

### MUTUAL TELEVISION PRODS.
9132 Sunset Blvd., Hollywood

Twenty-six half-hour telepix series based on the Jack London stories currently shooting.
Producer: Rudolph Monter, Edward Gray
Director: Herbert Kline

### PARSONNET TV FILM STUDIOS, INC.
46-02 Fifth St., Long Island City, N. Y.
Casting: Michael Meads.

Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

### PATHESCOPE PRODUCTIONS
580 Fifth Ave., New York City

Now shooting "MAN AGAINST CRIME" series of 39 half-hour telepix, sponsored by R. J. Reynolds Tobacco Co. through William Esty. Ralph Bellamy heads cast.
Producer: Ed Montagne
Production Supervisors: Walter Raft, Robert Drucker
Director: Oscar Rudolph.

### PHILDAN TV
Eagle Lion Studios, Hollywood

Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting Nov. 14. Helene Stanley, Patti Lee head cast.
Producer: Michael Phillips
Associate producer: Dan Hadzick
Director: Jo Graham

"ERNEST HAYCOX THEATRE" series of half hour telepix skedded for November 18th start. Michael Phillips directs.

### ROLAND REED PRODUCTIONS
Hal Roach Studios, Culver City

"TROUBLE WITH FATHER" series of 30-minute situation comedies now shooting.
Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James
Producer: Roland Reed
Director: Howard Bretherton
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood

Half hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: John English.

### HAL ROACH PRODUCTIONS
Hal Roach Studios: Culver City

"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

"Life of Riley" shooting 13 half-hour telepix in series of situation comedies for NBC.
Cast: William Bendix starred with Marjorie Reynolds, Tom D'Andrea, Douglas Dumbrille, Wesley Morgan, Lujean Sanders.
Supervisor: Sidney Van Keuren
Producer: Tom McKnight
Director: Abby Berlin

### SCREEN GEMS
1302 N. Gower, Hollywood

Now shooting the FORD THEATRE series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

### SHELDON REYNOLDS PROD.'S
Post Parisien Studios, Paris

FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sydna Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

### DON SHARPE ENTERPRISES
RKO Pathe Studios, Hollywood

Series of "FOUR STAR PLAYHOUSE" half-hour telepix dramas shooting.
Producer: Don Sharpe

"MY HERO" series of comedy-dramas starring Robert Cummings now shooting
Producer: Mort Green

### SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City

"RACKET SQUAD" series resume shooting half-hour telepix series Oct. 27.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinling

### TELEMOUNT PICTURES, INC.
11565 Ventura Blvd., Los Angeles

"COWBOY G-MEN" series of half-hour western vidpix now shooting.
Cast: Russell Hayden stars with Jackie Coogan, Phil Arnold, Jackie Cooper, Jr., Byron Foulger, Dorothy Patrick featured.
Producer: Henry Donovan
Associate producer: Russell Hayden
Directors: George Cahan, Reg Brownie

### VOLCANO PRODUCTIONS, INC.
General Service Studios, Hollywood

"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

### ZIV TV
5255 Clinton St., Hollywood

Six in "BOSTON BLACKIE" series of half hour adventure telepix shoot in October.

"FAVORITE STORY" series of half hour telepix now shooting.

General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

# Vidpix Chatter

## Hollywood

Broderick Crawford Enterprises formed to produce, package and develop television and motion picture properties, with the actor prexy of the company . . . **George Nader, Joy Page** and **Adam Williams** cast in **Frank Wisbar's** "Fireside Theatre" telepic, "Boundary," scripted by **Stephen Preston**, and shooting at Eagle-Lion studios . . . **Margo Woode** plays opposite **Robert Cummings** in "Hillbilly," latest episode in "My Hero" series rolling at RKO Pathe, with **Mort Greene** producing for Don Sharpe Productions . . . **Robert De Sousa**, regional sales manager for Major Television Productions, returned to his office following a six-week sales swing through the east and midwest . . . **George Nader** wound role in **Joan Crawford** starrer, "Those We Love," for Revue Productions . . . **Suzanne Dalbert** finished role in "Trouble With Father," and checked in at RKO Pathe for part in Dougfair's "Terry and the Pirates" episode tagged "The Overseer." . . . **William Bishop** wound two starring roles in "Fireside Theatre" vidpix . . . **Bob Lowery, Stanley Andrews, Harry Lauter, Margaret Field, Terry Frost, House Peters Jr.,** and **Bob Woodward** cast in support of **Jack Mahoney** and **Dick Jones** in Flying A "Range Rider" telepix, "Marshal From Madero," and "Convict at Large," with **Frank McDonald** directing . . . **Betty Greene**, formerly casting director with Edward Lewis Productions, subbing for casting director **Marjorie McKay** at Don Sharpe Productions during Miss McKay's illness . . . **Ed Bernds** to direct **Alan Young's** pilot for CBS-TV, with 26 vidpix to be owned by Alan Young Productions, and distributed by CBS-TV . . . **Bob Lee** returns Oct. 27 from England, after working for a month as production consultant on four "Favorite Story" telepix produced for Ziv TV. Series will be finished in Hollywood . . . TV-AM emcee **Bob Shannon** and film producer **Jack Shallow** formed film and television corporation specializing in teleblurbs and theatrical blurbs . . . **Richard Loo** inked for role in Gross-Krasne's "Big Town" series . . . Seventh **Joan Davis** telepic began shooting at General Service studios, with **Al Simon** associate producer . . . Preview screening of **William Bendix** starrer, "The Life of Riley," held at Filmcraft TV Theatre . . . **Louis Hayward** and **Mercedes McCambridge** star in Screen Gems' "Ford Theatre" telepic, "Stranger at the Inn," now shooting . . . **Burns and Allen** launch their 19th telepic tomorrow (Wed.) with **Sheldon Leonard** and **James Flavin** in support . . . **Ralph Levy** directs and **Al Simon** is associate producer

# VIDPIX DOOMS NEW LIVE TALENT

## L.A. Tele Stations Nix Live Shows For Film, To Sidestep Talent Nut

Hollywood, Oct. 21.

Los Angeles TV stations, facing what they expect to be their most crucial year, have taken steps to cut their operating nut by sidestepping live shows for more feature films and vidpix. To that end, they have petitioned the American Federation of Radio-TV Artists not to hike scales in negotiations for a new pact, which kick off Oct. 30.

Claude McCue, the union's exec secretary, has answered that if the stations present "factual evidence relative to problems of payment for performers," the petition will be considered at a special membership meeting Monday (27). The move to film is due entirely to the fact that operating costs are too high, according to Don Fedderson, manager of KLAC-TV and prexy of TV Broadcasters of Southern California.

Pointing out that stations prefer live shows, Fedderson said he is bullish on video's future, particularly in its ability to develop new shows. He added, however, that "unless we have rates we can live with, the opportunity for Hollywood to become the national TV capital will be stifled." He declared that the "acceptance of TV in the most competitive market in the world needs another year of nursing."

Most local stations have been operating in the red, but spokesmen are reluctant to disclose actual figures. FCC figures, however, show the seven N. Y. stations grossed $23,000,000 last year; the four in Chicago grossed $13,000,000, while L. A.'s seven grossed only $13,500,000. Stations are now asking AFTRA to continue the present pact and scales, which expires Nov. 30. Managers point to the lower costs on film, which last year cost stations about $3,000,000. Figure this year is lower, even though they are using more film.

## Keys' 250G Ache In 'Corkle' Demise

Hollywood, Oct. 21.

"Doc" Corkle may have laughing gas in his dental office but he's no laughing matter to Freeman Keyes. Yanked like an infested molar after three sittings, he put the ache on Keyes for around $250,000.

Reynolds Aluminum, which bought the NBC time following Red Skelton rather than the show Key Productions, of which Keyes is sole owner and prexy, put on film, threw up its hands after three airings and called in "Mr. Peepers." As if that wasn't bad enough, Keyes was left stuck with 39-week straight contracts with most of the talent and two issues of "Corkie" with no place to show them.

Only out for Keyes, and it may take years, is to continue the series for syndication. The talent may settle for X on the dollar but this would merely diminish the loss and eliminate any chance of partial return. It is hardly likely that any other sponsor would buy the show in its present form and once the dog gets a bad name it's hard to call him off.

Deepest bite on Keyes is in the talent, which he put under straight contract for 39 weeks. With Eddie Mayehoff, who is "Corkle," there is an "escape" from his $2,500 weekly stipend since sponsor cancelled within four weeks. On the 39-week payroll are Billie Burke at $750 a week; Arnold Stang and Hope Emerson, each $700; Chester Conklin, Connie Marshall, Arthur Q. Bryan and other incidental characters around $350.

## DOUGFAIR'S STUDIO SPACE IN ENGLAND

Hollywood, Oct. 21.

To handle its expanding telefilm program, Dougfair Corp. has leased the National studios at Elstree, near London. Douglas Fairbanks, Jr., will produce part of the company's NBC schedule in England while the balance will be made in Hollywood under supervision of Alexander McDonald.

McDonald leaves for New York this week to set up offices in connection with Dougfair's recent deal with the American Museum of Natural History for acquisition of more than 1,000,000 feet of documentary film.

## TV Writers Hit Screen Scribes On Snafu Charge

Hollywood, Oct. 21.

Television Writers of America decided to hold off its meeting with Screen Writers Guild in the anticipation that the Screen Writers will file an intervenor petition because TWA sought a National Labor Relations Board election concering network video scribblers.

In announcing its decision to wait, TWA prexy Charles Isaacs denied the SWG contention that the scheduled meeting last week was postponed because of the new group's "inability to reach agreement on proposals" it would offer SWG and Radio Writers Guild.

TWA slapped SWG for opposing its filing for an NLRB election, averring SWG "is seeking jurisdiction over a field in which the vast majority members of writers are members of TWA." Prexy Isaacs said that in seeking such an election the union was simply resorting to "the only democratic process under which TV writers can select their own collective bargaining agent."

### ALA-Web Pact Okayed

Meanwhile the Authors League of America membership ratified the contract which the group negotiated with three live tele chains—ABC, NBC and CBS. Vote was 492-20. Screen Writers Guild, which is also a party to the contract, similarly approved it, 236-4.

Contract was to have gone into effect Oct. 16.

## OF'S BIOG VIDPIX SERIES; TOP NAMES

Hollywood, Oct. 21.

Official Films this week set plans for a new half-hour vidfilm series, which will spotlight Hollywood stars, producers, directors and writers playing themselves in real-life stories of Hollywood at work. To be produced and directed by Robert J. Gurney, each stanza will deal with the factual incidents in the life of one name personality.

With Herbert Margolis as writer and a director, OF is currently lining up stories for such personalities as Ronald Colman, Ida Lupino, Harpo Marx, Eddie Albert, Humphrey Bogart, etc.

### Two For Goodman

Harry S. Goodman Productions has pacted to handle distribution on two new vidpix packages produced by Galbreath Picture Productions of Fort Wayne, Ind.

Shows are "King Calico," a quarter-hour puppet show in the form of a cliff-hanger, and "Bert and Elmer," a quarter-hour folk humor show featuring Johnny Coons and Bob Shreve.

## BLAME UNIONS IN SWITCH TO FILM

As more and more TV stations throughout the country continue to embrace films as a means of filling up their day and night program schedules, it's feared that the development of live talent on a local level will gradually become extinct. It poses the all-important question of where the future TV talent of America is coming from. Back in the heyday of radio, the networks were largely dependent on the reservoir of local station talent developed over the years. But the rising cost for talent on a local level, due to union demands, is automatically shutting off any initiative on the part of the local TV station to incubate the new crop of performers.

These were the summaries of Richard Doherty, head of employer-employee relations department of the National Assn. of Radio-Television Broadcasters, who told delegates to the NARTB's Second District meeting last week that "talent costs for TV are paving the way for the gradual demise of live shows—and the unions don't even see it." As an escape, he added, all the stations are buying up film availabilities.

Doherty said that in his explorations around the country he's found that, even in the case of dick jockeys, TV stations will only restrict themselves to the tried-and-true, and steer clear of new talent, because they consider the talent scales imposed on them by unions are too excessive. The trend, he added, is away from live programming altogether, in favor of buying films, because of inflated talent union demands.

At the same time, Doherty cautioned the radio industry to put its house in order on the labor front, intimating that the Wage Stabilization Board threatens to scrutinize radio more closely in approaching months because of the high number of wage-and-hour violations reported to the WSB.

## Philip Morris 'Sponsors' Cummings Pix, Plus Bankrolling AM, TV

Hollywood, Oct. 21.

In a three-media parley, Philip Morris is sponsoring Robert Cummings in television, radio and motion pictures.

Cummings, now starring in the upcoming "My Hero" vidpix series for Dunhill ciggies, a product of PM, revealed PM will take care of the bulk of financing on two indie feature films in which he will be starred next summer in Spain.

Aside from picking up weekly tab of $28,500 on his "My Hero" series which bows on NBC-TV Nov. 8, PM is also sponsoring Cummings in a similar series on AM, beginning Jan. 1 on NBC. When Cummings winds 35 telepix May 18, he'll be off to Europe for the theatrical ventures.

Cummings draws salary plus 75% of residual on the TV series, while Don Sharpe gets salary plus 25%, residual coming in five years. Cummings' pilot was angeled by Golden Key Trust, and in setup giving him a tax break "employs" him, as well as Sharpe, Mort Greene, who produces, and Julie Bishop, femme lead, and John Litel, series regular.

## Forrest's Videbut

Hollywood, Oct. 21.

Meridian Pictures, newly-formed production unit which this week begins turning out telepix for "Schlitz Playhouse of Stars" at the Goldwyn studios, has lined up Sally Forrest, in her TV debut, for lead opposite James Young in "Barrow Street." Roy Kellino directs.

Peggy Ann Garner and Francis L. Sullivan star in "Mr. Thayer," which rolls later this week, with Ted Post megging. William Self is associate producer.

## Vidfilm Re-Run Coin Enticing To NBC-TV, Too; Expands Roster

That prospect of lucrative profits from vidfilm re-runs, which has lured a number of indie producers into the business, is also behind the decision of the TV networks to put some of their prize packages on film. NBC veepee Robert W. Sarnoff, recently-named chief of the web's film department, revealed this week that the first stanzas of "Dragnet," now airing on a network basis under Chesterfield sponsorship, will go out on the local station syndication route next year, and that the web's new "Victory at Sea" will also undoubtedly be syndicated for local sales following its initial run on the network.

Number of shows which the nets can air originally on a full network deal and then sell for re-run purposes on a local station level, of course, is limited to those to which it owns all rights. Thus, "Fireside Theatre," one of the most successful vidfilm shows on NBC, is owned by Procter & Gamble and Frank Wisbar Productions, which will undoubtedly handle the re-runs. CBS, however, has a number of its top shows, such as "I Love Lucy," "Our Miss Brooks," etc., on film and while that web has announced no specific plans for their eventual syndication, the fact that such a step is in the works is indicated by the steady expansion of the CBS-TV film sales department.

Sarnoff, who returned last week from a trip to Europe, during which he huddled with Douglas Fairbanks, Jr., on production plans for the new series of 39 half-hour vidpix dramas which Dougfair Productions is lensing for NBC syndication, revealed that that show has already been sold in 24 markets. Although it won't take the air on any station until January, the show has been bought by Phillips Petroleum for 19 midwestern markets,

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### Familiar Ground

Hollywood, Oct. 21.

Rod Cameron reported to work at Republic studios last week for both telepix and motion pictures.

Actor first starred in Revue Productions' telepic, "Police Lieutenant," opposite Lynn Bari, with Robert Finkel directing the Chevron Theatre vidpix.

The days later he returned to the Valley lot, to star in "The Golden Herd," a feature film, that is.

## Capra to Rein AT&T Vidpix; $2,600,000 Cost

Most ambitious undertaking in television history has been projected by American Telephone & Telegraph for a series of scientific films, each to cost around $200,000. Series of 13 hour-long telefilms is slated for next fall but preparations are now in progress.

First move by AT&T was to engage Frank Capra, veteran film director, to produce the experimental pilot film. Reputed an authority on subjects included in the series, Capra will likely continue through the entire series as production supervisor and editor of the completed footage. He retains all foreign rights.

Initialer in the saga of science will be "The Sun," to be followed by "The Moon" and other celestial subjects. No studio has been selected for the filming and the network is still to be picked, based on the best available time.

Don Jones, head of the Ayer film department, passed several weeks in Hollywood surveying studio facilities and interviewing directors, writers and crafts. Understood that AT&T will assemble its own unit, with Capra supervising the overall production. Project has been veiled in strict secrecy although it is said that the price per picture will range from $175,000 to $250,000. This would make each subject by far the costliest ever made for television and approaching the budget for some theatrical films.

Experimental shooting will start late this year and negotiations are now going forward for a complete production unit.

## Col, U-I Ink Vidfilm Contracts With SAG

Hollywood, Oct. 21.

In deal calling for additional payments to telethesps for reuse of vidpix, plus additional coin in event the telepix are issued theatrically, Columbia and UI have become the first major motion picture studios to ink telefilm pacts with Screen Actors Guild. Signing came as no surprise, since it had been known for months studios and guild were in agreement, with only legalities holding up actual inking.

RKO and Republic also participated in the discussions for a time, but both bowed out months ago, RKO due to uncertainty on telepix plans, and Republic because of demands of James C. Petrillo's AFM union.

### Gargan's Coast Trek

William Gargan, star of NBC's "Barrie Craig," left Gotham for the Coast yesterday (Tues.) to talk up a vidpic version of the stanza.

He's meeting his wife in Chi and will motor rest of the way in the Cadillac she won from him in a World Series bet.

## Guinness' 1-Shot 'Inventory' Film

British film star Alec Guinness will make his American television bow as star of a one-shot film to be aired by NBC-TV in its "American Inventory" series, which it produces in association with the Sloan Foundation. Show will be devoted to a short history of industrial productivity and Guinness, who played eight different roles for his "Kind Hearts and Coronets" film, will assay four different characterizations for the video program.

Deal was set by "Inventory" producer Bill Hodapp during a recent trip to England, and tis finalization awaits only Guinness' approval of the script. Film, of course, will be lensed in England, for airing sometime in January. Guinness will play the roles of an American Indian, Eli Whitney, Charles Kettering and a "modern production genius."

Roger McDougall, who scripted Guinness' "Man in the White Suit" feature, will do the writing also for the "Inventory" show.

## U.S. TV FILM MARKET FOR BBC DRAMA SHOWS

London, Oct. 21.

American and British television industries may soon get another crack at international TV, via the establishment here of a new company set up specifically to record the top BBC dramatic shows on film for possible sale to U. S. video networks.

Outfit is named High-Definition Films, which is actually the British terminology for kinescope recordings. It's been learned that NBC-TV, for one, has shown interest in the project and wants a look at the finished product with an eye to syndicating the BBC shows for the American market.

# ABC MULLS SINGLE NIGHT & DAY RATE; MUTUAL'S PLUS TO NON-TV STATIONS

Two new modes are developing on the network rate front: (1) a single night-and-day rate being evolved by ABC with the possibility of its going into effect next spring; and (2) re-patterning the structure so that stations in nontele markets cost more than those facing TV competition.

Mutual's new rate structure is based on the latter approach which, incidentally, had first been considered by NBC. Under the MBS format, the overall 25% nighttime cut is borne chiefly by the outlets in video areas—where the cut is about 30%—while the nick in non-TV areas is about 10%. About 60% of the skein's affiliates are in TV territory (including the web's shareholder stations) and 40% is outside the TV sphere for the present. Basis for computing TV territory is a 50-mile radius from video towers.

The trend to equalizing day and night prices is also evident in the fact that MBS is increasing morning rates to new advertisers by 5% in all areas. The 10% cut in afternoon charges, made last year, has been restored. Plan has been endorsed by Mutual Affiliates Advisory Committee and is now going to outlets for okay. Web, incidentally, announced a 13% billings increase for the first nine months of the year.

ABC, which is currently holding regional meetings with its affiliates, is mulling the idea of the single rate. This summer when the other skeins, first CBS and then NBC, announced their most recent rate slash, ABC toppers were in favor of installing the single rate. However, it was felt at that time that the stations would have to be sounded out on the plan. Since that would take a relatively long time, which might put the chain at a competitive disadvantage vis-a-vis NBC and CBS, the web made its cut in the form of a more-favorable-to-advertisers discount structure and changes in compensation to the outlets.

Nevertheless, the ABC upper echelons feel that research indicates that audiences for daytime shows are coming up to those for evening stanzas, and thus the rates should be the same. The net's new pattern, which may go into effect in April, would not result in any actual changes in the coin paid by advertisers or given to stations. Changes would be made in the discounts and in the gross rates. For the most part, affiliates have objected in the past to cuts in gross rates, feeling that such slashes would depress their local and spot rates. On the other hand, ABC execs who have attended regional meetings say they've found little objection to the new format.

## Two-Way Stretch For Al Hollander

Reorganization at the Grey agency, which last week announced the resignation of William Chalmers as radio-TV director, finds Al Hollander moving into the agency as a veepee stockholder and taking over the radio-TV reins.

Hollander has been identified with the Louis G. Cowan packaging operation for some years and although moving into the Grey setup next month he continues his Cowan veepeeship, dividing his time between the two organizations. Hollander is also partnered in the Fulton Recording Co.

Grey agency has all-media billings in excess of $20,000,000. However, less than $1,000,000 is currently channeled into radio-TV and the personnel change is cued for an attempt to move the Grey operation into the TV bigtime.

With Hollander currently involved in the Eisenhower campaign, he assumes his Grey tieup the latter part of November after a two-week vacation.

## WJR's 315G Net

Detroit, Oct. 21.

WJR, the Goodwill Station, Inc., announced sales of $2,424,610.14 for the nine months ended Sept. 30, compared with $2,425,311.81 in the same period in 1951. Net profit after providing for income taxes amounts to $315,803.81, compared with $356,927.73 for the same period in 1951.

## Basketball Next On NCAA Agenda?

Chicago, Oct. 21.

The National Collegiate Athletic Assn., busy trying to cope with television and its effects on college football, has been asked now to look into basketball telecasts. Request for a survey on the impact of video on basketball boxoffice came from De Paul University at the NCAA's four-day meet here last week.

The De Paul request was turned over to the group's TV committee, with no specific action recommended by full body. While the Chi school registered no definite complaint in its request that the NCAA look into the matter, it's known that officials claim they were hit at the gate last winter when their Saturday night games at the Stadium were bucking ABC-TV's coverage of various eastern and midwest contests.

With their hands full on the gridiron situation the NCAA has so far paid no official heed to video and basketball. It's expected the issue will be brought up at the association's annual convention in Washington in January.

Asa Bushnell, chairman of the TV committee, indicated his group would recommend no major changes in the current controlled TV football arrangement at the Washington meeting.

## Godfrey Now SRO As Simulcast Attraction; Add 15-Min. TV Strip

CBS adds another group of quarter-hours to the simulcast route on its Arthur Godfrey morning show Dec. 1, via a deal set this week for Snowcrop Orange Juice to buy into the 10 to 10:15 segment. Frozen juice outfit will alternate with French Sardines from Monday through Thursday. No simulcast is possible on Fridays, since Godfrey works that day from his Virginia farm, but Snowcrop will have the time period alternate Fridays on AM also.

Toni, which had been alternating with the sardine firm, moves into the 11 to 11:15 segment to rotate with National Biscuit.

Under the schedule, Snowcrop will be represented on the show for both AM and TV Mondays and Wednesdays the first week, and on Tuesdays and Thursdays the second week. It will then follow that schedule on succeeding alternate weeks. New sale means that the TV web is now SRO for Godfrey on the four days possible to simulcast him, and that CBS Radio is sold out all five days.

## CBS Radio Gets That Sat. Nite Hillbilly Urge

CBS Radio is hopping on the hillbilly music bandwagon with a new Saturday night show which will spotlight the top local corn talent via pickups from a number of cities throughout the south. New show will take over the 10:30 to 11 Saturday night slot starting Nov. 8, with the initial stanza originating from WRVA, the web's Richmond, Va., affiliate.

CBS' hillbilly entry will follow by an hour NBC's "Grand Ole Opry," which has become almost a perennial Saturday night affair on that web. Time period on CBS is now occupied by remote dance band pickups.

## 'Out of the Blue' Is A Lot of Crosby, And Well Worth It, Too

John Crosby has assembled into a book his choice radio-TV pieces over the past few years since inaugurating his N.Y. Herald Tribune (plus syndicated) column. Simon & Schuster is bringing it out this week under the title, "Out of the Blue" ($3). It's an engaging volume of equal interest to both the lay reader and those who ply the trade.

There are different methods of criticism. Crosby's way is more readable and enjoyable than that practiced by most other writers. The intent is never vicious or caustic, but the content can be dry and biting in a meaningful manner. (Crosby himself admits that, like most critics, he's incoherent when he likes something, yet "afflicted with a formidable coherence" when it comes to disapproving).

Having the freedom and scope of a column, Crosby allows himself some digressions from radio-TV criticism, and as such comes up with some delightful trivia. When he treats with a program or a problem seriously, his arguments for the most part are pertinent and knowing.

On the whole these warmed-over H-T pieces make for smooth, sometimes thoughtful reading. Whether he's writing about soap operas on TV, plunging necklines, Bill Stern's yarn spinning, commercials, kid shows or Fred Allen's battle with censor-conscious veepees, the irony is used with a light hand; the fun is never vicious. And at all times it's literate.

Assembled between covers, the Crosby pieces maintain a uniformly high standard, with a distinct style and verve. *Rose.*

## AUTRY NOW A CBS AFFILIATE PARDNER

Gene Autry, whose radio and TV shows both air over CBS, this week became even more closely affiliated with the web. CBS Radio signed an affiliation pact with KNOG, Nogales, Ariz., a 250-watter in which Autry is the principal stockholder, with H. C. Tovre as prexy.

Outlet will become a "bonus station" in the network, meaning bankrollers who buy time on a certain minimum number of stations get KNOG for free. It's addition ups the total number of CBS affiliates to 215.

### Froman's 19.2 Bow

CBS-TV's new Jane Froman starrer, "USA Canteen," knocked 15.5 rating points off NBC-TV's Sid Caesar-Imogene Coca show on its bow-in Saturday night (18). Special Trendex report gave "Canteen" a 19.2, as compared with 29.1 for first half-hour of the Caesar-Coca "Show of Shows." Latter program drew a fat 44.6 the preceding week in its opening half-hour.

It's pointed out, of course, that Miss Froman's show might have drawn an especially big audience opening night because of the pre-broadcast publicity and the novelty factor attendant on a new video production, and that it has yet to prove itself. Show preemed in the 9 to 9:30 slot, but moves back to 9:30 to 10 this week (25), with the new "Miss Millie" package debuting at 9.

CBS-TV's Jackie Gleason show, meanwhile, which had shown a steady rise against NBC's "All Star Revue" in the Saturday night at 8 period, was knocked off last week (18) by Jimmy Durante, as star of "All Star." Trendex gave Durante a 28.6, as compared with Gleason's 17.0, which almost duplicated the performance of the same two five weeks ago.

## Here We Go Again!

With the future of NBC-TV's "Mr. Peepers" virtually assured for another season as the result of last week's sale to Reynolds Metals, NBC programming execs are speeding plans on other situation comedies. Web regards the successful outcome of the "Peepers" package as the first move to break the rival CBS web's stranglehold on radio-TV situation comedy, and are particularly pleased that the show receiving that honor is a house package.

Following through on the "Peepers" sale, NBC program chief Charles (Bud) Barry has at least five other situation comedy shows in various stages of preparation for either AM or TV. These include a husband-wife show starring Hume Cronyn and Jessica Tandy; one with Mickey Rooney; "Life of Riley," starring William Bendix; "Ethel and Albert," starring Peg Lynch and Alan Bunce, and "Father of the Bride," with Elliott Nugent and Peggy Ann Garner.

Barry pointed out that, even though NBC's video web is now sold out on its cream evening time, the web is willing to gamble via the investment of a heavy bankroll in getting the shows ready. Problem is especially difficult, since it means buying and building video shows now for possible airing in January or even next September.

## So Much Grid Coin in Mpls. That 5 Stations Carry Same Game

Minneapolis, Oct. 21.

No less than six Twin Cities radio stations carry the same two-hour show during the football season Saturday afternoons. For five of them the reason is that they're able to find sponsors despite the duplicity, indicating the audience is so vast that all of the stations apparently are able to share in it. The sixth station, KUOM, is non-commercial.

The show in question is the play-by-play broadcast of University of Minnesota gridiron contests directly from the stadium here or elsewhere. Stations that have sold this show are WCCO, WLOL, WMIN, WDGY and WTCN. KUOM is the university's own station. Except for the fact that it's union troubles present an obstacle, it's a cinch KSTP also would be offering the same Saturday afternoon program as it formerly did both on radio and TV. Before the NCAA ban, both KSTP-TV and WTCN-TV televised the games.

Aforegoing radio broadcasts are only part of the huge and record-breaking amount of football served over radio and TV weekends, denoting the tremendous interest hereabouts in the pigskin sport despite the fact that Minnesota has fallen far from its former football glory, having had losing teams—that still draw crowds ranging from 48,000 to 65,000 every Saturday—three successive seasons.

High school football games are radio broadcast play by play over WLOL and WMIN at night. On WCCO and WLOL Sunday afternoons there are panel shows given over to discussions of the previous day's Minnesota contest and other football games. There are numerous sports newscasts, giving out scores, and WCCO, WLOL and WTCN football shows preceding and following the Minnesota game broadcasts. WMIN carries the play

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## 'What's My Line' Radio Casualty

Philip Morris has decided to ditch the radio version of "What's My Line," which it bankrolls Wednesday nights at 9:30 on CBS, and is now seeking another show to put in that time.

Execs of the Biow agency, which handles the PM account, said they're looking at a number of properties and have made no decision yet.

Agency cited a musicians' union ban against the use of recorded music on a transcribed show as the primary reason for dropping "Line." Since emcee John Daly has a back-to-back news show on the ABC radio web, Biow has been forced to tape the "Line" show each week. Because of the union regulation, producers must cut live music into the finished tape and, according to the agency, the finished result has not always been as good as it desires.

PM bankrolled "Line" as a summer replacement on the NBC radio web during the summer, but moved it over to CBS at the start of the fall season. Video version of the show, bankrolled Sunday nights on CBS-TV by Stopette, has been a consistent top rater.

## Okay Landon's WREN Buy

Topeka, Oct. 21.

Sale of WREN to Alf M. Landon, Kansas Republican figure and former governor, was approved last week by the FCC. Sale is by R. C. Jackman and associates to Landon and associates for $150,000.

In addition to the radio station the new owners acquire a petition before the FCC for a television license in Topeka.

## WGN Axe Swings, 35 Staffers Hit

Chicago, Oct. 21.

WGN, which is cutting its nighttime rates 50% next month, is pruning its staff in several departments in a far-reaching cost-saving move, with 35 staffers, including a few from WGN-TV, sister tele station, having been let go or put on notice.

Latest to get their walking papers were five staff announcers and soundman Kob Klein, who has been with the station for some 17 years. Two directors and two producers and 10 engineers have been let out.

Economy wave is part of a general overhauling of the station's operation by general manager Frank P. Schreiber to bring costs down to present day AM realities. Station is gradually shifting emphasis from live productions to the recorded music-news format exploited by the Chi indies.

## KATE SMITH TV SHOWS LOSING 2 SPONSORS

Pointing up the TV networks' difficulty in tying down sponsors for their daytime participating shows, two bankrollers served notice this week that they are checking off NBC-TV's Kate Smith program. Two are Pillsbury, which bows out of the 4:30 to 4:45 p.m. segment Wednesday after the Dec. 3 program, and Toni, which exits the 4:45 to 5 o'clock segment Fridays after Jan. 2.

Miss Smith's show at this time last year was SRO, and served as the fulcrum for the web's afternoon programming. This year, the two cancellations bring the number of open quarter-hour segments each week to a total of five-and-a-half (half is represented by the 4 to 4:15 period Fridays, which is bankrolled alternate weeks only by Knomark).

## CBS Radio Affiliates To Meet at L.A. TV City

CBS has decided to give its radio affiliates a chance to see how the other half (TV) lives.

Web has scheduled its next Columbia Affiliates Advisory Board meet for the AM station managers on the Coast Nov. 11, to tie in with the formal opening hoopla of CBS-TV City Nov. 15. Radio ops, of course, will attend the new studios' preem, together with most of the top CBS brass from both the AM and TV sides.

# NO 'SECOND CHANCE' FOR TV

## A Slight Case of D.T.'s

It's no secret that execs of both CBS and NBC, particularly the latter, have been undergoing some jittery moments with the d.t.'s (displaced talent). Notable instance is that of Worthington L. (Tony) Miner, who chucked his prize winning "Studio One" property on CBS-TV to throw in his lot with NBC boys. The switchover cost NBC $600,000 on a four-year contract basis. The network even gave Miner his own unit to work with.

But since the Miner-produced summer replacement drama series for RCA has faded, Miner is without a show, Further, there's no prime time left, with the web now SRO on cream availabilities. Some months back the web tried to peddle a "Studio Miner"-type of full-hour dramatics, but there were no takers because of the high price asked.

Similarly, Gertrude Berg, under contract to the web, reportedly to the tune of $300,000 per season for her complete "Goldbergs" package, remains without a showcase time because of the network's inability to clear sufficient stations. In Mrs. Berg's case she even had two sponsors, Procter & Gamble and Vitamin Corp., all set to ride with the property, but they've despaired of finding a solution to the problem.

CBS has only a mild case of d.t.'s—involving but one personality—Ken Murray. He's down on the books for $100,000 a year, but isn't working. CBS, unable to sell him, considers it a savings to keep a sustaining Murray show off the air.

## Finding New Sponsor Blood Still Tough Hurdle for TV Networks

Television's major problem this season seems to be the ferreting out of new sponsorship blood.

Major networks, virtually SRO on their cream evening time slots, are finding it increasingly difficult to wrap up advertisers for the sustaining holes in their Class B and C periods. And whenever a participating sponsor drops out of a daytime show, the webs have considerable difficulty in lining up a replacement. While station clearance problems, TV's high costs and other factors all contribute to making the life of a video time salesman especially tough at this time, sales execs generally agree that the main reason is the dearth of new sponsor blood.

Quick scanning of the 100 top-spending advertisers in the country will reveal, according to network sales chiefs, that they're now virtually 100% committed to TV. Chief reason for this is the number of participating shows on the air and the number of bankrollers who buy in on an alternate-week basis. Such selling policies, while highly instrumental in providing NBC and CBS with their SRO status, have also forced the webs to touch bottom in their list of available sponsors, and so the word is out to pitch new properties to advertisers who have not yet tasted the benefits of TV.

Situation has worked a particular hardship on DuMont and particularly ABC. When NBC and CBS became SRO last year, the overflow of sponsorship coin went to those two webs and helped them

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### The Paley Pattern

Since the new CBS TV City is, in essence, "the house that situation comedies built," the network will pay homage to the successful formula at the Nov. 15 ceremonies marking the official TV City inauguration.

Elaborate 90-minute coast-to-coast TV show, which Jack Benny will emcee as the main event of the three-day hoopla, will have a situation comedy format in keeping with the Paley pattern. CBS thinks the continuity is so surefire that it's anxious to keep details under wraps until the lid is officially off.

## WB Nixes 'Father' Title for CBS-TV

When CBS-TV preems its video version of "Life With Father" (the network hopes to have the tele audition transcription ready by Nov. 15), it will be required to change the title to "Life With Father and Mother." That's because Warner Bros., which did the filmization, holds the rights to the original title and refuses to release it. However, it reverts back to the Clarence Day estate, Russel Crouse and Howard Lindsay in 1955, at which time CBS can take it over.

Instead of an adaptation, CBS will start from scratch with original material, with John Cheever having written the initial installments. Mrs. Day, Crouse and Lindsay (latter two co-outhored the record-running Broadway legit production) will be closely identified with the TV project, going on the CBS weekly payroll.

Lead roles for "Life" are still unselected (CBS had initially hoped that Lindsay himself would return to the Father role, but he rejected the idea). Ezra Stone will direct.

## 'Margie' Coming Home to Roost On CBS-TV Sked

CBS-TV has successfully wooed back into the web fold "My Little Margie," which in the span of a few months has hurdled the TV gap from "just another summer replacement" into one of the prize situation comedy properties (it wound up in the No. 2 Nielsen spot on the Sept. 13 ratings). It registers as one of the coups of the early season and comes as a blow to NBC, which has been anxious to invade the rival web's precincts on situation comedy dominance.

"Margie" did summer duty for "I Love Lucy" in the Monday night at 9 CBS-TV slot. By the time "Lucy" returned, "Margie" was piling up ratings so sponsor Philip Morris decided to stick with it for another round of 13. CBS was unable to clear stations so the show was moved over to NBC.

Now that the program has emerged as a bigtime rating puller, the ciggie sponsor is taking a full-year renewal and letting its "Racket Squad" go by the boards. The cops-'n'-robber series happens to be a Thursday night CBS-TV property, so into that segment goes "Margie" upon expiration of its current cycle on NBC.

## Bayuk Cancels 'Ellery'

Bayuk cigars has cancelled "Ellery Queen" on ABC-TV, after the Nov. 26 broadcast. Reason is insufficient station clearance, with only 14 stations carrying the program. Agency is Ellington.

"Queen," a Norman and Irving Pincus package, is in the 9 p.m. Wednesday slot. Show, which originally was on DuMont, is now tied to ABC-TV and can't move to another web.

## SWEZEY'S 'CREDO FOR B'CASTERS'

By GEORGE ROSEN

There are grim years ahead for the television industry. The video broadcasters will find no peace in the next few years to come from the competition for the advertising dollar and the American audience, with forces at work sniping away against TV. Unless the television operators face up to the real battles ahead, stop strangling themselves with intra-mural wrangling and bickering while ignoring the real menace from without, and unless they do the job right, "somebody will take TV away from us ... We can ask for a second chance, but there won't be a second chance."

Here, in essence, was an approximation of the warning sounded before the Second District meeting of the National Assn. of Radio-Television Broadcasters, at their two-day meeting last Thursday and Friday (16-17) at the Weschester Country Club. Rye, N. Y. In a forceful delineation of the manifold problems facing a new industry, Robert D. Swezey, sparkplug of the NARTB's TV Committee, who has played a dominant role in the promulgation of the TV Code and other industry policy matters, came up with what may well serve as a "Credo For TV Broadcasters."

It was one of the most hard-hitting, realistic presentations to come out of industry conclaves, with Swezey pulling no punches in alerting the broadcasters to the inherent dangers facing them unless they measure up to the job ahead of them and avoid the mistakes that they made in radio. There was no pontificating; Swezey was merely one of them, too, groping for the correct formulas.

### On the Line

Swezey's comments were presented as the prelude to an enlightening panel forum, of which he was chairman, which touched on practically all facets of TV operation, with a group of knowhow operators kicking around the TV ball through a morning of provocative discussion. It was by far the top event on the two-day calendar, richly rewarding to the approximate 100 New York state broadcasters in attendance. It was a session that generated enthusiasm among the delegation, mostly from upstate, but which presented a conspicuous void—in the virtual brushoff given the meeting by New York City broadcasters, with little or practically no representation from Gotham stations.

Swezey, v.p. and general manager of WDSU-TV, New Orleans, and a veteran of the bigleague radio sweepstakes, laid it on the line. He told them there's no place in TV for a "warmed over" radio. He reminded them that, 15 and 20 years ago, the AM broadcasters didn't recognize what their service was worth; they were content in the "easy pickings" they were finding, while other media rates kept going up and up. They sold radio short, only to recognize it too late when the day of rate cut reckoning came.

TV, he warned, will require more alertness, with the need to

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## 'Who Said We've No Problems?', Some NBC Affiliates Chime In, Beat Drums for 'On to Boca' Meet

It begins to look now as if there might be a Boca Raton, Fla., convention of NBC affiliates in December—but without NBC.

Agitation for a meeting of affiliates, particularly those in TV, got under way over the weekend when letters went out from P. A. Sugg, of WKY, Oklahoma City, chairman of the Station Planning Advisory Committee, to members of the network's SPAC group, on the advisability of getting together on their own and asking the committee members to sound out the NBC affiliates in their respective districts with a view toward congregating at the Florida resort the first week in December. Meeting would also be contingent on whether Boca facilities would be available in view of NBC's cancellation order last week.

NBC notified the affiliates that there was no need for a convention this year because the web, after a series of meetings with affiliates in the past two months, had resolved its major differences, including the establishment of a new radio rate structure.

Apparently some of the TV affiliates share different beliefs, particularly on the stalemate on daytime television programming, and think it's important enough for a get-together with the network officialdom. These affiliates, claiming that NBC is giving daytime TV a "complete brushoff" from 9 a.m. on, say they're taking a terrific beating from local clients and losing money to the CBS opposition stations. One TV affiliate manager claims that it's costing him $2,000 a week "and how long can you keep on taking that kind of a licking?"

Specifically, they argue that by NBC's failing to program from 10 a.m. to 1 p.m, and returning the programming burden to the stations, CBS has made such vast inroads that local clients are beating a hasty retreat to the opposition station.

Joseph H. McConnell, NBC prexy, stated on Monday (20) that he still sees no reason to bring the affiliates together at Boca.

### Ham On Rye

The Rye, N. Y., two-day meeting of the Second District of the National Assn. of Radio-Television Broadcasters last week found NARTB prexy Harold Fellows doubling in the role of performer when the entertainment at the opening night's banquet ran short.

Fellows contributed an extensive "Glossary for TV Broadcasters," which proved the click of the evening.

## Midget Racing For TV at 5G; Buyer Also Keeps Gate

One of the most unusual deals offered for a network or a tele station is being submitted by the United Speedway Assn. and All State Racing Drivers Assn. Groups are peddling an evening of midget auto racing to emanate from the Kingsbridge Armory, Bronx, to any taker for $5,000 weekly, with the buyer having the option not only to sell the show to a sponsor, but to keep the entire gate receipts. Only proviso is that if the gate goes below $5,000, then the station must contribute $500 to the drivers' group.

Both the Speedway and the drivers group feel that video is necessary to get auto racing started in New York City. For that reason they are willing to practically give away the show, in return for what they feel will cover costs, and possibly provide a small margin of profit.

General Artists Corp., which is submitting the deal, feels that the

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## Sponsor Conflict Kayoes CBS Radio Tandem Deal

CBS Radio got caught in the middle of another one of those sponsor conflicts last week. Web had an order in the house for Smith Bros. (coughdrops) to buy in on its "power plan" (Operation Tandem) but was forced to call off the deal when it was learned that the outfit's commercial copy would conflict with that of American Chicle, which is already in on the plan.

Smith wanted to use the show to advertise its new chlorophyll lozenge, with the blurbs spotlighting the way it fights unpleasant breath. Chicle, however, advertises Dentyne gum on the web, which bases its sales pitch on the same claim. CBS, as a result, was forced to advise Smith Bros. that it could not accept the business.

## Rate Your TV Mate

If anything, last week's NARTB Second District meeting at the Westchester Country Club, Rye, N. Y., proved conclusively that radio broadcasters getting their TV feet wet for the first time are completely baffled in attempts to evolve a rate structure. With individual station rates, for the most part, now being formulated on a hit-or-miss basis, and with the industry lacking any type of yardstick, the meeting of the New York State broadcasters memorialized the NARTB board of directors to appoint a committee to probe the entire rate situation. Committee will bring forth a standard formula which will guide new entries into TV in promulgating rate structures which, on the one hand, won't sell the medium short and on the other, be realistic in terms of other media.

Some of the broadcasters admitted that, lacking any better means of arriving at a rate formula, they've been applying their Class A evening radio time to television on the basis that TV is worth that, at least. Others reluctantly admitted that they had pulled their figures out of thin air.

## Lucky Strike Likes Red Buttons on TV

What shapes up as one of the fastest TV sales of the season is now in the option stage, with Lucky Strike reported poised for purchase of the new Red Buttons show on CBS-TV. Program bowed only last week in the Tuesday night 8:30 to 9 period and won critical kudos, with Buttons generally hailed as the TV comedy find of the year.

However, Lucky Strike, in the event of a buy, plans to move the show out of its Tuesday night tenancy, which will put the CBS programming department right back where it started in building properties designed to take the play away from the NBC-TV Milton Berle opposition.

It's reported Lucky Strike plans to install Buttons in the Sunday at 7:30 period, where "This Is Show Business' has been a several-season fixture for the tobacco company. Where "Show Business" would wind up, remains a Lucky Strike BBD&O agency poser. Client is happy with the latter property.

### Mutual's Pro Grid Sale

Miller beer has bought the World Championship Football Game on Mutual. Pro contest will be aired Sunday, Dec. 21, from 2 p.m. to conclusion.

Agency is Mathisson Associates.

# Canadian B'casters Protest CBC's Rule on Greater Use of Home Talent

Toronto, Oct. 21.

Privately owned station groups, plus Canadian Association of Broadcasters, were working over the weekend on protest briefs to be presented to the Canadian Broadcasting Corp., following the latter's announced plan to force radio stations in this country to devote increased time to Canadian talent and more Canadian programs.

On stations serving cities of over 50,000 population, proposal is that privately-owned affiliates taking the CBS service devote 48% of their time to Canadian talent produced programs on the Trans-Canada and French-Language Networks. For those stations affiliated with the CBC's dominion network, the minimum of Canadian-produced programs would be 43%. Independent stations, not affiliated with the three CBC networks would have to meet a 40% minimum.

CBC defines a "Canadian program" as one live or reproduced in Canada or originated by Canadians who are sent to other countries to originate programs for Canada. A reproduction made in Canada from an imported original cannot be tagged a "Canadian program," says CBC.

# Schechter Exiting As NBC-TV Exec

A. S. (Abe) Schechter, general executive with NBC-TV, is bowing out of the web at the end of the month. It's understood he didn't see eye-to-eye with the management on the chain's news operations. He has not yet announced future plans.

Schechter, who until early this year was v.p. over promotion and public relations for Crowell-Collier mags, was brought in to oversee the 7-9 a.m. "Today" project. Latter, which opened up the breakfast time network video operation, has brought in about $2,000,000 in income so far and is now in the black.

Before his Crowell-Collier post, Schechter was v.p. over news, special events, sports and publicity at Mutual. Prior to that he was with NBC, where he was one of the pioneers of radio news coverage in the '30's.

# Kerner Negotiating For 1st Drama Quartet Holiday B'cast Series

Hollywood, Oct. 21.

Sam Kerner is negotiating a deal for a series of holiday broadcasts starring members of Paul Gregory's First Drama Quartet. Program would be straight reading, A La Stage presentation, with Charles Laughton, Charles Boyer, Sir Cedrik Hardwicke and Agnes Moorehead reprising their roles.

There's also a possibility he'll strike a deal for similar holiday radios and/or television stints by Tyrone Power, Raymond Massey and Judith Anderson, whom Gregory sends out next month in "John Brown's Body." Shows would be keyed to holiday.

# NEW 2-YEAR ABC PACT BY MPLS. WTCN EXECS

Minneapolis, Oct. 21.

A new two-year contract with ABC has been signed by the Twin Cities group which recently purchased radio station WTCN from its former owners, after the latter consolidated WTCN-TV with radio station WCCO in a CBS deal.

In making the announcement, general manager Edward G. Smith, pointed out that WTCN has been a basic affiliate since the network first was established, and that the new contract "assures midwest listeners continued service of the programs they have enjoyed over this station."

KSTP and WLOL are NBC and MBS affiliates, respectively, while CBS is part owner of WCCO.

# CBS' BRITISH-MADE 'HORNBLOWER' TO BBC

London, Oct. 21.

British radio listeners apparently like their native product as much as do the Americans. "Horatio Hornblower," a show produced here solely for export to the U. S., where it is aired on the CBS Radio web, has been successfully auditioned by BBC and is to be given a permanent weekly slotting.

"Hornblower" is packaged by Harry Alan Towers, under his Towers of London aegis. It bowed in on CBS as a summer replacement and was held over for the regular season. CBS so far has not been able to come up with a sponsor for it.

# ABC-TV Acts Fast In Pearson Lopoff

Carter Products has cancelled Drew Pearson on ABC-TV, although it will keep his Sunday at 6 p.m. radio edition on ABC. Reason for the move was to reduce broadcast expenditures. Pearson exits after the Nov. 9 broadcast.

Burton-Dixie mattresses moved in immediately to grab the 11 p.m. slot in which Pearson is berthed at present. It will install Paul Harvey with a news stanza. It was a last minute sales for ABC-TV, since cancellation order on Pearson had to go out to stations on Friday (17) and the B-D deal was inked that afternoon.

Because the web has a lineup of about 18 stations live, it had two sponsors interested in the period. Other bankroller is Charles Antell, which is expected to take another show. Antell launched "Live Like a Millionaire" on ABC-TV Saturday (18) at 7:30-8 p.m.

# Symph Concerts Making Beer Ads Respectable For WDAF, Kaycee Star

Kansas City, Oct. 21.

Station WDAF is bending its long-standing policy of "no beer" commercials in a special deal to carry full concerts on the Kansas City Philharmonic Orchestra. Sponsor for the series, which begins Oct. 25, is the M. K. Goetz Brewing Co., Kansas City and St. Joseph ou[illegible].

Series will not only mark a "first" for the station with a brewery as a commercial sponsor, but will be the first time the Philharmonic has ever been caught in such a tieup. Orch concerts have been broadcast in various ways over the past several years, but this will be the first with brewery backing.

There will be no relaxing WDAF regulations to handle any other beer or liquor advertising, according to station officials. The Philharmonic concerts are virtually an exception to the rule, and special consideration is being given because of public interest in the concerts, they indicated.

Orch series also is proving a wedge via which the brewery gets into the ad columns of the Kansas City Star, which owns WDAF. Star will permit announcements of the concert coverage, with credit to the sponsor. No other beer advertising will be taken by the Star, however. Compton agency represents Goetz.

# WPIX SPORTS BLOCK GETS ANOTHER CLIENT

Piel's Beer this week pacted with the N. Y. Daily News' WPIX to sponsor one-fourth of the station's 93 sports events to be televised during the current season from Madison Square Garden, N. Y., Old Gold had previously signed to bankroll half the schedule, leaving the last quarter of the events still available.

Piel's kicks off tonight (Wed.) when WPIX televises the Boston Bruins-N. Y. Rangers hockey game.

# 'Rootie' to ABC-TV

"Rootie-Kazootie," program that has been identified with NBC-TV where it has been sponsored by Coca-Cola, moves over to ABC-TV with Johnson candy picking up the tab. With Coke cancelling out, "Rootie" will go into the 10:30-11 a.m. slot on Saturdays, starting Jan. 3.

Johnson was one of the first candy firms to cash in on TV's big lure for kids. Agency is Franklin Bruck.

# AFTRA, Stations In Chi Stalemate On New Contracts

Chicago, Oct. 21.

Negotiations between AFTRA and the Chi network stations and indies WGN and WLS for a new staff announcers' pact ground to a standstill last week with the managements reps turning thumbs down on the union's proposals. After a series of warmup meetings, the stations offered the present contract as their counter-proposal. Talks then broke off with no definite date set for further bargainings on the pacts which expire Oct. 31.

Since several of the unions demands, especially those pertaining to the health and welfare clauses, involve top level company decisions, it's expected the tussling will be bucked up to the various web's homeoffices and made a part of the national talks in the overall radio-TV codes.

Exceptions to this possibility are indies WLS, WBKB and WGN which have their final authorities headquartered here. WGN has been bargaining individually with the union. Indie TV station WBKB has been bypassing the preliminary sessions until some common ground has been established between the other industry reps and AFTRA.

As expected, one of the prime causes of the stalemate is the union's asking for the elimination of the so-called point system that prevails here for staff announcers. Under the current pact, staffers work a total of 12-quarter hours of commercial shows weekly as part of their base salary of $135 before additional commercial fees can be earned. Union now wants the weekly stipened upped to $150 with all sponsored shows earning the commercial fees.

Other hurdles that require top brass negotiations are the AFTRA requests that the various companies pay the full tab for the health and welfare benefits and that co-oped shows carrying a single spot be classified as commercial shows.

The local TV code for singers and actors is expected to be tossed into the bargaining hopper next week.

# Cisler Eases Out Of Radio Holdings

Louisville, Oct. 21.

Gene Sanford, prez, and El Weldon, manager of WKYW, local daytime indie, have bought out the financial interest of Steve Cisler, who has moved to San Mateo, Calif., where he has radio properties. Cisler also sold his interest in an Indianapolis station, and reports that he will soon dispose of his interest in the Richmond, Va., station which he operates.

Dave Wilburn, former program director of WKYW, now with the Richmond outlet, is reported as being a possible purchaser of the Cisler holdings in the Virginia station.

# Food Stores' WNBT Buy

Associated Food Stores has bought "Between the Lines" on WNBT, N. Y., starting this Sunday (26). Show will be a half-hour pro-and-con session on questions of interest to New Yorkers, such as taxi rates. Lester Wolff is producer and Bob Kennedy is emcee. Agency is Coordinated Advertising.

Show will go into a noon slot.

# FCC Okays Five More TV Outlets, Boosting Post-Freeze Total to 78

Washington, Oct. 21.

The FCC gave the nod to five more television stations last week, raising to 78 the number authorized since the freeze was lifted in April. Awards went to:

Michigan State Board of Agriculture at East Lansing, Mich. This commercial station on Channel 60 will be a companion to Michigan State College's radio station WKAR. Estimated cost of the plant is $461,465, and annual operating costs are estimated at $125,000.

KFEQ, Inc. at St. Joseph, Mo., Station gets Channel 2. Plant will cost $428,389 and operating nut is figured at $234,253. Station is owned by the News-Press and Gazette Co., publishers of the St. Joseph News-Press and Gazette. They operate Station KFEQ, Mutual web affiliate.

Cornbelt Broadcasting Corp., at Lincoln, Neb. Grant is for Channel 10 and goes to the operators of Station KFOR, an ABC affiliate. Estimated cost of the plant is over $300,000, with an operating overhead of $170,000. There is interlocking ownership here with Station KOIL, in Omaha.

Sir Walter Raleigh Television and Broadcasting Co., at Raleigh, N. C., which gets Channel 28. Company plans a $296,500 station with an operating overhead of $160,000 in the first year. Stockholders are two attorneys, a department store owner and a ship broker.

Amarillo Broadcasting Co., of Amarillo, Tex., channel 10. This company operates Station KFDA, an affiliate of ABC. Wendell Mayes, president and 25% stockholder, also has the controlling interest in KBWD, at Brownsville, Tex., and KNOW at Austin. Gene L. Cagle, also a 25% stockholder, is president of KFJZ at Fort Worth. Other two officers and 25% stockholders are Charles B. Jordan and C. C. Woodson.

# LATE LIVE SHOW TO BOW ON DU MONT

Despite the inability of local N. Y. television stations to program successfully on a live basis in the post-11 p.m. hours, WABD, DuMont's N. Y. flagship, is taking the plunge. Station is moving its Bill Silbert disk jockey program from its present cross-the-board daytime slot into the 11:20 to 11:45 p.m. period two nights a week, and from 11:35 to midnight the other three nights.

Station manager Dick Jones is making the move on the assumption that there are still plenty of N. Y. viewers who would prefer to watch a live show instead of feature films in those hours. Silbert's show has guest personalities "dropping in" to pantomime their own recordings. He and his vocalist, Nancy Reed, intro each platter with their chatter.

# CBS' $1,800,000 St. Loo TV Bid

Washington, Oct. 21.

CBS applied to the FCC last weekend for a television channel in St. Louis. It wants Channel 4 there and figures to spend $1,800,000 to erect a building and set up studios and technical equipment there. CBS would provide a major operation for the Missouri metropolis, with the operating nut for the first year to be about $800,000, it told the FCC.

Web already has on file applications for channels in Chicago, Boston and Frisco. It now operates two television outlets—WCBS in New York; and KNXT in Hollywood.

CBS also owns a 45% share of WTOP-TV in Washington; 45% of KOV-TV in Pittsburgh; and 47% of WCTN-TV in Minneapolis.

The network owns six standard broadcast stations, five FM stations, and a 25% interest in Bing Crosby Enterprises.

# Video Makes Grade With Used Car Dealers; Cleve. Group Hears NBC Exec

Cleveland, Oct. 21.

The National Used Car Dealers Assn., recognizing television as a major advertising factor, included a spokesman from the video industry as a convention speaker for the first time in NUCDA history.

Hamilton Shea, NBC general manager here, spoke on tele advertising on the same panel (17) as did George Bailey, classified advertising manager, Cleveland Plain Dealer, when the used car dealers convened at Hotel Hollenden for a three-day session.

Bailey pointed out that the classified pages are uniquely, dynamically forceful in that the "potential buyer comes to the medium ready to buy, while other forms of advertising set out to attract buyers."

Shea countered that "television makes it a business to put a prospective buyer in the mood to buy," and he added that TV meets the buyer in his home and with a frequency that keeps reminding him of the idea to buy.

Shea also pointed out that a recent TV survey showed that, while the average persons might spend 43 minutes per day reading papers, the average person spends over two hours per day viewing TV.

# Mo.'s 3d TV Station

St. Joseph, Mo., Oct. 21.

Third TV station in the State of Missouri is to be set up here by KFEQ under license granted last week by the FCC. Others are WDAF-TV, Kansas City, and KSD-TV, St. Louis.

KFEQ officials said the new station is expected to be on the air in about nine months after construction permits are granted. It will require expenditures of about $450,000, including a 750-foot prefabricated antenna tower.

# New Shows, Billing In WJZ-TV Upbeat

WJZ-TV, N. Y., has come up with an additional billings bonanza and is adding several new commercial shows.

Namm's - Loeser's department stores has bought "Buyer For a Day," which will go into the 11:30 a.m.-12 noon slot, starting Sunday (26). On the same day the station will also preem a new 7:30-8 p.m. participating series with Tiny Fairbanks, who is also on WOR-TV. An ex-WOR-TV feature, wrestling from Ridgewood Grove, will go into the Thursday 10 p.m. slot, effective Nov. 6. Lonny Starr will handle the mike chores, with Sunset Stores picking up the tab.

I. J. Fox, fur firm, will back a film series on Sundays at 1:30-2 p.m., starting Nov. 9. The participating "Movie Carnival" on Sundays, which takes the 10:30-11:30 a.m. period, is SRO.

Paul Mowrey, program topper for the ABC key set Monday (20) as kickoff date for the new package of second run half-hour vidpix, which will be screened on a Monday-Wednesday-Friday basis at 7-7:30 p.m.

# TWO PRIMARY TV AFFILIATES FOR NBC

NBC-TV this week picked up two new primary affiliates in what will be single-station markets as soon as the projected TV outlets take the air. New affiliates are WSLS-TV, Roanoke, Va., which is scheduled to launch operations about Dec. 1, and WBRE-TV, Wilkes-Barre, Pa., which takes the air about Dec. 15. Twin radio stations of the two are both primary NBC radio affiliates.

Roanoke station will operate on Channel 10, in the VHF band. Outlet will not be interconnected by the time it takes the air so will be forced to reply on NBC kinescopes at the outset for its network programming. Wilkes-Barre station will operate in the UHF band, on Channel 28, and will be interconnected via radio relay.

# ALMOST LIKE OLD TIMES IN AM

## Harvest Time

Networks are reaping a November harvest as both Democrats and Republican groups are buying up electioneering time in radio and tele. The 10 p.m.-to-midnight block on AM and TV webs on Nov. 3 will be practically taken over with paid politicals.

Citizens for Eisenhower has bought the four radio and four television networks for the 11 p.m.-to-midnight hour on Nov. 3, for a big Election Eve splurge.

Details of the program are still being worked out, but Gen. Eisenhower will be featured. Additionally, there will be entertainment segments and pickups from various parts of the country. Stations which can't be cleared live will be able to rebroadcast the show, provided it can be done before midnight local time.

Move will give the Republican candidate's supporters "the last say" in electioneering, since some time ago the backers of Gov. Stevenson had sewed up the 10:30-11 p.m. time on radio and TV.

The general's forces are engaging in a pincers move, flanking the governor's period with another buy at 10 p.m. Republicans have bought the 10-10:30 slot on election eve on the radio webs—with the possibility that all four may be inked—and on two TV chains, NBC and ABC.

Other recent network political buys include: The Senator McCarthy Broadcast Dinner Committee has the Mutual web for Monday (27) at 9:30-10 p.m. from the Palmer House, Chi.

Independent Business Men for Sparkman bought the ABC radio skein for 9:30-9:45 p.m. Oct. 27, 28, 29 and 30.

Republican National Committee has bought ABC and ABC-TV for a half-hour on Sunday, with the AM edition pencilled in for 6:30 p.m. and TV time not yet cleared. Clare Booth Luce will be beamed.

## Networks to Rotate Election Nite Allocation of TV Relay Facilities

Three television networks have set up a complicated rotation system allocating the coaxial-microrelay facilities on Election Night so that returns can be beamed coast-to-coast on an equitable basis.

Under this setup, ABC-TV will have the westbound facilities, feeding its Los Angeles, San Francisco, Salt Lake City and other western outlets from 8-9 p.m. Starting at 9 o'clock, the webs will rotate use of the hookup in 20-minute takes, with ABC getting the 9-9:20 segment, CBS-TV the 9:20-9:40 period and NBC-TV the 9:40-10 slot. Same order will be kept for the rest of the night.

While one network is feeding its western leg from the east, the other two webs will get a northbound cable out of L. A. so that stations in the Pacific area will have a continuous flow of election news. Western affiliates of the three webs will, of course, be able to get an uninterrupted feed from the east.

Pool arrangements are also being extended to coverage of the Presidential and Vice-Presidential candidates and President Truman. The reason is the limitation of cable-relay links and the cost factor.

Web news execs are conferring

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## Lotsa Chi Coin On Election Cut-Ins

Chicago, Oct. 21.

Chi web-owned and affiliated stations are set to cut themselves in on the Nov. 4 election night coin. Unlike on the political conventions radio-TV coverage when the web bankrollers held onto all but station-break time, the networks each have earmarked two five-minutes each hour for local sale and programming during the presidential balloting roundup.

In the case of the tele stations, particularly, where a lot of regularly sponsored shows will be

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### Chevalier's 1-Man Show London Preem on BBC

London, Oct. 21.

Opening night of Maurice Chevalier's one-man shop at the Hippodrome next Tuesday (28) will be broadcast by the British Broadcasting Corp. An excerpt from the program including many old faves will be featured.

Radio commentator Brian Johnston will be at the theatre to set the scene for listeners. Chevalier will be accompanied by Fred Freed at the piano.

### Hot Stuff

Heat in tele studios isn't produced by hot lights alone, according to Bern C. Benson, temperature control expert of Minneapolis-Honeywell, which designs controls for TV air conditioning.

Body heat of thespers just relaxing in front of a camera is as much as that thrown off by a 100-watt bulb. And when they're "acting their hearts out," they radiate heat equivalent to a 1,000-watt lamp.

## Ike's Spot 'Blitz' All Set to Bow; 150G in N.Y. Alone

The spot "blitz" for Gen. Eisenhower kicks off this week in one of the biggest AM-TV saturation campaigns the industry has seen.

The spot project is being handled in critical areas by local committees of Citizens for Eisenhower. and other local groups.

Its size can be approximated from the fact that in New York City alone over $150,000 is being spent on the radio and tele plugs, according to conservative estimates.

The pro-Ike groups last week, gave the radio and TV stations a list of the spots they want. On one TV outlet it asked for some 30 one minute and 20-seconds plugs. On another AM station it ordered 60 spots. In radio many of the positions ordered were available, but in TV most of the adjacencies sought were already occupied.

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## SET 'CLAUDIA' SERIES FOR BRITISH VIDEO

Rose Franken, author of the "Claudia" series, and her husband, William Brown Meloney, are sailing to England at the invitation of BBC for whom they'll write and produce a series of "Claudia" shows for British video. It's believed theirs will be the only U.S.-originated drama to play to BBC-TV audiences.

The Meloneys plan to stay in England all winter, to do the complete series. A problem at this time is whether to play the show with American or British accents. They'll visit Spain also to see the Spanish legit production of "Claudia" in Madrid.

## SPONSORS BUYING UP AVAILABILITIES

Pointing up the renewed interest among agencies and clients in network radio, the CBS web this week wrapped up a $53,000 saturation package deal with Plymouth Motors, sold American Oil its annual New Year's Day "Year of Crisis" show and optioned its Thursday night at 10 slot to American Tobacco for a major network spread. Single week's activity, following other recent CBS and NBC sales. serves to emphasize, according to CBS Radio sales veepee John Karol, that network radio is over the hump and has definitely started on the road back to its onetime heyday status.

Karol returned this week from a series of visits with execs of some of the web's clients and reported they're "highly enthusiastic" about AM's promise of product sales payoff, to the point where they're integrating much of their publicity, both to dealers and customers, with their radio buys. As for agency execs, Karol said that a year ago they were so engrossed with television, it was practically impossible to talk to them about radio. Today, he said, the fever has apparently switched back to radio and agencies are now phoning him, asking "what's available?"

Karol quoted the advertising manager of one top-spending radio-TV sponsor as saying that his family has become highly selective in its video viewing, tuning in now only when there's a show they want to see. After that, the adman told Karol, the family goes back to radio. CBS exec pointed to that as one of a series of straws in the wind.

As for CBS' new sales, Plymouth has bought four net sustainers for the week of Nov. 18 in a saturation deal to kick off its 1953 models. Shows include "Lineup," "Junior Miss," "Gunsmoke" and "Mr. Chameleon." Deal was set through the N. W. Ayer agency. "Year of Crisis," which Amoco bought for New Year's Day, will follow CBS' pickup of the Orange Bowl game from Miami. Show is an annual event, in which CBS correspondents from all over the world are flown in to roundtable on the year's top news events.

Which show Lucky Strike will pick for its optioned Thursday night spot has not been determined. CBS has pencilled in a new musical show starring Nelson Eddy for that period, but will move Eddy to another slot if Luckies desires another package.

## Margo Jones Prepping 'Theatre '52' Dramatics As Major TV Showcase

Dallas, Oct. 21.

Margo Jones and her Theatre '52 will broaden their activities to include a national TV network dramatic program, according to a plan that was outlined at the theatre's board of directors meeting.

New project as outlined by Miss Jones will be an auxiliary of the repertory theatre and is still in the formative stage. Tentative plans call for a national network series originating here, titled "Discovery '52." Numerals will change each New Year's Day in the manner of the parent group.

Series will not televise productions of Theatre '52 but will be an entirely separate producing unit. It is probable, however, that theatre-in-the-round techniques will be used, with an audience viewing the program as it is telecast.

The TV plan will expand and strengthen the local theatre facilities with ultimate aim of bringing here an acting group twice the size of the present company. Actors of the larger troupe would alternate between the arena and the TV productions. The TV project would develop new material, new talent and production methods.

William Dubensky would be television coordinator for the group.

## Winchell As Key Figure in ABC's Thru-The-Night Election Roundups

ABC's intensive coverage of the election returns on Nov. 4-5, with all regular programs cancelled after 8 p.m. on Election Day, will feature a semi-simulcast setup with much of the results and commentary beamed simultaneously in both media. Web's experience in the Chi nominating conventions showed the advantages accruing when the AM and TV staffs pool their resources rather than work independently.

However, because of video's special requirements, it won't be a fullscale simulcast. Walter Winchell will be key man in the tele setup handling election bulletins with Paul Harvey, midwest ABC gabber, as his ABC-AM counterpart. Handling the electoral college vote analysis will be John Daly for ABC-TV and Elmer Davis for ABC-AM.

Unlike CBS and NBC, which are using "electrical brains" to compute trends, ABC is putting its emphasis on its gab staff. This will include Drew Pearson, pollster Dr. George Gallup, Julian Anthony, Pauline Frederick, Leo Cherne (director, Research Institute of America), Walter Kiernan, Ted Malone, Bryson Rash, Martin Agronsky, George Sokolsky, Erwin D. Canham and Henry Weaver.

Thomas Velotta, ABC news-special events v.p., is handling overall direction, with John Madigan supervising the TV phase and Don Coe taking the AM chores. Velotta said that he has divided his forces into a dozen units, each handling a separate aspect of the situation and each with its own statistical and editorial aides. These units include an overall control group and units for presidential electoral college race, popular vote, vote by states, Senatorial races, House races, gubernatorial contests, a Hollywood centre headed by Quin-

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### Tallu-Adlai Team

Tallulah Bankhead will introduce Gov. Adlai Stevenson, Demo Presidential candidate, on his Oct. 29 simulcast over ABC (AM & TV).

Airer is the fifth and last in a series of political broadcasts bankrolled by the campaign committee of the International Ladies Garment Workers Union and beamed Wednesdays at 10:15-10:30 p.m. Agency is Furman, Feiner.

## Video Networks Cut Losses On Election Windup

While the tele webs took a multi-million-dollar shellacking on their coverage of the political conventions last July, their election night roundups will not put them further in the red. "Or if we do lose money," one network exec said, "our losses will be limited."

Reason is that the amount of coin which has to be paid out to bankrollers, due to preemption of their time slots, is small—and predictable. Chains expect that a decision will be in 9 a.m. on Wednesday, Nov. 5. With ABC-TV starting its coverage at 8 p.m. on the big Tuesday and NBC-TV and CBS-TV starting at 9, relatively few spenders will have to be reimbursed for the time and talent knocked off the air. In most cases, since the skeins had several months' advance warning, contracts with clients took into consideration the fact that Nov. 4 telecasts would be out due to the politicalcasts.

Further, owned-and-operated stations and affiliates are getting a windfall in terms of station break spot sales. Availabilities in the post-midnight-to-breakfast stretch were snapped up eagerly, by advertisers who figure there'll be a huge audience staying up the night to get the results.

The webs will, of course, have considerable expense in cable costs, remote pickups, special staffs, production charges, etc. And in view of the fact that Admiral (ABC), Westinghouse (CB) and Philco (NBC) bought the convention-election coverage as package deals, the big losses which the chains sustained on the July telecasts will heavily overbalance anything they take in on the Nov. 4-5 phase.

## Westinghouse Retains 'Winner' Till Election Eve

Westinghouse is expanding its "Pick the Winner" series on CBS-TV to the eve of election, deciding this week to air the final show in the series in the 10 to 10:30 p.m. slot Nov. 3. Westinghouse decided on the "Winner" show that night since, with the Democrats having already pre-empted the 10:30 to 11 period (usually occupied by the second half of Westinghouse's "Studio One") for a speech by Presidential nominee Adlai Stevenson, the sponsor did not want to attempt a half-hour version of "Studio One" in the 10 to 10:30 time.

"Winner," originally bought by Westinghouse as part of its conventions-election night coverage on CBS and designed to help get out the vote, has been airing Thursday nights at 9. New Lucky Strike vidfilm package, "Biff Baker, USA," moves into that period.

## ABC Affiliates To Share on Cut-Ins

ABC's election coverage format will permit local stations to cut-in with local returns at 8:25 p.m., 8:55 p.m. at half-hour intervals throughout the night. The five-minute spots on both AM and TV are designed to provide outlets with some local income as well as an opening for their local news. Web is, however, providing a feed during those periods for areas where the offices were decided earlier.

On WJZ-TV, N. Y., the package was bought by Amoco, which is taking one-minute announcements, with Newsweek mag getting 20-second plugs and Farberware 10-second breaks. Total package is bringing the Gotham key $11,000 of which about $6,000 represents the Amoco share.

Deal was made for the N. Y. World-Telegram & Sun to provide the editorial coverage.

## 'We, The Undersigned' Sets Own RWG Slate

We, The Undersigned, anti-Communist group in the Radio Writers Guild, has put up its own slate in the union's Nov. 6 elections.

Candidates are Laurence Hammond for eastern v.p.; and Stephen Flanders and Tom Langan, for the council, repping staff scripters. Undersigned nominees for the council, repping freelancers, are Daisy Amoury, David Davidson, Henry Denker, Harry Gersh, Paul Manning, E. R. (Jerry) McGill, Robert Shaw and James Shean.

Group, which opposes the RWG administration ticket, has distributed literature attacking "Communist influence" in the RWG and citing charges made against RWG administration supporters in Congressional probes.

### ABBOTT & COSTELLO SHOW

**(Colgate Comedy Hour)
With Lizabeth Scott, Gisele MacKenzie, Les Dassie, Sid Fields, Joe Kirk, Bobby Barbour
Producer-director: Ed Sobol
Writers: John Grant, Elwood Ullman
Music director: Al Goodman
Sunday, 8 p.m., 60 Mins.
COLGATE-PALMOLIVE-PEET
NBC-TV, from Hollywood**

(*Sherman & Marquette, Bates*)

Abbott & Costello in their first TV show of the season for Colgate offered a comedy show lacking in comedy.

There's little fault to be found with using old material, per se, since TV is certainly all-consuming in devouring material. It's just that A&C, on their seasonal opener, were not funny doing the old stuff. It was the old comedian-straightman format, and it was, unfortunately, much too hackneyed in the way A&C dished it out.

For s.a., they added Lizabeth Scott, cinemactress, but she was unable to add to the show. There were a few enchanting moments when Gisele MacKenzie sang a couple of pops with a rich voice, excellent for either rhythm or ballads.

Les Dassie, male acro pair, had a few lively moments, the diminutive duo excelling with their spaghetti-like twists and leaps, plus the comedy stuff.

As for the headlining pair, they had an able feed in Sid Fields in the sketches.

Then there was the A&C bit in which Costello recommended an aspirin for Abbott's headache. Whereupon the latter harangued Costello for having the gall "to practice medicine without a license."

Miss Scott had her "big" moments during a sleeper-train bit, and also in the Daniel Boone sketch, both unfunny and unflattering to her.

### UNION-RPI FOOTBALL GAME

**With Bob Bender, Bill Carpenter, Ernie Tetrault
153 Mins.; Sat. (18), 2 p.m.
GENERAL MOTORS
WRGB, Schenectady**

WRGB's televising of the Union-Rensselaer Polytechnic Institute traditional game, as a substitute for the network Yale-Cornell contest—by permission of the National Collegiate Athletic Assn.—gave area viewers first opportunity to see a local gridiron origination. The General Electric Co. station capitalized on it with a generally good technical pickup and a moderately fair commentary by sportscaster Bob Bender. Bill Carpenter, also of WGY, handled the color and recap; Ernie Tetrault, of WRGB, interviewed Presidents Livingston Houston, of RPI, and Carter Davidson, of Union, on the field between halves.

The presentation of the pair, and their emphasis on the fact the two institutions, maintaining high scholastic standards, keep athletics in proper perspective—"with amateurs, not professionals, participating"—symbolized an obvious situation. This was football without the excitement, showmanship and panoply of the Big Time brand in huge stadia. Two elevens who had not won a victory this season met for the 50th time. Union scored a decisive triumph, by 42 to 6, at Alexander Field in Schenectady. The cameras showed that it had only bleachers. One end section seemed to be empty—whether this was due to the telecast, an angle closely studied, could not be immediately determined.

The orthicons demonstrated quickly and conclusively that these were not two titans gripped in mortal combat, although Union did show to advantage after a fumbling start. The camera work was sound for the most part, vividly catching long Union runs, and near the end, short but sure RPI passes. Bender started rather slow and uncertain, but improved as the game progressed. He spoke quietly and easily, using plenty of dead air. Knowledge of football appeared adequate. The spotting was not too sharp in the early moments; substitutions were unannounced. Weather and wind were seemingly ignored. Time checks were not aired until the second half.

Carpenter sounded briskest in tabbing scores of other games. His analysis, toward the finale, sharpened. Voice was a bit weak in several commercials when crowd noise overlapped. Tetrault registered nicely in the interview. Cadillac was plugged in the first canter, and Chevrolet, in the second—live, filmed and super-imposition. GE displayed a sound idea of public service in arranging the telecast.

*Jaco.*

### INSIDE ISRAEL

**With Bartley C. Crum; Mrs. Eleanor Roosevelt, guest; Melvin Elliot, announcer
Producer: Sam Elfert
Director: Barry Shear
Writer: Crum
15 Mins.; Sun., 1:30 p.m.
SCRIP FOR ISRAEL
WABD-DuMont, N. Y.**

"Inside Israel," Bartley Crum's commentary show on the new Middle East nation, which formerly aired over a local N. Y. radio indie, has made the switch to television with virtually no change in format. Video version, which preemed Sunday (19) over DuMont's N. Y. flagship, WABD, will probably play to a limited audience because of the limited appeal of its program content but should both please and inform those who tune in.

Initialer showed a lack of sufficient preparation, which forced Crum to give almost a brushoff to Mrs. Eleanor Roosevelt, his guest. By the time he outlined the show's purpose and discoursed at length on the economic aspects of Israel (complete with a film clip of Prime Minister David Ben-Gurion), there was time for Mrs. Roosevelt to answer only two short questions. It left viewers feeling cheated that she could not have spoken more.

Crum, a lawyer and author, is also a former appointee to the Anglo-Palestine Commission of Inquiry, so obviously knows whereof he speaks. He conducted himself learnedly on the preem. Show is bankrolled by Scrip for Israel, an outfit which arranges for Americans to send money certificates to friends and relatives in Israel for the purpose of buying food and other articles. Announcer Melvin Elliot did an okay job on the blurbs, but they were too long for the quarter-hour show.

*Stal.*

### ALL ABOARD

**With Skeets Minton, Junie Keegan; Eddie Bracken, guest
Writers: Mort Lewis, Lawrence Markes
Producer: Lester Lewis
Director: Frederic A. Carr
15 Mins.; Sun., 12:15 p.m.
LIONEL CORP.
CBS-TV, from New York**

"All Aboard," a 15-minute hodgepodge designed to plug Lionel model trains, preemed on CBS-TV Sunday (19). In a case such as this the sponsor's own product could easily carry the entertainment ball on its own. But for devious reasons the show's producer has seen fit to throw in ventriloquist Skeets Minton, the latter's dummy, teenage songstress Junie Keegan and film actor Eddie Bracken as guest.

Contributions of Minton's puppet were confined to fair imitations of Johnnie Ray, Billy Eckstine and Mario Lanza plus some weak patter about his school work. Minton was so busy getting in sundry plugs for Bracken's "latest picture" etc., that the actor hardly had a chance to push in a word of his own. Miss Keegan warbled an acceptable "You Made Me Love You." Primary market for toy trains are boys in the five to 15 age bracket. They want to watch the trains in action. Anything besides rolling stock is superfluous.

*Gilb.*

### ANNIVERSARY FASHION SHOW

**With Livingston Gilbert, Ed Kallay, others
Producer-writer: Dick Turpen
Director: Burt Blackwell
30 Mins., Tues. (14), 8 p.m.
LEVY BROS.
WAVE-TV, Louisville**

(*Boone*)

Commendable one-shot effort by the WAVE-TV staff for the town's leading clothier highlighted latter's 91st anniversary. While the session could be rated as practically 100% commercial, models, both adult and juve, made several changes of costume which certainly must have been of interest to all ages of viewers. Sports clothes, business outfits and the like were well modeled by local amateurs.

Half-hour came off in three sequences, first a living room scene with models in conventional home outfits, and discussing the football game which they were ready to attend. Football game then followed, with actors in the stands, attired in heavy outer clothes. Final sequence had the young adults at a dance following the game. This particular segment was too long drawn out, and had the participants obviously stalling for time.

One interesting facet of the show was the exhibiting of old prints, showing styles of men and women, which appeared in the first edition of Harper's Bazaar. Copies were borrowed from the local public library, and were well described by Ed Kallay and Livingston Gil-

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### CHICAGO SYMPHONY POPS TV

**With George Schick, conducting; Ken Nordine, announcer
Producer: W. G. T. Hyer
Director: Barry McKinley
30 Mins.; Wed., 8:30 p.m.
CHICAGO TITLE & TRUST
WGN-TV, Chicago**

(*Buchen*)

Here's a rarity—a local offering that has the class to compete on equal terms with most network ventures. Now into its second season, this TV-tailored pops concert featuring selected first-chair AFMers from the Chicago Symphony debuted the new series (15) in strictly top shelf fashion. Perhaps even more so than last year, this musical oasis seems destined to go over big with large segments of the Chi tele clientele.

Symphony group is being batoned the first few shows by associate conductor George Schick, with regular maestro Rafael Kubelik coming aboard later. On this teeoff stanza, the program featured slightly bobbed longhair, but of sufficient quality for broad appeal without alienating the "music lovers." It was a neatly balanced package from the "Marriage of Figaro" Overture opener to the closing "Knightsbridge March." An excellent spicer was Schick's keyboarding of Morton Gould's arrangement of Tchaikovsky's "October."

And the tele showcasing set up by producer W. G. T. (Bill) Hyer, of Television Airshows, and director Barry McKinley and his WGN-TV lensers did full justice to the lush musical assemblage. Calling for some fast cutting, the cameras roamed through the orchestra, picking up the featured sections and soloists highlighted by the particular number. It was an unobtrusive yet effective video commentary to the music.

Ken Nordine again this year serves as host and does a fine job. He also does the spiels for Chicago Title & Trust, with the main plug wisely spaced midway.

*Dave.*

### FRONTIERS OF FAITH

**(The Water)
With Rev. Michael F. Mullen, Ann Sullivan, Billy Coleman, Joan Shea, Joseph Fallon, Patsy O'Shea, Leopold Badia
Write: John Pinto
Producers: Dean McCarthy, Doris Ann
Director: Martin Hoade
30 Mins.; Sun., 1:30 p.m.
NATIONAL COUNCIL OF CATHOLIC MEN
NBC-TV, from New York**

As part of a series of religious dramas explaining the Sacramentals, the National Council of Catholic Men presented "The Water" via some 47 NBC-TV stations Sunday (19). This half-hour playlet clarified the meaning and use of Holy Water as last week's "The Sign" interpreted the symbolism of the Sign of the Cross. Last in the series is next Sunday's (26) "The Medal" which concerns Medals and Images.

Written by John Pinto, "The Water" emerged as a moving portrayal of how a Catholic mother used Holy Water during a thunderstorm to dispel fears of her daughter. The use of Holy Water, she pointed out, is an external sign of faith and "helps us to fulfill our duties of worship to God." Further light is provided in a sequence where a priest tells a small boy that "reverent use of Holy Water is a prayer in action."

Major points brought out in the drama were summed up at the program's close by narrator Rev. Michael F. Mullen. Headed by Leopold Badia as the priest, the cast contributed fine performances in keeping with the dignity of the subject. Withal, both the National Council of Catholic Men and NBC-TV are to be commended for their collaboration on a high type religious airer. For its script was so devised that the subject undoubtedly was of interest to all faiths.

*Gilb.*

### IN THIS WE BELIEVE

**With Rabbi Martin M. Perley, Father J. Bernard Kieffer, Dr. J. King Vivion, Hughlett Quartet
Director: Robert Brewer
Writer: Robert Elverman
30 Mins., Sun., 5:30 p.m.
Sustaining
WAVE-TV, Louisville**

Ex-radio publicist Bob Elverman, now publicizing Community Chest activities, has the background to turn out topnotch scripts for the TV medium, and this one is one of his best. Program was an explanation of how the viewer might shape the future of the child, whether from a broken home, or the child of an unwed mother.

Panel of reps from various religious faiths discussed this important subject, and each stressed how important Red Feather services are. Discussion was interspersed with Negro quartet, the Hughletts. Sepia foursome showed nice vocal balance in spirituals, and were a bright spot in an array of statistics anent the Community Chest services. Quartet made a nice impression with their vocalizing of "I've Done My Work," "Battle Hymn Of The Republic" and "Finlandia."

Show was an excellent example of cooperation among different faiths in a common cause, and also a fine job of placing the community effort before the public via the TV medium. Production and scripting of shows seen locally during the current Red Feather campaign are much advanced in presentation over efforts last year, and should be productive of much good to the Community Chest effort.

*Wied.*

## Tele Follow-Up Comment

**NBC-TV's** nasal operations starring Jimmy Durante continue to provide sock entertainment. Saturday's (18) edition of "All Star Revue," in which the Schnoz was abetted by Frank Sinatra and Fifi D'Orsay, in addition to his regular troupe, scored solidly.

Durante got a topical flavor with his "If Washington Needs Me, I'll Answer the Call" routine, which also involved some gals as his mock presidential cabinet. Sinatra showed that he's a hep comic when paired with a funnyman of Durante's ability. There was a strong sketch in which Durante and Sinatra met in a barber shop, with the thin man switching off the radio when it played a disk by Frankie Laine; then it was Durante's turn to dial out when the set gave forth with Jose Iturbi at the piano. Miss D'Orsay also registered strongly in her role as a siren unable to lure Durante from his interest in his concerto. Entire segment spoofed Hollywood biopix deftly. Columnist Sheilah Graham, incidentally, played herself in this section.

Canter wound, per usual, with the Club Durant doings, featuring Eddie Jackson and other Durante regulars—Candy Candido, Jules Bufano and Jack Roth. Production, which originated from the web's new Burbank studios, was topflight. Joseph Santley was producer-director, with Roy Bargy handling the musical chores, Charles Isaacs and Jack Elinson scripting, Jackie Barnett contributing the special lyrics, Aida Broadbent doing the choreography and Sid Smith as TV director.

*Bril.*

**Elaine Carrington,** most prolific of the radio soap opera scripters, turned her talents to TV Monday night (20) with an hour-long original play on NBC-TV's Robert Montgomery show. Titled "Keane Vs. Keane," the yarn about a poor little rich girl marrying a poor boy made for absorbing drama, with any soapera overtones discernible only to those looking for them. Scripting finesse evidenced that Miss Carrington will be welcome on TV any time, if she can take the time off from her radio writing chores.

Story's denouement was telegraphed but events leading up to the final curtain sustained maximum viewer interest, as delineated by a standout cast working under the deft direction of Norman Felton and producer Montgomery. Wanda Hendrix starred as the millionairess who fell for and married the poor guy who stopped to aid her when her car stalled on a highway. James Daly etched a sensitive characterization as her husband, who naturally discovered he loved her after the judge had granted them a divorce. Barbara Baxley turned in a near-perfect carbon of a femme five-letter word, who persuaded Daly to marry Miss Hendrix for her dough, then divorce her so they could get together. Tom Coley, as Miss Hendrix's friend in need, topped a good supporting cast, which included Jean Stapleton and Donald McKee.

As usual on Montgomery's shows, he backed the action with some lush-looking sets designed by Syrjala and his production techniques, including the camera work, use of rear-screen projection, etc., gave the show a major Hollywood film studio look. Montgomery again utilized doubles for the lead players, in conjunction with prerecorded sound tracks, so that the stars could get more easily from one set to another, and the process came off without a hitch.

*Stal.*

**CBS-TV's** "Toast of the Town" took an obvious breather Sunday night (19). Show had a fistful of acts, including some of top-name quality, but none to give the stanza any particular perk or sparkle. And, while it played comparatively well, the overall result was only an average affair, making for pleasant viewing at most. Maybe co-producers Ed Sullivan and Marlo Lewis have conditioned viewers to something better via their bio shows, "story" productions, etc., to a point where straight vaudeo presentations no longer suffice.

Show teed off with a funny sight gag, including orch leader Ray Bloch and Metopera soprano Hilde Gueden. Emcee Sullivan then brought back comic Harry Mimmo (he was on the preceding week as well) for an overlong skit about Mimmo's not getting paid. Miss Gueden, in the big production number, impressed with both her voice and looks on "One Night of Love" and "Smoke Gets in Your Eyes." Arnell & Brask, unicycle act, scored with a series of difficult tricks, best of which had the gal spinning on a trapeze which was balanced on the shoulders of her male partner as he cycled around the stage.

Sullivan teamed vocalist Pearl Bailey and her tapstering brother, Bill, for one of the session's brighter spots. Duo duetted a neat "Takes Two to Tango" and then worked solo, with Miss Bailey registering as usual with her fatigued mien and audience asides and her brother scoring with some tap takeoffs of the late Bill Robinson. Jay Sisler and his two dogs, imported from the Roy Rogers rodeo current at Madison Square Garden, must have pleased the kids, and Jay Marshall socked across his standard magico-ventriloquist routine. Ballerina Nanci Crompton and comic Will Mahoney teamed for a takeoff on "Cinderella," which seemed rather pointless and which wasted Mahoney's talents.

As usual on this show, the Lincoln-Mercury commercials were tops.

*Stal.*

The Max Liebman - produced NBC-TV "Your Show of Shows" changed its pace somewhat last Saturday with the selection of ballerina Alicia Markova as the emcee of the session. Miss Markova, one of the more gifted premiere danseuses, projected a charming facade. Her introes were in a small, cultured voice. They lacked firm authority, but didn't intrude upon the performers and sketches that followed.

In direct contrast to her emceeing was the sureness of her ballet chores. Backed by a well-drilled chorus, Miss Markova negotiated excerpts from "Les Sylphides" with James Starbuck assisting. Miss Markova started out slowly enough, but as she progressed into this number, her skill, charm and delicacy became more apparent. It was a rewarding interval on the show.

Rest of "Show of Shows" was in the usual groove. Sid Caesar and Imogene Coca were in good form in their various contributions. Topper of their collaboration was a takeoff on "High Noon" which had some genuine comedic moments. Marguerite Piazza and Jack Russell hit it well with their duetting of "Pagliacci" and Judy Johnson and Bill Hayes warbled in the pop vein acceptably. The Billy Williams Quartet similarly hit their mark with a pair of tunes.

This stanza maintains its quality and style with virtually every appearance. It's true that many of its efforts look like they've been seen previously, but even at that, Liebman is helming a program that offers as high a quotient of variety entertainment as any show on the spectrum.

*Jose.*

**Elmo Roper,** in a provocative ad lib interview with James Fleming on "Today" over NBC-TV (15), listing his poll figures as 36% for Eisenhower, 33% for Stevenson, and 31% "conflicting forces" or "uncertain," said that neither he nor any other pulse-taker could now predict what the election result would be on Nov. 4. Poll takers had corrected "some" of the mistakes made in the 1948 presidential election, but Roper did "not know" whether "all" had been corrected. The election results will tell that.

The 31% in the "conflicting forces" group "could swing back and forth in the remaining weeks of the campaign," Roper observed. It principally comprises three categories: young people, housewives and less-educated persons normally voting the Democratic ticket "who do not know Stevenson, and do know Eisenhower." Articulate, candid and direct, Roper listed six main issues (shown on a chart), three favoring the Democrats and three the Republicans. In answer to joking questions by Fleming and by Dave Garroway, the poll-taker-NBC radio broadcaster conceded that he could be classified in the "conflicting forces" division.

*Jaco.*

## BALANCE YOUR BUDGET

**With Bert Parks, Lynn Connors, Les Vines, contestants**
**Producer: Peter Arnell**
**Director: Sherman Marks**
**30 Mins.; Sat. 10 p.m.**
**SEALY MATTRESS**
**CBS-TV, from N.Y.**
*(Olian & Bronner)*

"Balance Your Budget" is an audience participation quiz with variations on the familiar theme. The Louis G. Cowan package starts each contestant out with money in the amount specified by his so-called "budget problem." At the windup, each quizzee tries to open a "treasure chest" with a key previously selected by him from a large number of 'em on a keyboard. The right key wins the boodle.

At the opening show (18), the first contestant happened to choose the right key and earned (if that is the word) a largesse of $2,000 without going into conniptions about his good fortune. The ultimate winner had been slated, according to announcement by conferencier Bert Parks, to try his key first. For reasons which are probably more apparent behind the scenes than in a living room, he was the third and last to insert the key. A kind of third-act climax, no doubt.

It's a good thing Parks heads up this one. He's a crackerjack handler of contestants and an ebullient fellow who can spark a cake of ice. Even with Parks, "Balance Your Budget" is hardly more than a routine entry. The cheesecake slant is supplied by Lynn Connors, a curvaceous lass who's billed as "Miss Posture Perfect" by the skip-a-week sponsor, whose plug is for PosturePedic Mattresses. Miss Connors' sole function is to escort the contestants front and centre for their workouts. This she performs posture-perfect in a one-piece bathing suit. The workouts consist in answering questions which are difficult only for those with extremely low-grade i.q.'s The "budget problems" serve as a framework for the interviews by Parks. *Trau.*

## LEAVE IT TO LARRY

**With Eddie Albert, Ed Begley, Katharine Bard, Olive Templeton, Bradley Huston, Gene Lee, Patsy Bruder**
**Producer: Leo Solomon**
**Directors: Mervyn Nelson, Allen Reisner**
**Writers: Solomon, Vinnie Bogert, Billy Friedberg**
**30 Mins.; Tues., 8 p.m.**
**CBS-TV, from N.Y.**

CBS-TV has had almost a monopoly during the last few seasons on good situation comedy, but "Leave It to Larry" won't do anything to cement that hold. New series, which bowed in last Tuesday night (14), has good star value in Eddie Albert, but the whole show apparently is being built around material that might serve for one good sketch in a vaudeo production. As with all such shows, it's the scripting which counts and "Larry" will need much better writing if it's to pay off.

Show is one of a group which CBS was juggling to fill its two open program holes—Tuesdays and Saturdays at 8. With Milton Berle holding down the Tuesday night period on the rival NBC web, any show CBS tossed in there would have had its work cut out for it. As a result, CBS would have been much wiser to spotlight its new Red Buttons show, which also preemed last week, in the 8 to 8:30 period Tuesdays, since it has much better prospects (see separate review). Buttons would have given the web a better fighting chance against Berle. Then, once the audience was tuned in, "Larry" might have followed at 8:30.

Format of "Larry" has Albert as the likeable but bumbling head of a family, whose life isn't made any easier by the fact that his domineering father-in-law is his boss. Initialer was built around a series of grossly exaggerated happenings when Albert forgot to mail the checks for his phone, gas, electricity, milk bills, etc. Ed Begley, as the father-in-law, was trying to swing a business loan from the bank and invited the bank prez and his wife to Albert's home for dinner. Naturally, that was the night they shut off his gas and electricity.

Producer Leo Solomon made a noble effort to bulwark home viewers' laughs by having the show play to a live studio audience. But the offscreen applause and laughter sounded almost patently phony, as though a stage manager was wildly waving his arms during the performance to cue the reaction. Another flaw was use of a gag situation which was seen last year on Alan Young's video show. Albert, Begley, Katharine Bard (as Albert's wife) and the rest of the cast turned in creditable jobs, but they couldn't rise above their lines. Production mountings and camera work were good. *Stal.*

## U.S.A. CANTEEN

**With Jane Froman; Eddie Fisher, Jack Carter, guests**
**Writer: Howard Teichmann**
**Director: Byron Paul**
**Producer: Irving Mansfield**
**30 Mins.; Sat., 9 p.m.**
**Sustaining**
**CBS-TV, from N.Y.**

"U.S.A. Canteen," which CBS-TV has primed with one of its top producer-director teams in an effort to challenge the NBC-TV "Your Show of Shows" competition, shapes up as an ingratiating half-hour session, sparked by Jane Froman's excellent warbling and charming personality. Firstrate ingredients, including initial guest shots by Eddie Fisher and Jack Carter, failed, however, to jell into the hoped-for heavyweight punch in the Saturday night program arena.

Miss Froman, whose comeback after her airplane accident during World War II appears complete, is a top song interpreter but, on the kickoff stanza (18), she was handicapped by a routine format. The setting is an Armed Services canteen and the show is given a khaki coloring via some of the costuming and ballet sequences, including the precision drill marching of an infantry battalion which opened the preem session. It plays, however, as a straight variety show and, as such, the pace of the opener was on the pedestrian side.

Aside from Miss Froman, who was standout in her hostessing and in her delivery of a brace of ballads, Eddie Fisher made the standout impression. The singer, a pfc. just returned from Korea, was unfortunately given little to do. He did one number, "Everything I Have Is Yours," and made a brief pitch for the blood donor program. Fisher's modesty and boyishness clicked all the way and rated a bigger showcasing.

The other guest, Jack Carter, was only in fair form. Carter, in GI uniform, was okay in his gag patter about Army life but wound up limply singing an unfunny special material number, "He Was A Jerk," with two other male singers.

Miss Froman opened strongly with "It's A Big Wide Wonderful World" and segued neatly in "Hello, Young Lovers," with a ballet accompaniment. Her closing number, "You Belong To Me," also registered solidly, with Miss Froman showing a fluidity of motion across the stage that bespoke her complete recovery. The ballet choreography was along strictly conventional lines. *Herm.*

## JUNIOR PRESS CONFERENCE

**With Ruth Geri Hagy, moderator**
**Producer: Mrs. Hagy**
**Director: Roddy Rogers**
**30 Mins.: Sun., 11:30 a.m.**
**WFIL-TV, from Philadelphia**

New current events session (j.g.), an idea of newspaperwoman Ruth Geri Hagy, has editors of high school and college papers interviewing the shapers of national and world policies. Program of special interest in local TV and press circles as Mrs. Hagy is the women's club editor of the Evening Bulletin and director of the Bulletin Forum, while WFIL-TV is owned and operated by a rival newspaper, the Philadelphia Inquirer.

Preem topic (19) was "Youth and the Election." Rep. Walter N. Judd (Rep., Minn.) answered Democratic and Republican quizzers by going off into anti-Administration tirades and pro-Eisenhower salutes. Chief interest of the collegiate reporters was Korea. The calm and to-the-point interrogation of the youngsters was in marked contrast to the very animated Judd. The Congressman informed that the working press was biased, the news having been slanted pro-Democratic since 1936. The reporters got away with this, Judd explained "because their editors go home at 6."

Like other panels, time had to be called in the middle of a sentence, the subject matter at times running away with the speakers. There were four interviewers, from Yale, Pennsylvania, Harvard and the University of Miami. Strength of show rests in the calibre of the students, and "Junior Press Conference" break-in was lively and intelligent as well as topical.

Mrs. Hagy's contribution as moderator was unobtrusive but effective. As the producer, Mrs. Hagy's prime asset is the calibre of the guests she is able to attract. Through her contacts with the Bulletin Forum she has an impressive array of personalities on call. Next week's guests, for example, will be Sen. Estes Kefauver and Mrs. Kefauver. *Gagh.*

## ARTHUR MURRAY PARTY

**With Kathryn Murray, Bert Wheeler, Mary McCarty, Tony Bennett, The Cabots, Ray Carter's Orch**
**Director: Coby Ruskin**
**30 Mins.; Sun., 10 p.m.**
**ARTHUR MURRAY STUDIOS**
**DuMont, from New York**
*(Ruthrauff & Ryan)*

"Arthur Murray Party" has waltzed around all four networks and is now back on DuMont. It seems to be at its best, adding up to a fair variety show with good marquee names providing an audience draw. On the second bill Sunday (19), lineup included Bert Wheeler, Mary McCarty, Tony Bennett and the Cabots.

Wheeler did a duo comedy routine with femcee Kathryn Murray, in which she outlined a scenario for a picture in which Wheeler would play a straight dramatic role. Bit had Wheeler doing the straight part for Mrs. Murray and didn't register strong. Team was shown to better advantage in a terp segment. Bennett put over an effective rendition of "Stay Where You Are" and Miss McCarty was solid in her amusing "Little Things Meant So Much To Me" vocal. The Cabots (two men and a gal) opened with some sprightly hoofing and the male members of the trio joined Mrs. Murray for a humorous dance at the close. Ray Carter orch provided a tasteful musical backdrop.

From the commercial point of view, "Party" does a good job. It's set in a festive ballroom atmosphere, which makes an excellent framework for a dancing lesson pitch. Buildup for Mrs. M. as a video personality also is a plus for the Murray schools. Plugs themselves, stressing the "stop being a wallflower and get some fun out of life" theme, should prove potent. A score of Murray teachers are part of the attractive decor and also did a "mystery dance." Guessing the answer to the simple question entitles viewers to two free lessons. And since few will learn to dance in such a hurray, it's a smart come-on for the bankroller. *Bril.*

## LIVE LIKE A MILLIONAIRE

**With John Nelson, emcee; Ivan Ditmars Orch**
**Producer: Jerry Bowne**
**Director: Ed Leftwich**
**30 Mins.; Sat., 7:30 p.m.**
**CHARLES ANTELL**
**ABC-TV, from New York**

This Masterson - Reddy - Nelson package is a passable talent hunt stanza. Format calls for kids to bring on their performing parents, three acts per show, with the winning family getting a cash prize (one week's interest on $1,000,000) and a week at a resort.

On the opening telecast Saturday (18) the talent included a so-so male singer, a mild comic and a clicko pair of acro hoofers who lacked polish but had a zesty turn. Terpers won the audience nod.

On the whole the bill needed sparking. As for the kids, they were cute and emcee John Nelson (one of the "Three Johns" in the package firm) did a good job in spieling with them naturally. He did, however, hoke it up somewhat by getting down on his knees to talk to one of the moppets. In a couple of instances, cameras cut to a shot of a kid chewing gum or watching his parent intently. Production was on the tentative side. Commercials bordered on the pitchman approach, technique which Charles Antell first used in his spot TV splurge. As handled it wasn't as well suited to the conventional commercial setup. *Bril.*

## TELL ME A GOOD ONE

**With Gale Robbins, Dick Hazard and guests Matty Malneck, Jack Douglas, Sid Dorfman, Sol Meyer, Hal Kanter**
**Producer: Roley Langley**
**Director: Dave Harvey**
**30 Mins.; Thurs., 10:30 p.m.**
**KTTV, Hollywood**

The grim difference between theory and practice is aptly illustrated by this new panel show in which gagwriters are required to provide adlib humor. Judging by the opener, some trade reputations may be blasted by this program which could be called "wits' end."

Gimmick, a switch on "Can You Top This," has Gale Robbins singing some of the tunes of the week's guest composer (Matty Malneck drew first honors) with the scribes then offering stories or plots suggested to them by the tunes. It's a job for a real wit and writers Jack Douglas, Sid Dorfman, Sol Meyer and Hal Kanter looked as if they couldn't wait to get back to the warmth and comfort of the files.

Miss Robbins' singing and interviewing is okay as is the piano work of Dick Hazard, but badly placed microphones frequently permit the keyboarding to drown out the interview and commercial segs. *Kap.*

## RED BUTTONS SHOW

**With Dorothy Jolliffe, Howard Smith, Allan Walker, others; Elliot Lawrence, music**
**Producer: Jess Kimmel**
**Director: Peter Kass**
**Writers: Joe Stein, Will Glickman, Larry Gelbart, Sam Locke**
**30 Mins.; Tues., 8:30 p.m.**
**Sustaining**
**CBS-TV, from N.Y.**

CBS-TV has a surefire winner in this one, and one which should give the web its long-sought chance to dent Milton Berle, airing directly opposite on the rival NBC network. Show also establishes Red Buttons as a bright new video comic, and one who will probably emerge as the top entry in the 1952-53 season. It might take a while for Buttons to cement his hold on this hotly-contested Tuesday night spot, but once he does, CBS should have little trouble in finding both an audience and a sponsor for his shenanigans.

Buttons, incidentally, is much the same type comic as Berle, displaying good versatility in the stand-up gagging department, as a skit player and in song and dance. Although comparatively young, he has a lengthy background in burlesque, the borscht circuit, legit, vaude and niteries, all of which was evident in the easy manner with which he preemed last Tuesday night (14). He also displayed the correct proportion of humility, which should win him friends as well as viewers.

Judging from the initial stanza, his show basically is a revue, since it comprised two sketches with a short musical number between. As with any such program, it's the writing that counts, and Buttons was blessed with some socko material, penned by a quartet of scritpers—Joe Stein, Will Glickman, Larry Gelbart and Sam Locke. First sketch, which had a none-too-subtle gibe at the CBS brass, showed how Buttons, as messenger boy for a delicatessen, got his video job. He received a solid assist in this one from Howard Smith. Second sketch had him as a traveling salesman, returning dog-tired from a road trip only to run into his wife's bridge club Dorothy Jolliffe, a real looker, assisted him competently as his wife.

That CBS is sparing little expense in building the show was proved by the solid-looking sets, number of extras, writing stable and fact that orch leader Elliott Lawrence is doing the musical backing. Although he's not fronting his own band, Lawrence did a fine job of helping Buttons build the yocks. Withal, the show marks the entrance of a welcome new star and new Tuesday night stanza to the TV races. *Stal.*

## BILLY DANIELS SHOW

**With Jimmy Blaine, Benny Payne and trio**
**Producer-writer: Fred Heider**
**Director: Alex Segal**
**15 Mins.; Sun., 6:30 p.m.**
**VITAMIN CORP.**
**ABC-TV, from N. Y.**
*(Kastor, Farrell, Chesley & Clifford)*

For a prime exponent of that socko oldtime showmanship such as displayed by Al Jolson, Sophie Tucker, et al, there's probably no better example among the male singers right now than Billy Daniels. It was to have been expected, then, that the intimate qualities of television would have made for a near-perfect projection of his talents. And that's just about what ABC-TV has in this new Sunday evening stanza, which seems all too short in its 15-minute running time. Show directly precedes Walter Winchell's new TV'ing but any audience Daniels lures, and it's sure to be a big one, he rates strictly on his own.

Show is directed by Alex Segal, who won his TV spurs last season for his imaginative staging of ABC's "Celanese Theatre," but it's all Daniels. His infectious personality helps him sell the bounce tunes best, with his unique arm-waving and other mannerisms. But his ballad renditions are equally good, evidencing a fine sense of feeling for the lyrics. Benny Payne, Daniels' perennial accompanist, is on hand to front a smooth-sounding trio and to join the vocalist in at least one tune each session.

On the show caught (19), Daniels mixed his numbers neatly, faring best with "Begin the Beguine" and "Funny That Way." Show is staged on an attractive set and Segal displayed his camera technique with his on-cue cutting. Jimmy Blaine, who vocalized himself on the late "Stop the Music" shows, did a competent job as emcee and commercial spieler. Show is bankrolled by Vitamin Corp. for its Rybutol product. *Stal.*

## NBC TELEVISION OPERA
## (Billy Budd)

**With Theodore Uppman, Andrew McKinley, Leon Lishner, Kenneth Smith, David Williams, Paul Ukena, Robert Holland, Robert Goss; Peter Herman Adler, conductor**
**Composer: Benjamin Britten**
**Producer: Samuel Chotzinoff**
**Music, Artistic Director: Adler**
**Associate Producer: Charles Polacheck**
**TV Director: Kirk Browning**
**90 Mins., Sun., 2:30 p.m. (19)**
**NBC-TV, from New York**

NBC's Television Opera Theatre company did itself proud last Sunday afternoon (19) when it inaugurated its '52-'53 season with Benjamin Britten's new opera, "Billy Budd," based on the Herman Melville novel which only a couple seasons back was transformed into a legit play on Broadway. This was the first performance in the U. S. of the opera, which was given a 90-minute video adaptation specially for NBC (complete opera, running three hours, had its world premiere in London in December, '51).

The standard set on last Sunday's presentation, while lacking the emotional appeal and overwhelming charm of NBC-TV's performance last Christmas of Gian-Carlo Menotti's "Amahl and Night Visitors," nonetheless bodes well for the future of opera via video. With the scheduled repeat of "Amahl," with the new Leonard Bernstein opera next on the NBC-TV roster, and with the Ford Foundation "Omnibus" series on CBS-TV providing a major showcase for three studio-created Metropolitan Opera performances, the '52-'53 opera season offers TV its most artistic challenge to date.

To bring to TV viewers, most of whom are novices to the realm of opera, a new and original work represents a display of unusual courage. That producer Samuel Chotzinoff, music director Peter Herman Adler, the fine cast and supporting technicians brought it off with such artistic appreciation and finesse, reaffirms the exciting potential for opera in TV.

There's no doubt that in "Billy Budd" TV picked a tough one. Basically a morality play with a rather elusive message of good vs. evil to propound, its appeal is not too general. Yet here was an instance where Britten's operatic score almost overcame the inadequacies of the drama and breathed new life into the strange ship and its crew. Skillful use of visual continuity budged the lebretto in several spots.

As a TV production, it came off with hardly a flaw, certainly revealing painstaking rehearsal. The slick designing job by William Molyneaux, sympathetic understanding of the camera direction, integration of technical and artistic facets, and above all the sustained mood and feeling—all contributed toward making "Billy Budd" an operatic experience, even for those who might argue as to its permanence on opera's repertoire.

But it's the combination of Britten's score and the cast chosen to interpret it, that rate the major laurels. The prolog and opening recitatives make for a rather inauspicious start, but as the opera unfolds, the music grows in stature, sometimes achieving dramatic heights and revealing some poignant, lovely arias.

Title role was sung by baritone Theodor Uppman, who created the part in London. In both his musical and dramatic interpretation, he extracted all the composer could wish for. Andrew McKinley, tenor, gave a warm presentation in the role of the philosophical Captain Vere. The others sang and acted with understanding and integrity.

Peter Herman Adler's musical direction was of a superior quality throughout. *Rose.*

## THE ESSO REPORTER

**With Dick Hawley**
**15 Mins., Mon.-thru-Fri., 6:15 p.m.**
**Producer-director: Tim Kiley**
**ESSO OIL CO.**
**WMCT, Memphis**
*(Marschalk & Pratt)*

Here's a five-a-week TV news program in the Class A bracket—a streamlined, newsy, well-produced, well-announced and well-arranged package. Newscaster Dick Hawley does a fine job in giving viewers down-to-earth coverage of local, regional and national news events.

Camera crews of WMCT also come in for praise, as does production performance by Tim Kiley.

In addition to his punchy news style, Hawley's neat, handsome appearance before the lenses earns him added viewers in femme circles. Program is best offered by WMCT on a local basis in many-a-moon. *Matt.*

### AMERICA CALLING

**With Rebel Randall; Dinah Shore, guest; George Walsh, announcer**
**Writer-director: Les Farber**
**30 Mins.; Sun., 4 p.m.**
**REGENT CIGARETS**
**CBS, from Hollywood**
*(Hilton & Riggio)*

This is the musical program devoted to playing disk selections requested by servicemen overseas and to helping their women folk make phone calls to them. Heard weekly on CBS' Pacific network, heretofore, it's had a big pull and has been praised as a morale builder by both listeners and the GI's and their families involved.

It's not difficult to see why the Coast went for the airer, or to predict its wider success now that it's bowed over the entire CBS web. Music selections which the GI's pick seem to be of high grade, judged by the several played on Sunday's (19) premiere, and would appeal to the general listener. For added draw, Dinah Shore was guest Sunday, to sing "I Want To Be Loved By You."

As for the GI's and families involved, program has vital meaning for them. Emcee Rebel Randall talked from Hollywood to a GI in Trieste, then hooked in his mother from Frisco, so that the two could chat a bit. Miss Randall also talked to a corporal in Korea, and then hooked him up with his wife in Tracy, Cal.

Miss Randall is a warm, persuasive person, with a nice voice, charming manner and sure appeal. But a listener might wonder about the question of taste involved here, trading on the anxieties of folks at home for their boys in service, to make up a commercial radio program. True, the families apparently don't mind, while the GI's wholeheartedly support Miss Randall, by sending in disk requests as well as some very personal messages (judged from a few aired) to pass on to their femme folk.

The surprise in the Trieste GI's voice when his mother was piped into the phone conversation brought an involuntary lump to this listener's throat. So did the joy in the wife's reaction to a call to her man in Korea. Miss Randall's conversation with the GI's, before the kinfolk were brought telephonically together, was rather probing or naive. "How's the war going?" she asked the Korean corporal at one time. "How's morale in Korea?" she asked on another occasion. "It's high," was the answer. "That's good to know," was the sapient followup.

Regent cigaret commercials were crowded in, with two in the first 10 minutes of the show. *Bron.*

### MINER MIKE

**With Ted Rogers**
**Writer: Jack Goodman**
**15 Mins.; Sun., 12:45 p.m.**
**UTAH MINING ASSN.**
**KALL, Salt Lake City**
*(Adamson, Buchman)*

"Miner Mike" is a quarter-hour session that makes no effort at being a bigtime show, and because it doesn't try too hard it succeeds in being an interesting and pleasant interlude. Sponsored by the Mining Assn. to set up favorable public reaction to the industry, it skillfully avoids the pitfall of pitching too strong a message.

Jack Goodman whips together an easy listening script that's billed as stories about people who rarely make the headlines. Brief anecdotes, angled strictly from the human interest point of view, are centered entirely on personalities in the state, with a cagey emphasis on individual enterprise. A typical stanza includes a yarn about the problems of running a fix-it shop, adventures of a travelling bookseller, what goes on in a candy factory preparing for Hallowe'en and such.

Ted Rogers does a neat job of characterizing Mike. He gives listeners a straightforward, friendly reading, keeping it intimate without getting involved in a corny attempt at dialect.

Single commercial is tied in with one of Mike's stories, and pitches importance of mining industry to the state. Basic idea that too high taxes can undercut the industry and hurt everyone is handled gently, and should put its point over well.

"Miner Mike," without fanfare, should grab itself a nice slice of the listening audience. *Berl.*

## Okay Flacks' Boost

Hollywood, Oct. 21.

After reconsidering its previous decision, Wage Stabilization Board has okayed a 15% hike for Publicists Guild members at CBS, under pact inked last July. It's reported by guild exec John Bowman.

New deal gives flacks a $86.75 minimum weekly. WSB first approved a 9% uppance, but on plea from guild reconsidered

### JOE REICHMAN SHOW

**With John Allen, announcer**
**Producer: Reichman**
**90 Mins.; Mon.-thru-Fri., 1 p.m.**
**Participating**
**WFAA, Dallas**

After 20 years as an orch leader, pianist Joe Reichman has dropped the baton and entered radio, utilizing platters in a new format that, in nine shows weekly, has earned the self-styled "Pagliacci of the Piano" a hefty fan following in four months here. Admittedly quitting the podium while a top draw as a hotel orch "name," Reichman took a wallet wallop to enter radio. Family ties transcended earning power. Married to a local lass in 1938, ex-maestro has two young sons and a lavish suburban ranch style home, where his family settled in 1948.

Prior to coming home, Reichman auditioned his unique air show for WFAA's station manager, Alex Keese, and sold the idea. A "deejay" tag for Joe would be erroneous; he makes scant use of waxings. From a sock selection of pop and semi-classic tunes he's extracted on acetate, four to a side, choice bits from records. On segment heard he used only the vocal portion of the late Buddy Clarke's "For You." To date Reichman has assembled a streamlined library of some 500 top excerpts from wax for use on his daily airer.

New idea gets top execution. Always at the piano, using earphones and twin mikes for piano pickup, Joe fingers an intro and first chorus. At his nod, alert engineer Charlie Davis spins the dubbed tune, as Reichman segues his 88'ing to join the recorded bit. Often he embellishes the wax session from his piano, but always follows with the closing chorus and butterfly keyboard ending. Gimmick is on the nose; alert listeners can't detect the wax portion's start and finish. This results from pre-program timing. As Reichman tells his audience, "It pays to rehearse." He tells too much, however, in confessing he's a "street-corner piano player," who plays by ear. As of now, he can and does read melody notes to assist in keying his pianoing to the abbreviated waxings.

Astute Reichman is a top showman; in his short time on WFAA he's larded his fan following with a boff 35 personals on his show by 24 top show biz names, including Johnnie Ray, Russell Nype, Harry Richman, Russ Morgan, Xavier Cugat, Phil Harris and Alice Faye. For his sponsors Reichman is indefatigable. Casually, yet sincerely, he mouths ad libbed commercials, ~~sans copy, for a dozen products in~~ his 90-minute stint. One 5-minute segment, across the board, goes to Texas Quality Network, a five-city hookup, with Grand Prize Beer of Houston paying the tab. For the brewery Reichman delivers four hefty plugs. Local music store, Whittle's, also buys a quarter hour daily, and there's a waiting list of time buyers.

On show caught Joe made a pitch for fan mail and inserted a safe-driving plea to motorists.

Adversely, Reichman should be penalized five yards for delay of the show, due to deadly pauses in reminiscing anent show biz names and tunes. Both his chatter and spot plugs almost usurp air time. Conversely, he's built a solid following, the hard way, and gives out with talent and experience to hold and enlarge his audience. Faster beat on verbiage might lose listeners gained by the easy delivery that's always abetted by tasteful music. *Barker.*

### TWO AT MIDNIGHT

**With Jane Marvin**
**60 Mins.; Mon.-thru-Fri., 12 M.**
**Sustaining**
**WPTR, Albany**

New romantically-pattered midnight ride is reined by Jane Marvin, identified only as "Janie." It takes along male listeners, although the musical portions should find acceptance, and perhaps favor, with women. Miss Marvin directs her intimate messages toward a mythical lover in the first half. She addresses them more broadly to college boys, men at service posts and other lonesome, impressionable, far-from-homers, on second segment. Love angle is a thread linking recorded numbers.

Miss Marvin hit a surer stride after the opening blocks, but some unevenness and projection inadequacy were still observable when program was last heard. While repetition in coo-casting is inevitable, greater imagination and flexibility in phraseology would diminish it. Miss Marvin's philosophical reveries and nostalgic references to family life in childhood indicate sensitive intelligence and balanced maturity. Music is usually well chosen, although numbers by full-volumed orchestras may not be ideal for late-night reception. *Jaco.*

## Radio Followups

**Henry Morgan** seems to be walking away with the post-midnight deejay sweepstakes around New York. Not since Barry Gray's initial impact has a saloon spieler created so quickly a click as Morgan who, kidding-on-the-square, picked up "jabberjockery" as a nom-de-DJ. This was contributed by a listener. Morgan plays it strictly for laughs which, amidst the punditing and political debates by Gray, Art Ford's straight music, NBC's longhair marathon, and "Big Joe's saccharine do-goodness via WVNJ, Newark, is welcome contrast. And especially right now with all the political contradictions and confusion. Even in his erudition, Morgan gives it an adult and highly appealing approach. He is apparently a hepster on art, but he doesn't let the cubism and/or the orthodoxy gets too much into his microphone. Morgan's schooling in the craft comes through in sundry styles. For one thing, he is less the character assassin of his products (Stuhmer's bread, "Flying Irishman," etc.) than has been his wont, but when he does give it the tongue-in-cheek treatment even the most sensitive sponsor can't hate him for it. Originating from Hutton's, a new West 51 St. branch of the east side eatery of the same name, he is certainly a more accessible forum. Jule Styne, Leonard Sillman and Herman Levin, legit impresarios, sounded off interestingly this past week. Maurice Zolotow's interview was one of the better things on anybody's microphone, at any hour, pre-/or post-midnight. As a matter of fact Zolotow does all right in anybody's saloon, having clicked with Barry Gray, from Ohandler's, for the same cause—plugging his new book, "It Takes All Kinds." Latter book is an unique anthology of "characters," as only Zolotow knows how to treat them, and somehow Morgan has a flair for attracting these "characters" (bizarre Broadway p.a. Jim Moran, et al.), along with others who, if they are not avowed zanies, Morgan certainly knows how to give the madcap treatment. An open-mike interview with a Mayfair mag editor-publisher was something that shouldn't happen to an interviewer, excepting that the journalist unwittingly was too good a straight for the devestating Morgan because he led with his typewriter.

This Morgan - Hutton's show has put WMGM (N.Y.) on the wee hour map as nothing since Ted Husing put the Loew station into the daytime deejay sweepstakes. In fact Husing announced one morning that "this is the last plug I'm gonna give Henry Morgan on WMGM; he keeps my wife awake so late listening to him that she's not awake to hear me in the morning" (he comes on at 10 a.m.). Morgan's wit is socko and somehow it scintillates best in this new orbit. *Abel.*

**Ted Husing**, who has been doing the play-by-play on the Army games for WMGM in New York, has come up with a new idea in football coverage—the two platoon system. As heard on Saturday's (18) Army-Pittsburgh game, Husing covered the plays from the offensive point of view while his aide, Walter Kennedy, detailed the defensive strategy on each play. The switching between Husing and Kennedy was handled smoothly and the two-headed coverage managed to give a good all-around perspective on the action.

The technique is simple enough. Husing describes the offensive action while the ball is in play while Kennedy fills in for the opposing side during the huddles. Kennedy, former publicist for Notre Dame who has worked with Husing supplying the color patter on football games for several years, has a sharp eye and tandems effectively with Husing. Latter is still expert with the rapid-fire gab and the verbiage was kept punchy and pointed in the Army-Pitt game. *Herm.*

### U. OF UTAH FOOTBALL

**With Mal Wyman, Kay Richins**
**Producer: Richins**
**Sat., 8 p.m.**
**UTAH OIL REFINING CO.**
**KALL, Salt Lake City**
*(Gillham)*

Mal Wyman has been a fixture on KALL, handling football, baseball and basketball for six years, and he obviously has the technique that clicks solidly here.

It's not hard to see why Wyman is this area's top sports man. He shows he likes his chores, he knows his sports, and he can whip through a complicated play on the gridiron and stay on top of it all the way. Not one of the "it's-a-beautiful-day-at-the-stadium" school, Wyman sticks strictly to the business of putting over a clear, understandable picture of what's going on, and succeeds handsomely.

When the occasion demands, he gets plenty of excitement into the telling. But he saves his enthusiasm for the situation and avoids screaming about a play that ends up with a one-yard gain.

Kay Richins works nicely with Wyman's play by play work. He handles color and comment and does it with a gratifying lack of hems and haws. His approach is straightforward and interesting.

Commercial pitch is for Utah Oil service stations, and with Richins doing them they're brief, to the point, and not tossed in too often.

Utah Oil is making plenty of friends for itself with its top quality handling of a year-round sports program. *Berl.*

### CAMPAIGN CALL

**With Leif Eid, Esther Van Waggoner Tufty, Ned Brooks, Frank Blair, moderator**
**Producer-Director: Ted Ayers**
**30 Mins., Mon.-thru-Fri., 10:30 a.m.**
**NBC, from Washington**

This information panel show, product of the political campaign, has an unusual format and spontaneous quality which is likely to catapult it to permanent status on the network. Skedded as a question-and-answer show for the intensive campaign period of the six weeks preceding Election Day, show has gained momentum and is currently being carried by about 25 stations.

Gimmick of the show is that it reverses the usual role of quizzer and quizzed by putting newsmen and political analysts on the spot, with Mr. and Mrs. John Q. in role of inquisitor. Rotating amongst NBC's stable of news experts, show features daily panel of three analysts who answer questions mailed or wired in to them. Frank Blair acts as moderator, tossing the questions and steering the answers so that they do not get out of line or overlong.

At show caught, panel of the day, consisting of Leif Eid, Esther Van Waggoner Tufty, and Ned Brooks, handled queries with deftness and sincerity. All able reporters, they were able to catch each verbal ball and toss it back without hesitation or visible difficulty. Even such questions as "Is Senator Nixon's maid in this country illegally," failed to stump this board of news experts.

Though intended primarily as an information show, an occasional news scoop crops up, as in show caught. One question on who was paying for the thousands of thank you postcards sent out by Vice Presidential aspirant Senator Nixon in response to letters of support he received following his famed simulcast, required off-the-scene checking. Reporter Eid came into show late because he was checking facts, a touch which resulted in added spontaneity and authenticity for show.

Mrs. Tufty, who debutted as a TV news commentator during the political conventions, rates special attention as a comparative newcomer to the field. A vet reporter on the capital scene. Le Tufty brings a forthright manner, an air of authority, and an attention getting appearance to the screen. A large woman, with hair worn in prominent braids, she has a uniquely refreshing personality. Rounding out her regular chores for a chain of dailies by doubling as special campaign correspondent for web, she has gained in smoothness and style since her convention debut. Eid and Brooks, old hands at the TV news game, operate with customary skill and smoothness.

Interesting angle of show is wide geographical distribution of queries, despite limited network coverage. Eight states were represented on the nine questions used. Other interesting feature is generally solid caliber of questions asked. Despite an occasional screwball query, most of them restore listener's confidence in intelligence of that much maligned "average citizen."

Producer Ted Ayers, whose brain child this is, screens letters for variety and interest out of an average 60 received daily. Questions rarely leak to panel, both because most of the news staffers are busy hopping from one candidate's train to the other, and just about make show deadline. In addition, Ayers is convinced that briefing would destroy freshness and spontaneity of show.

Format of show, and general technique, makes it a worthy candidate for a permanent spot. With an all year round capital background, it impresses as highly saleable. *Lowe.*

### YOUR MONEY AT WORK

**(America On Wheels)**
**With Milton Fox-Martin; Harold X. Schreder, guest**
**Producer-director: Ed Rooney**
**15 Mins., Sun., 3:30 p.m.**
**KIDDER, PEABODY**
**WOR, N. Y.**
*(Doremus)*

This series, which bowed last spring on WOR, is back again with its sound, interesting discussion of investment opportunities available in the country's leading industries. Each week, Milton Fox-Martin, head of sponsor Kidder, Peabody's mutual funds department, interviews a guest from a different business field. On series' second fall airer Sunday (19), guest was Harold X. Schreder, exec veepee of Distributors Group, Inc., who discussed opportunities for investment in the automotive field.

Series is interesting because the discussion is on a simple, man-of-street level, neither highbrow nor complicated. Host Fox-Martin is a clear, logical speaker and his guests seem well-chosen. Schreder divided the automotive field into four—autos, trucks, parts and tires; gave some historical background on the various big motor companies, and how they began, and analyzed the auto industry from an investment point of view in a persuasive manner. He discussed today's analysis techniques, stating that the principle of selection still prevails. It's a helpful program for the investor. *Bron.*

### THE HAPPY HOME

**With Bea Johnson, David Andrews**
**Producer: Fran Heiser**
**Writer: Mrs. Johnson**
**30 Mins., 8:30 a.m. Mon.-Fri.**
**Participating**
**KMBC-KFRM, Kansas City**

Morning half-hour for femme listeners recently has been taken over by Bea Johnson in a major program shift by KMBC and its outstate Kansas affiliate, KFRM. Two former quarter hours, "The Happy Home" and "The Happy Kitchen," are now combined in this one segment in which Mrs. Johnson covers the full range of women's topics. She covers fashions, household hints, cookery, child care, women in the news, etc., with David Andrews of the station staff along as sidekick, commentator and recipe writer.

It's a return to the air for Mrs. Johnson who served the station in the late 1930's as "Joanne Taylor," an established program for the John Taylor department store. In the interim she has done agency ~~work, lecturing, writing and raised~~ two daughters. Generally prominent on the local and area scene, she is a fitting candidate for heading up the station's department of women's interests.

As the program is working out it evidently is imminently satisfactory to the station and to the listeners. It generally carries its full quota of spots, most of them on a semi-permanent basis, and in that light is profitable to the station.

Listener-wise the show comes off satisfactorily, as Mrs. Johnson gives it something of a personality touch and leaves no doubt that she has been around in the world of homemaking, public contacts and better living. She takes the straightforward approach in most of her airings, with Andrews ad libbing and giving the show a lighter cast. As broadcast it evidently relies 100% on script, and possibly suffers somewhat at times being a bit stiff. It could stand a bit of casualness in the doing.

Saturday "Happy Home" is handled by Caroline Ellis, who for many years handled it daily in a quarter-hour morning segment. One of KMBC's alltime radio favorites, and one with national recognition, Mrs. Ellis picks up the weekend show where Mrs. Johnson leaves off and maintains the interest level nicely. New set up represents something of an easing off in the work load for her, much deserved after more than a score of years on the air. *Quin.*

### FOOTBALL GAME OF WEEK

**With George Mooney**
**Sat. 2 p.m.**
**Participating**
**VOL, from Memphis**

George Mooney's recent bow as sportspieler for the U. of Tennessee grid tussles over the Vol web proved a socko start. The new Vol sportscaster, who heretofore handled sport shows on local stations, moved into the big-league collegiate sports announcing ranks in topflight fashion.

Mooney's performance keeps the listener glued to the speakers. His keen knowledge of the game and ability to diagnose plays quickly are his trump cards.

Mooney's unique stunt of recapping plays for the femme fans is also earning him spurs and added attention. *Matt.*

***CHAIR ON THE BOULEVARD***
*new half-hour drama series,*
*international in both its setting and*
*appeal. Based on the famed short*
*stories of Leonard Merrick, England's*
*O. Henry, and played by*
*a topflight Hollywood cast.*

***THE HANK McCUNE SHOW***
*situation comedy your audience will*
*love at face value ... the face belonging to*
*Hank "Ears" McCune, high-riding TV*
*comic-maniac. A new half-hour*
*series with many star*
*supporting players.*

***CROWN THEATRE***
*new edition of a top-rated*
*Bing Crosby Enterprises dramatic*
*anthology, available for first-run*
*showing. Half-hour film series with*
*a format that's proven its power*
*to draw the entire family.*

***THOSE WERE THE DAYS***
*Charles Winninger at his warm and*
*whimsical best. A new half-hour series of*
*dramas which are set in the Twenties and*
*which will keep viewers of all generations*
*chuckling from start to end.*

# *four top drawing cards!*

Pick one of them, *any* one, and you'll have a TV film show that can't be beat.

For they're four new ace-high series with two of TV films' biggest names behind them... Bing Crosby Enterprises as producer and CBS Television Film Sales as distributor.

All four are sure bids for big audiences. Now available on a national first-run basis, they offer you broad appeal, topmost quality (at low, low cost) and all of the production values that are Bing Crosby Enterprises' trademarks.

And CBS Television Film Sales' community saturation merchandising service will help you turn the greatest possible number of viewers into customers.

We'll be happy to put our cards on the table for you. For further details and a private showing, if you like, just call in...

***CBS TELEVISION FILM SALES***

*offices in New York, Chicago, Los Angeles and Memphis.*

*Also available:* The Gene Autry Show, Files of Jeffrey Jones, Holiday in Paris, The Range Rider, Strange Adventure, Vienna Philharmonic Orchestra, World's Immortal Operas, Cases of Eddie Drake and Hollywood on the Line.

## Rotate Election Allocations

Continued from page 25

with each other and the candidates on where they'll be on election night, so that the pooled pickups can be determined. Where the politicos will be is still up in the air in most cases. Stevenson is expected to be in Springfield, Ill., Eisenhower in Denver or N. Y. Nixon may be in Whittier, Calif., outside of L. A. and Sparkman be in Huntsville or Birmingham, Ala., or Washington. Pres. Truman is expected in Independence or Kansas City.

Just where the biggies alight will influence cable allocations. As in the convention coverage, all the skeins are trying to get the broadest possible station lineup for their sponsors, and if a cable has to be used to pick up a solon it could interfere with beaming the show. For that reason some of the candidates have been invited to D. C.

Pool on the candidate pickups would permit the chains to get some exclusive stuff. A net newsroom, for example, will tell the other webs via a conference call telephone setup that it will take Candidate X at 10 p.m. Other nets will be able to take the video feed also. However, each web will have its own announcer do the audio. If a candidate announces that he has a statement to make at a specified time, there will be a 15-minute "no man's land" before he delivers his statement, to prevent any chain from "sneaking in" with an exclusive. All official statements of the candidates will be pooled.

---

**Dallas**—"Kiddie Karnival," new series for children around the ages of five to eight, has made its debut on WFAA-TV as a daily series. It is designed to give youngsters with and without special talent a chance to appear on TV. Bob Blaze is m.c. of the series.

## Radio Paging Service

Minneapolis, Oct. 21.

A one-way radio paging service is being launched here with the transmitter in the Rand Tower, the city's tallest building, and receivers in several hundred pages' pockets.

Installation of the 250-watt broadcasting equipment, with call letters KAD510, is being supervised by J. M. Kleinman.

Broadcasting will be on a 43.58 megacycles VHF just below the TV band. Receivers weighing six ounces and containing three tubes and battery are being manufactured here.

Subscribers, who are limited to 200 in number because of recording limitations, get receivers which may be carried in their pocket, car or golf bag. A message to a subscriber is transcribed, then broadcast repeatedly in series with other messages until the page calls in, or until an hour has elapsed. Fifteen to 20 abbreviated messages may be broadcast in a minute's time.

## Univ. of L'ville, WAVE Preem Quickie TV Operas

Louisville, Oct. 21.

First of a series of 13 operas, condensed for TV by Moritz Bomhard, teel off Monday (20) at 10 p.m. Music-dramas are sponsored by the University of Louisville School of Music and WAVE. Series will be aired over WAVE-TV. Shows will be held to 30 minutes, and will not have a chorus.

Repertoire will consist of several lesser heard works, as well as some of the familiar operas. Teeoff bill Monday (20) was Kurt Weill's one-act folk opera "Down in the Valley." Others to follow are "La Boheme," "Marriage of Figaro," Gounod's "Faust," "Hansel and Gretel," Menotti's "The Medium" and "The Telephone" and "La Traviata."

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**Columbus**—Frank Pintar, WHKC announcer, has resigned and gone to Florida. Jay Jasin, a Mansfield native and former announcer on several West Coast stations, replaces him.

## Vidfilm Re-Run

Continued from page 21

and by Rheingold Beer for New York and New Haven. Other sales represent local sponsors in three other markets.

On other shows which Sarnoff's department is distributing the NBC exec disclosed that the new half-hour "Hopalong Cassidy" pix are now airing in 45 markets, and that "Dangerous Assignment," the only NBC-produced series in the batch, is now on the air in 59 markets. Sarnoff said the web has abandoned its intention to put "Texas Rangers" on film and, while it has no specific plans at this time to produce other packages on its own, may shoot another group of "Assignment" pix to follow the 39 already in the can.

Fairbanks' show, Sarnoff said, will be titled "Douglas Fairbanks, Jr., presents the (name of the local sponsor) Show." Fairbanks will serve as host on each of the stanzas and will star personally in one out of every four. Producer has taken over the British National studios at Elstree, which are now the only studios in England devoted exclusively to vidpix production. According to Sarnoff, Tom O'Brien and other British film labor leaders are highly enthusiastic about Fairbanks' vidpix ventures, regarding them as the beginning of a new business for British film technicians.

## Midget Racing

Continued from page 23

network could conceivably make a profit even if the show is never sponsored. The house will be scaled to $7,800.

Jake Kedenburg, promoting the event, thinks that if the proposition is accepted by a station, same outfit may have the option of going along on approximately the same terms on the outdoor season which has returned a profit to the racers. It's felt that regular video may give the auto racing venture a chance to hit the really tall coin.

This proposition is being tried on a cooperative basis between the speedway association and the drivers because of the usual inactivity during the winter. Recent development of a special muffler and exhaust minimizes the exhaust fumes. The regular ventilation system makes attendance at an indoor meet harmless.

## Mpls. Grid Coin

Continued from page 22

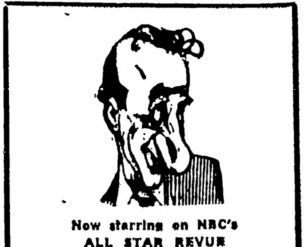
by play broadcasts of the Notre Dame games each Saturday afternoon throughout the football season. On Monday mornings Wes Fesler, Minnesota football coach, is interviewed on WCCO.

Television also does right well by the gridiron sport here. On Saturday afternoons KSPT-TV carries the NCAA telecast of the game of the day and WCCO-TV the service teams' contest. WCCO-TV brings in the telecast of the Chicago Bears or Chicago Cardinals professional game on Sundays and has a football show of its own preceding it. On Mondays Fesler, the Gopher tutor, has a WCCO-TV football show and on Tuesdays the filmed Big 10 game of the week is presented on KSTP-TV.

And the beautiful part of it, as far as the stations are concerned, is that there's a sponsor for all these programs.

---

**Oklahoma City**—Ewing Canaday, WKY and WKY-TV news director, is leaving the radio-television field after over 20 years, to become extension editor at Oklahoma A. and M. College. He wil be succeeded as news director by James Terrell, who has been with the WKY news bureau since an. 1, 1951.



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

This should happen for you!

*Telepulse

You can bank on wrestling. It packs them in...night after night...on channel after channel. By way of illustration, here is the way "Ringside With The Rasslers" monopolizes audiences in the face of earnest competition. Share of audience in Atlanta, 69%; in Omaha, 68%; in New Haven, 93%.*

Yes, wrestling on film is particularly adept at pinning down big audiences. All of the lulls and lags are snipped out. All of the temperament captured at the boiling point. And "Ringside With The Rasslers," produced in Hollywood by Jerry Fairbanks, Inc., is further distinguished by a superb cast of mighty grapplers... the very best grip-and-groaners in the business: Lord Blears, Baron Leone, Gorgeous George, Hans Schnabel, Ali Bey, Argentine Rocca, Gino Garibaldi, Mr. Moto, Danny McShain—practically any other monarch of the mat you can mention.

"Ringside With The Rasslers" is amazingly adaptable. It may be shown in versions running 30 minutes...or a full hour. Its informal format makes it ideal for one sponsor...or many. And it sells at a starkly competitive price...low enough to give you a high profit in any market.

Start "Ringside With The Rasslers"—and get a better grip on your market. Write or call our nearest sales office: Sunset at Van Ness, Hollywood 28, HO. 9-6369; 25 Vanderbilt Ave., New York 17, MU. 6-7543; 520 Michigan Blvd., Chicago 11, MI. 2-5231. Other offices in Philadelphia, Cincinnati, Atlanta, Houston.

Consolidated Television Sales

# Inside Stuff—Radio

U. S. Chamber of Commerce is advising businessmen not to permit "pro-Communist entertainers to be employed for their radio, television and other advertising programs." Chamber has put out a new study on Communists in labor, a section of which is devoted to the entertainment field. "American business," it says, "must take full responsibility for entertainers employed to advertise its products. There is no excuse for the employment of entertainers who contribute to the Communist cause or who display sympathies for the organizations which front for Communism.

"Communists, because of their potentialities for disrupting labor-management relations, should not be employed where a labor union exists or is possible. They should not be hired as actors, script writers, or in similar positions in the entertainment fields because they acquire prestige and funds for Communist causes. In fact, controlled labor unions and the entertainment field have been two of the major sources of revenue for the American Communist Party."

Annual American Art Festival of WNYC, N. Y., kicks off this Sunday (26), with museum visits, talks by artists and music linked to painting and sculpture.

Lou Dropkin, AM-TV head of American Theatre Wing's professional training program, will produce and direct a dramatic program on Rembrandt, written by Felix Leon, an ATW alumnus, with a cast drawn from the school. Municipal station will also reprise the transcription which Dropkin and Leon collaborated on for the festival last year.

## Poll Okays Com'l Ray Disk Program in Boston After Station Nixes Platters

Boston, Oct. 21.

Whether by accident or design, a request to sponsor a weekly 15-minute program of Johnnie Ray disks was received by WBMS execs from the Riley, Brown & Willard agency on heels of a ukase that the singer's platters would no longer be aired by the station. Placing the relaxing of the ban squarely in the hands of listeners, frequent announcements were aired over a period of three days requesting listeners to vote on the issue.

When results were tabulated, those favoring the program outnumbered the opposition by a margin of 3-1, with result that Ray's waxings will be aired from 10:45 to 11 a.m. each Wednesday for 13 weeks. Morris Travel Agency is bankrolling.

**Detroit**—Bob Murphy, sports editor of the Detroit Times, has taken on the added chore of sports commentator at CKLW.

## Duquesne Lone Sudser To Resume Pitt Musicals

Pittsburgh, Oct. 21.

It begins to look now as if Duquesne Brewing Co. will be the only one of Pittsburgh's big beer three to resume live TV musicals here, following the four-month long strike which ended middle of August. Duquesne went back on WDTV with top-talent live half-hours first of the month, but on a limited basis (a show every fortnight, alternating with "The Unexpected" on film) until 1953, when the old weekly policy is to be resumed. Fort Pitt, even before the strike, had pulled out of the tuners in favor of a nightly 15-minute news show at 11 with Dave Murray and Ray Scott.

However, Iron City was figured to resume Monday night "Perfection Time" when the present "Telesports Digest" series expired, but the brewery announced over the weekend that it had bought the "China Pix" vidpix to follow the sportser Nov. 3. Tech Beer, same company as Iron City, some time back had dropped the "Tech Variety" musical Friday nights in favor of "Files of Jeffrey Jones."

## WDAF-TV Gets NCAA 'Reprieve' in Latching To Local Fray Fever

Kansas City, Oct. 21.

Fever pitch of interest in the Oklahoma-Kansas football struggle at nearby Lawrence, last Saturday, brought about a major change in television coverage here, WDAF-TV moving in to cover the battle from the K.U. campus.

Event was an exception to the established schedule earlier blueprinted by NCAA, but permission was readily granted when the game was sold out to its plus-39,000 capacity a week in advance. O.U.-K.U. game replaced the Yale-Cornell tussle, originally scheduled nationally, for viewers here. General Motors stepped in to sponsor the local pickup, just as it picked up the tab on the game at Yale which was carried by other network stations.

Game is the first picked up from a Big Seven campus by WDAF-TV, although the season's opener at Lawrence between K.U. and T.C.U. was carried here as it was by all others in the NCAA. Arrangements were quickly made early last week for the special coverage through cooperation between Dutch Lonborg, K.U. athletic director, Reaves Peters, executive secretary of the Big Seven, and Walt Byers, exec director of the NCAA, all located here or nearby.

Jay Barrington handled the play-by-play with Randall Jessee doing commentary. Direction was by Bill Donovan and Bill Ladesh, all of the regular WDAF-TV staff.

## WDTV's 'Polka Party'

Pittsburgh, Oct. 21.

Capitol TV recently closed for a new half-hour musical show, "Polka Party," on WDTV Saturday evenings at 6. It'll be the station's only live program that particular evening, its other schedulings being either network or on film.

"Polka Party" will feature Nick Perry, WDTV newscaster and staffer, as m.c. and Frank Budzik's band along with the National Polka Dancers.

# TV 'Miracle' or 'Monster,' Sez Peck; Aid to Most, But for Sports It's Heck

Gloversville, N. Y., Oct. 21.

Television is a miracle or a monster, depending on one's viewpoint, George L. Peck, publicity director for WRGB and WGY, Schenectady, told the Gloversville Rotary Club at the Kinsborough Hotel here last week. Sketching video's history from the time General Electric engineers staged a program with crude equipment in December, 1928 (the screen was the size of postage stamp, moved first to show the eyes and then the lips), Peck said that sets totalled 240,000 nationally in 1948, compared with 19,000,000 today.

After emphasizing the medium's entertainment scope and advertising impact Peck pointed out that three groups, sports promoters, teachers and librarians, claim the effect of television is detrimental. Challenging the latter two, Peck conceded that in some case sports entrepreneurs may be right. He said that television had been blamed for the suspension of the Canadian-American baseball league and questioned whether Schenectady would have an Eastern league club next season.

GE and WRGB, keeping close tabs on attendance at the Schenectady park, found Wednesday — when boxing bouts are telecast— to be the worst. The WRGB official suggested that baseball promoters install a large screen, move up game time at night and let the fans stay to see the fightcasts.

He praised the educational value of TV and expressed hope the ruling by Speaker Sam Rayburn banning the televising of committee hearings will be modified.

## DU MONT LABS SHOWS 359G PROFIT IN '52

DuMont Labs, which suffered a net loss last year of $320,000, bounced back this year to show a net profit for the 12 months ended Oct. 5 of $359,000. Earnings are equal to 11c per share on preferred stock, as compared to a loss of 18c per share last year. Figures include both DuMont's manufacturing division and broadcast network, which are never broken down in the company's annual statements.

Statement was released at a special stockholders meet Monday (20) by prexy Dr. Allen B. DuMont. Shareholders reelected the incumbent officers, including Dr. DuMont; Stanley F. Patten, as veepee; Paul Raibourn, treasurer; Bernard Goodwin, secretary, and Irving Singer, assistant treasurer. Elected as directors by Class A stockholders were Dr. DuMont, Patten, Dr. Thomas T. Goldsmith, Jr., Percy M. Stewart and Bruce T. DuMont.

Class B shareholders voted in as directors Edwin Weisl, Barney Balaban and Raibourn, all of Paramount Pictures, which owns the entire block of DuMont's B stock.

## Tillstrom's WNBQ Assist

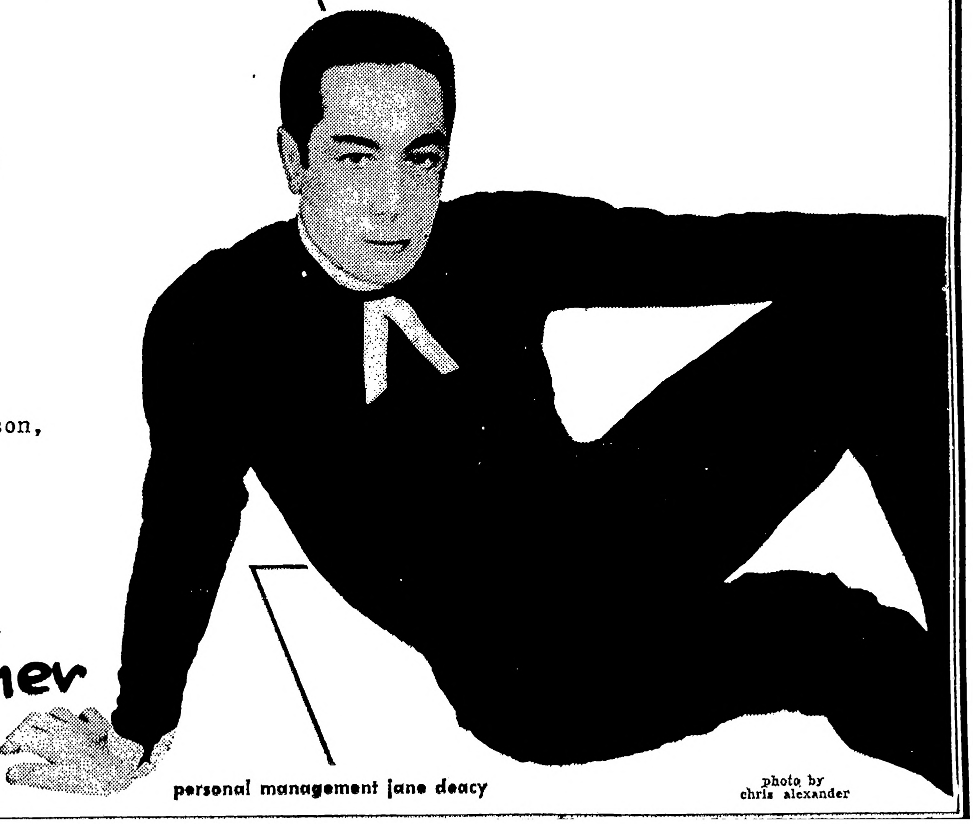
Chicago, Oct. 21.

Burr Tillstrom, creator of NBC-TVs' "Kukla, Fran & Ollie" is slated for local TV exposure via WNBQ, the Chi NBC station. Once he gets firmly into the swing of his new radio show which debuted a couple of weeks ago on NBC, Tillstrom has promised WNBQ program director George Heinemann that he'll lend an assist on the station's newly-launched morning strip beamed at the pre-school moppets.

Tillstrom probably will appear on the show at regular intervals.

## MODENE'S SPOTS

Modene Paint, subsid of Unexcelled Chemical Corp., has set an intensive spot radio campaign in six New England cities, using programs as well as participations. Agency is Frederick-Clinton.



dear n b c
my sincere thanks to
you and your
dee engelbach
and ed pierce
for a wonderful
introduction to
television via the
tallulah
bankhead
show

my thanks also to meredith willson,
richard day, billy livingston,
madame berthe, my dancers—
and of course—tallulah
sincerely

Ron fletcher

personal management jane deacy

photo by
chris alexander

# LUCKY?

Sure.

We can't guarantee we'll win 7 of the top 10 every time, as we did the first time up. (Let alone 4 of the top 5...or 13 of the top 20.)

But when you add ratings like that to our usual highest *average* nighttime audiences in all television...starting the new season even further out in front than last year...a pattern begins to emerge.

And the whole thing begins to look less like good luck than good programming.

**THE CBS TELEVISION NETWORK**

# Television Chatter

## New York

**Bill Hosie** is resigning from the NBC publicity department to join Hill & Knowlton, public relations firm, as radio-TV publicity chief under publicity director **Roy Battersby.** A former flack for Walt Disney Productions on the Coast, Hosie has been handling the **Kate Smith** show for NBC. . . . **Theodore R. Kupferman,** of NBC's legal department, named chairman of the International Copyright Relations Committee of the Consular Law Society. . . . WCBS-TV sportscaster **Jim McKay** gets his first crack at producer status when he takes over the reins on the local five-minute newscasts featuring **Allan Jackson,** with which the station will cut in every hour on CBS-TV's election night coverage. . . . **Chuck Hinds,** WCBS-TV assistant film manager, upped to full director status for the station. . . . RCA board chairman, **Gen. David Sarnoff,** and NBC prez **Joseph H. McConnell,** hosted a special showing of NBC's new "Victory at Sea" series last Wednesday (15) at the Naval air station in Anacostia, D.C. . . . **Robert G. Patt,** WCBS-TV's ad-promotion manager, starred in a special documentary film produced for the Red Feather campaign by the residents of Eastchester, N. Y. Film was aired on the CBS flagship station Sunday (19) and will be shown to civic groups, clubs and churches in Eastchester to hypo that community's fund-raising campaign. . . . **David Randolph,** commentator on WNYC, N. Y.'s "Music For The Connoisseur," will make his first TV appearance tomorrow (Thurs.), in an interview on **Claire Mann's** "It's A Woman's World," on ABC-TV, discussing music and emotions.

**Judy Canova** has set **Zsa Zsa Gabor** and **Cesar Romero** as guests on her "Colgate Comedy Hour" stanza Nov. 2 . **Jack Elliott,** who wrote tunes for Miss Canova's pix, is doing the special songs for the TV-er. . . **Edwin T. Connell,** ex-American Magazine and Scripps-Howard, added to ABC "All-Star News" staff. . . Scripters **Mort Green** and **George Foster** re-signed to do the Nov. 8 **Tallulah Bankhead** stanza; they've worked on her previous shows.

**Wallace A. Ross,** founder and publisher of Ross Reports on TV for the last four years, has joined the radio-TV department of Music Corp. of America. . . **Ray Wagner** has been shifted from Young & Rubicam's radio-TV department in N.Y. to the Hollywood office, where he will head AM-TV commercial writing and production . . **William Schnurr** has also been transferred from N.Y. to L.A. as a commercial writer. . . CBS-TV has made temporary arrangements with Bickford's Catering to operate a cafeteria on the main floor of the web's new production centre on W. 57th Street. As soon as possible, the web plans to install full cafeteria service on its own.

## Hollywood

**Abbott and Costello** have been set to fill the Nov. 23 date on the NBC-TV "Colgate Comedy Hour" originally slated for **Eddie Cantor.** Cantor, recuperating from a heart attack, is expected to be able to resume on the show sometime in December or January. . . "King of the Ring," seven-bout amateur fight card, has begun over KHJ-TV, with **Lou Nova** and **Bill Brundige** announcing, and Zeeman Clothing picking up the tab. . . **Bill Anson's** new show, "Have a Heart," has been postponed to Oct. 23, and will debut on KTTV instead of KHJ-TV. . . Lewis Food C. renewed cross-the-board "Space Patrol" for 13 weeks. . . **Arthur Murray** dance studios is sponsoring telecast of Arthur Murray Medal Ball from Palladium Nov. 6 over KTTV. . . **Doye O'Dell's** new one-hour program on KTLA was postponed a week due to illness. . . **Albert "Bud" Cole** ankled as program manager for KNBH. Also exiting the channel was **Richard Eisminger,** manager of advertising and promotion department. . . Beaver Motors Corp. inked 13-week renewal for "Saturday Night Movie" on KECA-TV. . . **Clete Roberts** began new man-on-the-street show, "How Do You Vote and Why," on KLAC-TV Sundays through Thursdays, with Dr. Ross Dog Food angeling the half-hour pre-election show. . . **Snag Werris** and **Sid Kuller** to pen upcoming "All Star Revue" toplining the **Ritz Bros.,** on NBC-TV Nov. 22 . . . KLAC-TV general sales manager **Dave Lundy** to Chicago and N.Y. on a two-weeks business junket. . . **Gene Autry** returns Oct. 27 from his rodeo tour to begin six telepix for Flying A. . . KHJ-TV exec George Whitney back from a vacash at Arrowhead Springs. . Radio and television packager **Robert Raisbeck** applied for UHF channel 21 in San Diego. He owns a ranch in San Diego county, thus qualifying as a resident of the signal area.

## San Francisco

General Teleradio, Inc., successor to Don Lee Enterprises, renewed application for TV station on Channel 2, here . . **Marjorie King's** "Afternoon Hostess" on KGO-TV dissolves after Oct. 24. She'll wed Adman **George Taylor** in January. Her matinee telespot will be filled by **Jay Grill's** variety show featuring pianist **Jimmy Diamond** and songbirds **Patty Pritchard** and **Bob Callahan**. . . **Evangeline Baker's** "Let's Go Shopping" goes five-a-week, Oct. 27 . . . **Don Flagg** named West Coast rep for DuMont's film syndication department. . . **Roy Steffens** ("Captain Z-Ro") entertained kiddies at Children's Hospital . . United States Ambassador to Denmark Eugenie Anderson was "Exclusively Yours" on KRON's program of the same name.

## Chicago

**Don Kraatz** is the latest Young & Rubicam alumnus added to the WENR-TV staff. He has joined the Chi ABC station as exec producer reporting to tele program chief **Fred Kilian** who recently returned to the web after a hitch with the agency. Kraatz replaces **Jack Brand** who has resigned to set up his own business. . . . Northern Trust and the J. Walter Thompson agency are working on plans to televise "The Northerners," now into its 22nd year on radio via WGN. . . . **Phil Bodwell** added to the Chi NBC-TV payroll as an associate director. . . . **Don Herbert,** conductor of NBC-TV's "Mr. Wizard" science show and author of "Mr. Wizard's Science Secrets," getting the autograph treatment Friday (25) at Field's book department. . . . WENR-TV has peddled its Wednesday night finale feature film to Rubin's Stores. . . . **Mary Zerlen,** WGN-TV tubthumper, vacationing. . . . Amling Flower Shops signed again to pick up the tab on WBKB's telecast of the annual State St. Christmas parade Nov. 22. . . . **Alex Dreier** named Jack Russell & Assocs. as sales reps for his tele packages, "Man on the Go" and "Holiday from Headlines." . . . Scripter **Bob Lewis** is knocking off a 30-minute dramatic show saluting Gen. Casmir Pulaski to be beamed by WGN-TV Saturday night (25). . . . NBC-TV's **Hugh Downs** and **Marilyn Lovell** picked as judges for Wright Junior College's annual beauty contest. . . . Coca-Cola Bottling has renewed "The Adventures of Kit Carson" vidpix on WENR-TV for another cycle.

## London

**Hugo Walpole's** "The Cathedral" has been adapted for TV by **Nigel Kneale. Douglas Allen** produces the new version on Sunday (26) with **Sebastian Shaw, Gillian Lind** and **Walter Fitzgerald** playing the leads . . . Excerpt from the 1952 International Dance Festival to be telecast from the Royal Albert Hall tomorrow (Thurs.) . . . **Sir Malcolm Sargent** will introduce the London Symphony Orchestra (making their TV debut) in "The Conductor Speaks" next Thurs. (20) . . . "Toppers About Town" to be telecast from the Cafe de Paris on Friday week (31). **Richard Afton** produces the show which will include the **Beverley Sisters** . . . Documentary story of "Barrister-at-Law" authored by **James Dowdall,** to be produced by **Robert Barr** on Mon. (27) . . . "Learning to Live" written by BBC UNESCO correspondent **Leonard Cottrell** to be produced on United Nations Day (24) by **George Noordhof** . . . Pianist **Sidney Harrison** to fill a solo spot on Sunday (26) . . . **Julie Andrews** will star in "Starlight" on Monday (27) . . . Cast of "Face At the Window" by **Brooke Warren,** will include **Tod Slaughter, Marjorie Taylor** and **John Warwick** . . . "This Is Show Business" on Sat. (25) will feature **Diana Wynyard.**

# 2 TV Credit Courses On U. of Toledo Agenda

Toledo, Oct. 21.

University of Toledo went on the air with two TV credit courses starting last week, from 9:45 to 10:15 a.m., daily through Friday, over WSPD-TV, with the station donating the time.

Western Reserve University in Cleveland is the only other Ohio college offering credit for television courses.

On Monday, Wednesday and Friday, a history of Ohio will be offered, and on Tuesday and Thursday, a course entitled "Modern Homemaking" will be aired.

The Ohio history courses, giving two credit hours, will be offered by Dr. Randolph C. Downes, professor of history, while the homemaking course, with one hour credit, will be given by Dr. Helen Marley.

Last year Western Reserve offered seven credit courses to the Cleveland area TV audience. Commercial surveys showed that from 40,000 to 70,000 sets were tuned to the program, although only about 110 persons completed the courses for credit.

WWJ's New Listens

BOB MAXWELL . . . Fraternity of Early Risers. A *New Listen* at 6:30 A. M. Monday through Friday.

VICTOR LINDLAHR . . . "To Your Health." A *New Listen* at 9:15 A. M. Monday through Friday.

JOHN MERRIFIELD . . . News for Detroiters. A *New Listen* at 7:00 A. M.—9:00 A. M.

TOM MacMAHON . . . News From The Editor's Viewpoint. A *New Listen* at 1:00 P. M. and 2:00 P. M.

ROSS MULHOLLAND . . . Detroit's most-quoted disc jockey. A *New Listen* at 1:05 P. M. Monday through Friday.

CHARLES PENMAN . . . The Voice With Music. A *New Listen* at 7:00 P. M. Monday through Friday.

Detroit's Station of *New Listens* . . . .

WWJ AM-FM
Basic NBC Affiliate.
First Michigan TV Station
WWJ TV

*The best in programming—for the best in listening*

THE WORLD'S FIRST RADIO STATION . . . *Owned and Operated by* THE DETROIT NEWS

AM — 950 KILOCYCLES — 5000 WATTS
FM — CHANNEL 246 — 97.1 MEGACYCLES

*National Representatives:* THE GEORGE P. HOLLINGBERY COMPANY

FOOTBALL FANS
LIKE
Those 60
Football Fight Songs
Transcribed for
the WORLD LIBRARY
MUSIC BY
CURTIS BIEVER
Complete Production Service Available
WA 9-2083

TOP FLIGHT
EXECUTIVE SECRETARY
Young woman, excellent secretarial and business background. Eight years theatrical law. Up on all phases of show business and thoroughly versed in the theatre. Write Box V, 325, Variety, 154 W. 46th St., New York.

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

# ask Procter & Gamble

**and Ernie, the Hamburger King**

Procter & Gamble is the biggest advertiser in America.

Last year they spent over $18,000,000 in radio. Like the National Biscuit Company, Liggett & Myers and many other of America's largest advertisers, *they invested more money in radio than in any other medium.*

Ernie, the Hamburger King, of 118 Pike Street, Seattle, is one of the smaller advertisers in America. Last year Ernie spent approximately $7,000 in radio. Like countless other local merchants from coast to coast, *he invested more money in radio than in any other medium.*

Sales results? P&G had the biggest year in its history. So did Ernie. (In fact, Ernie's sales climbed to an average of 1,200 hamburgers a day.)

The truth is that at both the national and local level, radio offers economy and flexibility that *no* other medium can touch. And do you realize how much the radio-listening population has *grown?* Today there are 105,300,000 radio sets in the U. S. A. Virtually *every* home is a *radio* home—and over half of them have *two or more sets.*

*The average American now spends more time with radio than with magazines, TV and newspapers combined.*

Beyond question, the smartest buys in all advertising are being made in radio. And they're being made *right now.*

**B A B**

**Broadcast Advertising Bureau, Inc.**

BAB is an organization supported by independent broadcasters, networks and station representatives all over America

270 PARK AVENUE, NEW YORK CITY

# From the Production Centres

## IN NEW YORK CITY . . .

**George Cook Atkinson,** WQXR account exec, resigned to become v.p.-general manager of KEAR, Frisco . . . Cameo Curtains, planning to enter daytime radio with a 15-minute waxer in a dozen markets, is auditioning outside packages; agency is Product Services . . . **Josephine Halpin,** WINS femme gabber, has added a "restaurant of the week" feature . . . **Howard Warwick** appointed AM-TV director for Military Sea Transportation Service, Atlantic Area . . . **Bill Morrow** in Saturday (18) from Paris and talking to General Electric and Young & Rubicam on promotions for **Bing Crosby** stanza . . . **Carlton E. Morse's** three airers, "One Man's Family," "I Love a Mystery" and "Woman in My House," had their options picked up . . . **Garry Moore** and **Robert Q. Lewis** subbing on CBS Radio for **Arthur Godfrey** during latter's Navy hitch this week.

**J. C. Dine,** Ziv flack, back from a week in Cincy headquarters . . . WCBS general manager **Carl Ward** returned after two-week vacation at his Fairfield (Conn.) home . . . **Kim Hunter** on Paula Stone's WMGM stanza today (Wed.) . . . **Sam Gill,** research consultant for various agencies, has joined J. A. Ward, research firm, as an exec . . . **Joyce Gordon** now doing femme lead on "Planet Man" transcriber . . . CBS Radio sales v.p. **John Karol** back after biz trips to Cincy and Toledo . . . **Bert Lee** and **Ward Wilson** start the hockeycast season over WMGM tonight (Wed.) . . . **Marlene Dietrich** will have the Gloria Swanson role in "Sunset Boulevard" on "Philip Morris Playhouse" Nov. 2 . . . **Wells Church,** CBS Radio news chief, to D. C. to set election coverage details . . . **Art Ford** sets his Monday (27) stanza on WNEW as a salute to **Duke Ellington** . . . Cross-board stanza from **Guy Lombardo's** Freeport eatery, previously beamed at noon, switched to the 7:05-8 p.m. strip . . . **Rolf Kaltenborn** will do a portion of his father's **(H. V. Kaltenborn)** NBC stanza at 6:15 p.m. Saturdays, starting this week . . . WJZ surprised **Milton Cross** on-the-air Monday (20) with a get-together on occasion of his 30th anni with the station . . . **Leigh Kamman** has added a "Talking to the Stars" feature on his "1280 Club" via WOV; he phones music celebs several hours before each show and tapes the conversation . . . **Robert Dryden** has been added to "Lorenzo Jones" cast . . . **Chuck Webster** has replaced **Nat Polen** on "Backstage Wife" . . . **John Stanley, Chuck Webster, Frank Thomas, Jr.,** and **Adrienne Bayan** are new to "Front Page Farrell."

Baldwin Piano has bought the two-piano team of **Leonid Hambro** and **Jascha Zayde** on WQXR, Thursday at 7:30-8 p.m.—first time Baldwin has been in AM since 1930 . . . Old Golds set **Taylor Grant** to handle its new newscast on ABC starting Sunday (26) at 9:15 p.m. . . . Merged Radio & TV Executives Club starts the fall season with its lunch at the Waldorf-Astoria tomorrow (Thurs.), introducing the new officers; **Bob Sarnoff** is prez . . . CBS topper **William S. Paley** addressed the Herald Tribune Forum on "Freedom's Resources" Monday (20) . . . **Shirley E. Herz** is new press topper for Product Services ad agency . . . For the record, MBS announces that 53,000,000 listeners heard at least one World Series broadcast—and that average daily AM audience was 44% higher than the video audience . . . **Marjorie Boyle** named assistant to WOR sales manager **Bill Crawford** . . . **Myrtle M. Tower** named program operations director for ABC, with **Clayton Shield** taking the program dept. business manager spot and **William D. Hamilton** appointed eastern production manager . . . **Cecil Brown's** two MBS shows renewed by State Farm Mutual Insurance.

## IN HOLLYWOOD . . .

**Lester Gottlieb,** radio's shouter from the house tops, holed up with **Guy della Cioppa** for a week and both then shoved off for N. Y. to evolve new shows for CBS. "Dell" cloud hopped while Gottlieb who drives a car like mad, took the slower rail route . . . **Harry Alan Towers** of London dropped off his British open-enders and fled to his next port of call. When last seen he was passing a jet . . . **Rollo Hunter,** who left ABC to join the Bud Edwards agency, is now writing copy at Erwin, Wasey . . . **Joe White,** Negro deejay, doing 90 minutes daily of spirituals on the KPOL turntable . . . **Jim Coyle** departed KWOL to set up his own ad shop . . . **Elliott and Cathy Lewis** are plotting their own dramatic series on CBS . . . **Rosalind Russell** set for two guestings on Theatre Guild, the first Nov. 9 in "Magnificent Obsession" to be followed by "Damask Check" Dec. 7 . . . **Peggy Lee** stays on CBS for five sustainers until **Mindy Carson** takes over her time in N. Y. . . . **Antony Ellis** of CBS writing staff put under contract as writer-director . . . **Bill Lawrence** back from N. Y. to direct the **Bob Hope** daytime strip. Another Coast returnee is **Bill Goodwin,** who also resumes with Hope . . . The **Linkletters** are all over radio and TV these days. Family head, Art, is a daily broadcaster; son, Jack, 15, made his TV debut last week, and the missus went for a taping with **Darraugh Aldrich** of WCCO, Minneapolis.

## IN SAN FRANCISCO . . .

**Rush Hughes** in from Manhattan for the opening of the new Woolworth store and to kick off his "Women of the World in Action" air show for local release via KFRC where he began his radio 25 years ago . . . **Bill Hunefeld,** back from Korea, joined KSFO sales staff . . . **Bill Sweeney's** radio play, "My Uncle Willie," published in a radio textbook, "Drama Over the Air" . . . **Jimmy Lyons** to drop his long-time progressive platter midnight show on KNBC. In about a month . . . Announcer **Bill Edwards** bought an engagement band for **Babs Maclure** of the KGO-TV staff.

## IN CHICAGO . . .

**Don McNeill's** ABC "Breakfast Club" will originate from the Morrison Hotel's Terrace Casino for two weeks, starting next Monday (27) . . . **Marguerite Piazza** inked to guest on WGN's "The Northerners" Nov. 18 . . . With 117 new outlets added since the first of the year, Keystone Broadcasting System now boasts a total of 620 affiliates . . .

**A. E. Aveyard** has been upped from exec veepee to prexy of the MacFarland Aveyard agency, succeeding **Hays MacFarland** who moves up as board chairman . . . **Paul Gibson** added a new nightly 15-minute gab strip to his WBBM spread. Consolidated Cosmetics bankrolling . . .

**Danny O'Neill** hosting a six-nights weekly musical-chatter show via WGN from the Driftwood eatery, of which he's part owner . . . NBC commentator **Alex Drier** off to Kansas City next Wednesday (29) to address the K. C. Chamber of Commerce annual pre-election banquet. . . Surety Builders bought a quarter-hour slice of **John Harrington's** Saturday morning gab session on WBBM . . . **Franny Clark,** Chi NBC photo editor, splitting her vacation between Manhattan and Florida . . . Chicagoland Ford Dealers will bankroll WBBM's local election shows . . . **Oscar Mayer** re-pacted **Norman Ross'** morning "Music That Sings" platter airing on WMAQ.

## IN PITTSBURGH . . .

**Ralph Cunningham,** assistant to **Dick Dreyfus,** head of WDTV film department, took off for the Navy . . . **Pete Schloss,** manager of WWSW, has joined the downtown apartment dwellers at the new Bigelow . . . **Jim Murray,** KQV boss, and his missus just celebrated their ninth wedding anni . . . **Pat Moreell,** former director of guest relations at Channel 3, has joined the Carlton House's sales promotion department . . . Duquesne "Show Time" teevee staff has picked **Robert Moseley,** local baritone, to replace **Irving Barnes,** now touring Europe in "Porgy and Bess" . . . **Warren Smith,** sound engineer, has joined **Don Hall's** Steel City recording studios . . . **Mitzi Steiner's** new TV quarter-hour on Sunday, "Mitzie's Kiddie Castle," is being directed by her husband, **Jack Tolen** . . . **Mrs. Joe Edelstein,** formerly **Adeline Herlick,** of Julius Dubin agency, had a boy . . . Appliance company has already bought Election Night coverage by **Bill Burns** on KQV . . . WJAS celebrated its 31st anniversary on Sunday. Station first went on the air Oct. 19, 1921 . . . Capitol TV just bought half-hour "Polka Party" on WDTV every Saturday evening at 6, with **Nick Perry** as m.c.

## IN PHILADELPHIA . . .

Disk jockeys **Bob Horn** and **Lee Stewart** have started daily 75-minute film and disk show over WFIL-TV, to which high school students are invited . . . The Ralston Rocket, 35-foot replica of the Terra IV, space ship used in ABC-TV's "Space Patrol" series, is making a six-week tour of local supermarkets, with side journeys to children's hospitals . . . Golf Champion **Helen Sigel** has launched a twice-weekly "Inside Story of Sports" show (6:15 to 6:30 p.m.) on WIP . . . **Paul Sullivan,** former CBS newscaster, joined WIP's staff last week, doing four shows a day . . . **Maria Riva, Marlene Dietrich's** daughter, will be a guest of honor at the CIO-PAC dinner (Oct. 25) to do campaign work for Gov. Stevenson . . . **George "Bon Bon" Tunnell,** vocalist with the late Jan Savitt's orch, has launched a 9-10 p.m. Saturday evening show on WDAS, featuring disks and news.

# DU MONT D.C. KEY SHIFTS TO BIGGER QUARTERS

Washington, Oct. 21.

Following town's trend towards TV expansion, DuMont has completed move to WTTG, its key station in the capital, to enlarged quarters on the 10th floor of the Raleigh Hotel.

New quarters feature two large studios and a two-story control room, each with latest in technical, lighting and acoustical equipment. The upper floor of the control room houses master control, video and projection units, while the lower level contains individual audio and switching facilities for each unit. In addition, there is an engineering shop and lounge, conference room and department offices.

Under the new setup, station will be able, for the first time, to telecast local shows simultaneous with feeds to the web. In addition, audience participation shows, previously barred for lack of space, can be added to the station log.

Construction, which took eight months to complete, was under supervision of Rodney Chipp, engineering boss for DuMont, and Malcolm Burleson, WTTG's chief engineer. William T. Meyer, New York, was architect, with local firm of Don McAfee in charge of decorating. Walter Compton is station manager.

# KLIF Files For UHF

Dallas, Oct. 21.

Trinity Broadcasting Corp., owners of KLIF, filed application yesterday (Monday) with the FCC for UHF Channel 29 for Dallas, to be operated as KLIF-TV.

Gordon B. McLendon, veepee, said KLIF-TV would concentrate on news and sports, with special emphasis on local programming and public service segments.

# 4 for Nebraska

Two TV outlets in Lincoln are expected to be operating by April 1, giving Nebraska four stations. Omaha's WOW-TV (Channel 6) and KMTV (3) have been on air three years.

KFOR-TV (10) will operate on 55 kilowatts, more powerful than Omaha outlets. Cornhusker Radio and Television Corp., headed by Lincoln auto king E. M. O'Shea, will use Channel 12.

# D. C. Plunges Heavily Into Longhair Scene; Three Stations Now Air Shows

Washington, Oct. 21.

Interesting phenomenon on the local radio scene is recent swing towards music of the longhair and operetta type. Following successful trail blazed by WGMS, "Good Music" station, two capital broadcasters announced new longhair stanzas last week.

WTOP, CBS affiliate, and town's largest (50,000) watter, preemed a cross-the-board "Starlight Symphony" this week, featuring almost two hours of strictly longhair recordings narrated by staffer Allan Jeffreys. Show, from 12:05 a.m. to 2 a.m., replaces humorist-platter spinner Gene Klavan. Latter, once hailed by station as a "second Arthur Godfrey," was a casualty of his own stomach ulcer plus low sales rates of late-hour shows. Klavan's request for an earlier slot for his simulcast was nixed by the station because of an already loaded schedule.

In addition to WTOP, indie station WOL launched a late-hour music show this week. Latter specializes in longhair tunes from 10:30 to midnight, then segues into high class pop—operetta, semi-classical, etc.—until 2 a.m.

A virtual lovefest between the giant of the town's AM stations and its most specialized one has resulted from WTOP's excursion into the classics. WGMS ran a full-page ad in one of the town's dailies welcoming WTOP into the good music field, and WTOP responded by buying time for a series of spot plugs for its new show on WGMS.

# 3d TV Station Okayed For North Carolina

Greensboro, N. C., Oct. 21.

A third television station for Northern Carolina has been authorized by the FCC. Commission authorized the Sir Walter Raleigh Television and Broadcasting Co. of Raleigh to proceed with a station for Channel 28.

Other two stations, operating for more than two years now, are WBTV, Charlotte, and WFMY-TV, Greensboro.

Sir Walter company is headed by John W. English, Erie, Pa., attorney. Associated with English are John J. Borland, a ship cargo broker of Buffalo; James R. McBrier, department store owner of Erie, and James B. Donovan, a Brooklyn lawyer.

Group also has filed for a television station in Baton Rouge, La.

**Gloversville, N. Y.**—Dale Robertson, general manager of WENT from 1945 through 1949, and a veteran of 25 years in radio, has been reappointed to that post by George F. Bissell, of Plattsburgh, owner of the station. He succeeds Jack Charles, who joined WENT two years ago and was named g.m. last year. Charles resigned.

Your Top TV
Sales opportunity
WDEL-TV
Wilmington, Del.
In the market which has highest
income per family in the country
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

Profitable TV Audience
exclusive with
WGAL-TV
LANCASTER, PENNA.
Only TV station *in*—only TV
station seen — in this large
rich Pennsylvania market area
Clair R. McCollough, Pres.
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

# Inside Stuff—Television

David F. Schoenbrun, CBS' Paris correspondent who's covered General Eisenhower at SHAPE and since the start of the present political campaign, in an article, "The Ordeal of General Ike," in the October Harper's, discusses, among many other things, Eisenhower's "own acute distaste for radio and television." The General, says Schoenbrun, rebels against the mechanical nature of the media. "He has often said that appearing before a camera makes him feel like an actor, insincere and uncomfortable. He was slow to realize that he has the plastic face and genuine warmth of personality which should make him a television natural if he could get over his uneasiness in the presence of the machinery. In addition, he was and is far from convinced that television is good for our public life. He wonders whether television viewers will judge a man's worth by the way he looks rather than by more solid virtues. And he asks what use of the medium might be made by a demagog like Huey Long, who happened to be a great public speaker and actor."

Schoenbrun adds, "he has adjusted himself to the mechanics of campaigning, even going along with the belief of his managers that he should use television to the utmost."

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The trade may be in the middle of an ad hassle between TV Guide, of which Lew Sarnoff (General David Sarnoff's brother) is board chairman, and Quick, a Cowles publication. They sell at 15c and 10c respectively. TV Guide has almost 500,000 circulation with its elaborate listings, particularly a breakdown of the late-hour films, casts, credits, when originally released, etc. Quick last week liked the idea so well that for its N. Y. distribution edition, it incepted a special listing of the same TV information. TV Guide is locally published in N. Y. but has working arrangements with other video fan digests and guides. This info, incidentally, is not found in the normal daily listings. It is also supplemented with fan mag features and other info.

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CBS-TV, anticipating more station relations work with the recent lifting of the FCC freeze, has upped Robert Wood to the post of assistant director of the station relations department and named John M. Bolan and Edward Scovill as staff representatives. Department is headed by Fritz Snyder.

Wood has been with CBS-TV since 1946 and was with the sales service and station clearance departments prior to moving into station relations last year. He's been CBS-TV's rep at all cable allocation meetings.

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WNBT, N. Y., paid tribute to the "unsung heroes" with a cocktail party for the outlet's technical crews and their dates last week. Idea was to cement ties between the technical staffers and the front-office personnel. Station's talent roster was out in force as well as WNBT and NBC o-and-o station execs, including veepees Charles R. Denny, Jr., Jim Gaines, Ted Cott and Carlton Smith.

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Pointing up Columbia Pictures' enthusiasm about television as a film promotion medium, the company has turned over a six-minute clip from its "Happy Time" feature for screening on Ed Sullivan's "Toast of the Town" via CBS-TV Sunday night (26). It's believed the deal marks the first time any major Hollywood studio has permitted video viewers across the country a free glance at so much of a new film prior to its opening. Film was placed by George Ettinger of Col's homeoffice publicity department.

# Int'l Advisory Council Formed to Aid NAEB In AM-TV Educ'l Exchange

National Assn. of Educational Broadcasters has effected a 12-nation International Radio & TV Advisory Council. New council has as its goal the interchange of the "best in exportable radio and TV fare throughout the free world," according to Seymour N. Siegel, NAEB prexy.

Idea for the international council grew out of the trip by a three-man NAEB committee, headed by Siegel, to west Europe this summer. Intense interest was evinced by high-level U. S. State Dept. officials in the proposed cultural interchange, Siegel said. Although primary interest of new group is aid to educational outlets, it will also be available for the entire broadcast industry.

New council includes: Siegel; Philip Barbour, Radio Free Europe; Peter Aylen, UN Radio; James Fisher-Northrup, Voice of America; Lt. Commdr. H. A. Spindt, Armed Forces Radio Service; J. B. Thornton, BBC; Pierre Crennesse, French Broadcasting System; Sam Elfert, Israeli info bureau, and reps of the Canadian, Australian, Netherlands and Brazilian consulates and the Norwegian info service.

# Memphis Solons Mull TV Station; Need 500G

Memphis, Oct. 21.

City fathers here are mulling plans to file for an educational television station. The FCC has reserved Channel 10 for educational purposes for Memphis.

Memphis city officials have until next June to decide on filing for the channel. Biggest problem facing city officials is the nut of nearly 500Gs to put the station on the air.

Chairman Julian Bondurant said that the proposed cost of building the station was estimated at $300,000, and that it would cost another $200,000 a year to operate.

# No 'Second Chance' For TV

Continued from page 23

gear rates to circulation and creditable research. "We've got to start off right, know what we're selling, and have confidence in our service," he told them. "Otherwise TV will be asking for that second chance."

He particularly deplored the intra-industry bickering, where a station operator expresses more elation over a rival losing an account than over outside media moving in. "There are years of tough competitive fighting ahead," he cautioned. "It won't be a pleasant fight. But we've got to recognize who our real competitors are—and stop fighting among ourselves. For if we don't do the job right, somebody's going to take it away from us."

### Competition Waiting

It's not only the threat of newspaper competition, said Swezey. "There's theatre television....Color is on the horizon....There will be plenty of legislative battles ahead. Congress knows all too well the impact of TV and they'll want to run it....And we've got to remember that the competition won't let us alone. They're only waiting for us to make mistakes—and then they'll spring."

So satisfactory was the TV panel discussion, as the closing event on the two-day agenda, that it was suggested it be "packaged for road showing." It was a "Meet the Press" type of presentation geared to a TV question-and-answer format. Those in attendance wanted to know about UHF and its potential and they got an expert size-up from Ray Guy, who put the first UHF station on the air and operated it for two and a half years.

It was perhaps the most frank, honest appraisal yet espoused, with Guy alerting them to the ultra-high drawbacks and terrain limitations (naming names and cities). They wanted to know about single-station markets, multiple station markets, non-network operations, how a station can get along with practically all film and translate it into one of the early phenomenon of TV (as in the case of Irving Rosenhaus, of WATV, Newark). They got the answers, not only from Rosenhaus, but from such authoritative sources as Bill Fay, of WHAM-TV, Rochester; Paul Adanti, of WHEN, Syracuse, and Dick Doherty, NARTB's labor kingpin, who heads up the employer-employee relations division.

The first day was devoted to radio, with Paul Morency, of WTIC, Hartford, chairman of the Affiliates Committee, presiding at a panel session at which Raymond Spector, the agency man who parlayed Hazel Bishop into one of the biggest merchandising success stories; researcher Horace Schwerin; Hugh Beville, NBC's director of research and planning; Hans Zeisel, of the Tea Bureau, Inc., and Kevin Sweeney, veepee of BAB, making the major contributions.

There was golf, too, after the meeting.

# New Sponsor Blood

Continued from page 23

fillout their sponsorship schedules. This year, however, with program and time costs up, virtually the same number of bankrollers who were spread on all four webs previously are now concentrated on the first two. Such participating shows on NBC's "Today" and the Kate Smith program, and CBS' Arthur Godfrey simulcast, are now drawing that overflow business.

Illustrative of the trend is the Saturday night at 8 spot on CBS. Last year, Budweiser Beer had the entire hour with the Ken Murray show. This year, CBS has lined up three participating bankrollers for its new Jackie Gleason show. By the same token, sales execs point out that it would have been expected that a top firm like duPont would have bought a half-hour for itself when it went TV. Yet, the firm bought only alternate weeks on NBC, sharing the Wednesday night at 8:30 time with Scott Tissue.

Now... "AMERICA CALLING" from Coast-to-Coast

Starring

Miss REBEL RANDALL

• Written and Directed by Les Farber

SUNDAYS

To the East
4-4:30 PM – EST

To the West
3-3:30 PM – PST

Sponsored by Regent Cigarettes

on the CBS RADIO NETWORK

# Television Reviews

Continued from page 26

bert. Neat job of direction was turned in by Burt Blackwell, with Dick Turpen credited with scripting and production. Marks a first try at this sort of style showing, and judging from the good impression should be an incentive to make similar pitches via the TV medium. Dick Turpen turned in an okay scripting job. *Wied.*

**LADIES' DATE**
**With Bruce Mayer, Bob Hund**
**Producer: Mayer**
**Director: Keith Thomas**
**30 Mins.; Mon.-thru-Fri., 1 p.m.**
**Sustaining**
**WABD, N. Y.**

"Ladies' Date," half-hour cross-the-board audience participation show which bowed on WABD, N. Y., last week, follows a familiar pattern. For emcee Bruce Mayer leads his studio guests through a variety of games and stunts calculated to create interest among both participants and viewers at home.

Studio activities — at least on Thursday's (16) edition—had a run-of-the-mill quality that hardly would encourage the average set-owner to concentrate upon the screen. On hand for the session were members of the Parent-Teacher Assn. of a Maspeth, L. I., school. Mayer had them performing such parlor tricks as picking up paper cups with broom handles and hopping about to the strains of a polka.

These antics were accompanied by vociferous applause from the studio non-participants but it's questionable whether the daytime viewer audience found things equally as amusing. Contest winners, incidentally, received table lighters, slippers, blouses and sundry other merchandise as prizes. Companies donating the loot were liberally plugged.

Lest the games become too monotonous, Bob Hund warbled a medley of football tunes to provide a pleasant change of pace. Mayer, who is said to have emceed a similar daytime show in his hometown of Detroit, has a disarming approach which quickly relaxes the hausfrau guests. But he injects far too much slapstick into the proceedings. It was incongruous to see the PTA members breaking phonograph records over Mayer's head. *Gilb.*

**ADVANCING HUMAN FRONTIERS**
**With Dr. Robert M. Goldenson, Ed Herlihy**
**Producer: Goldenson**
**Director: Ted Nathanson**
**15 Mins.; Tues., Thurs., 7 p.m.**
**BLUE SHIELD**
**WNBT, New York**
(*J. Walter Thompson*)

This is an educational stanza discussing scientific subjects in an easy-to-take informal manner. In role of science expert is Dr. Robert M. Goldenson of Hunter College, a former panelite of NBC-TV's "It's a Problem." He's a personable, articulate speaker, with a background in psychology and able to couch his gab in popular terms. He's assisted by Ed Herlihy, who as vis-a-vis serves to put the questions a layman might ask and at times to act as guinea pig.

On the second edition Thursday (16) Goldenson led off with a report on a new international language, Interlingua, which uses words that are common to most European tongues. Someone speaking English, for example, would understand 80% of the words in Interlingua. Goldenson tried it out on Herlihy to demonstrate. Second portion was on functional music, the use of tunes to aid production in factories, earphones for dentists' patients to drown out the drone (and fear) of drilling, etc. There were also a couple of human interest sidelights. Subjects were not visual, but were given some sight interest by means of slides, cartoons, etc.

Commercials are handled by Herlihy who plugs the Blue Shied medical-surgical plan. *Bril.*

**DOORWAY TO MEMORIES**
**With Jerry Coyle**
**15 Mins.; Mon.-thru-Fri., 10:30 a.m.**
**Sustaining**
**WRGB, Schenectady**

Pages of memory, poetry, philosophy, narration and song are turned daily by staffer Jerry Coyle on this new, intimate, unpretentious program. It is cozily presented. Coyle sits in an easy chair, a large scrapbook in his lap, pipe and coffee on a table, while logs burn in a fireplace. He reads and reveries in a quiet tone, breaking up the routine with a ballad (to recorded accompaniment).

Material is chosen for mass rather than class mentality; emphasis is on the cheerful and inspirational. Coyle, veteran of radio and night clubs, has an easy, likable personality that fits the homey format. *Jaco.*

Eileen BARTON
AMERICAN MUSIC HALL and
U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
OCT. 25 GUESTING ON
"BATTLE OF THE AGES"
CBS-TV
CORAL RECORDS Dir.: MCA

WTTV BLOOMINGTON
Serving a 2 BILLION $ MARKET
34% of the PEOPLE
34% of the FAMILIES
accounting for
35% of the SALES
in ALL INDIANA
WTTV — affiliated with all nets — maintains its own micro wave relay system between Cincinnati and Bloomington to bring LIVE network shows to viewers. WTTV is owned and operated by Sarkes Tarzian and
Represented Nationally by
ROBERT MEEKER ASSOCIATES, Inc.
New York · Chicago · Los Angeles · San Francisco

# Memphis Video Snarled As WMPS Switches Bid

Memphis, Oct. 21.

Memphis' television application status was snarled when WMPS, ABC outlet here, did a hop, skip and a jump from Channel 13 to Channel 3 this week.

WMPS, owned and operated by Plough, Inc., a pharmaceutical company here, had applied nearly two months ago for Channel 13, which at the time was unopposed. WHBQ, Mutual outlet o. & o. by Church of Christ and Harding College, jumped aboard Channel 13 by filing with the FCC about two weeks ago.

This situation left WMPS and WHBQ both battling for Channel 13 and WREC, the CBS affiliate here, o. & o. by Hoyt Wooten, the only unopposed applicant in the Memphis TV derby. Wooten's WREC literally cemented its filing on Channel 3 when WMCT, Memphis' only operating TV station, was notified by the FCC to change from Channel 4, its present location, to Channel 5. WMCT, o. & o. by the Commercial Appeal, a Scripps-Howard morning daily here had also filed for Channel 3 at one time.

WMPS' application on Channel 13 called for maximum power of 316,000 watts, while Channel 3's power calls for 100,000 watts.

WREC is one of Memphis' first radio stations and is currently celebrating its 30th anniversary of AM broadcasting under Wooten, original owner and builder.

# Circling the Kilocycles

**Omaha**—Work has started on KNOD at Maryville, Mo., and station is expected to be on air Nov. 1. Jack Lloyd, formerly of KFNF, Shenandoah, Ia., is manager.

**Greensboro, N. C.**—B. George Barber, Jr., commercial manager of WCOG here for the past two years, Friday (17) became general manager of the ABC outlet. He succeeds Henry Sullivan, who resigned to become manager of WGTM in Wilson, N.C.

**Milwaukee** — New additions at WISN, the Hearst-owned CBS affiliate here, include Filomena Votpintesta, joining the promotion-publicity department; announcer Steve Cannon, and newsman Harold (Bud) Meier.

**Brownsville, Tex.** — Manny Wright has joined the staff of KBOR here as news editor.

**Houston**—W. A. "Bill" Rogers will join the staff of KTHT on Nov. 1. He is presently with Ruthrauff & Ryan agency.

**Cincinnati**—Robert C. Miller rejoins the Crosley Broadcasting Corp. Nov. 1 to become farm director of WLW, where he was assistant farm program director from 1946 to 1948.

**Bloomington, Ind.**—Edward M. Keath, columnist for the St. Louis Globe-Democrat, has joined WTTV here as director of news and special events.

**Calgary, Alta.**—New production manager of CFAC here is George A. Brown, formerly of CJOC, Lethbridge, Alta., who succeds Don McMillan. McMillan has left for Toronto.

**Des Moines**—Gene Godt has resigned from the staff of WHO, Des Moines, to join the television news division of WCCO-TV, Minneapolis. Godt has been with WHO since 1940, with the exception of three years in the Navy Air Force, and has acted as a newscaster and author of programs for WHO. Godt has also served as president of the Associated Press Broadcasters of Iowa.

# Ky. B'casters Elect

Louisville, Oct. 21.

Joe Eaton, WKLO general manager, was elected prez of the Kentucky Broadcasters Assn. Tuesday (14) at the K.B.A.'s annual fall meeting held in Ashland, Ky., last week. His election followed a program clinic conducted by Jean Clos, WKLO newscaster.

Eaton succeeds J. W. Betts, WFTM, Maysville. Other new officers are Mike Layman, g.m. of WSFC, Somerset, first v-p.; Sam Livingston, business manager of WKYB, Paducah, second v-p., and Hugh Potter, g.m. of WOMI, Paducah, reelected secretary-treasurer.

# Ike's 'Spot Blitz'

Continued from page 25

This leaves it up to the stations to call the advertisers who have those berths and ask whether they are willing to surrender them.

It's understood that some stations are asking the bankrollers whether they are willing to yield their franchises for the 10-day period for political business in the interests of stimulating interest in the election. If they are willing to do so, they would thus make their franchises available for both parties, on the possibility that Stevenson backers would want to buy spots also. If the exact spot could not be given to the Stevenson supporters, a comparable spot would have to be made available if a pro-Democrat group wanted to buy it.

Although the situation hasn't fully crystalized as yet, some advertisers have given the greenlight for their adjacencies to be pre-empted, while others have said no. There have been objections to the turning over of spots from a couple of agencies.

# Chi 'Cut-Ins'

Continued from page 25

washed out for the special event, sale of the five-minute local election squibs means they will at least break even on the affair. And the AM stations, with less of a pre-emption problem, should come out ahead.

Several of the outlets already have their local sponsorship deals finalized. WGN-TV, which will share the Westinghouse CBS-TV coverage with WBKB, has peddled its local inserts to its parent company, the Chicago Tribune. Daily has also bought in on WGN's Mutual web coverage. WNBQ, the Chi NBC-owned tele outlet for the Philco web spread, has sold its cut-ins to Pepsi-Cola.

Admiral, which is backing ABC's dual coverage, is also taking the quickies on WENR and WENR-TV. And at WBKB, Westinghouse and its local dealers, have snapped up the availabilities until midnight when Nelson Bros. Furniture Stores takes over one of the hourly five-minutes.

WMAQ, NBC's AM arm, and WBBM, CBS AM outlet, haven't inked their election night clients as yet.

# Winchell-ABC

Continued from page 25

cy Howe, a Chi centre headed by Austin Kiplinger, John Edwards covering Pres. Truman, Taylor Grant handling WJZ-TV, a WJZ-AM unit, and other staffers at the various party headquarters, and with the candidates.

Setup will have its HQ at the web's big studio in the TV Centre on W. 66 St., N. Y. Replica of the U. S. Capitol will be constructed as setting with a duplicate board in L. A.

Almost all the skein's Washington staff will be brought up to N. Y. Web's newsrooms in D. C., 'Frisco, Chi and Detroit will also feed copy by teletype to the N. Y. and L. A. centres. Radiowise extensive use will be made of pickups from affiliates with reports on important local battles.

As part of the stress on men rather than adding machines, ABC underlines that all its spielers will ad lib from their charts. Latter have been set up so that an indicator is pulled out as each return is given (to prevent repetition); red disks mark close races and blue disks denote significant contests. Each commentator also has a handy flip-file with a dossier on the key candidates in his field.

# WNYC Preps Extensive Election Nite Coverage, Recruiting Radio Hams

Despite possibility that it may not get FCC approval to beam beyond its usual shutdown period, WNYC (N. Y.) has made extensive arrangements for covering the results on Election Night. Station will use Civilian Defense amateur radio hams to get the results from 480 county seats across the country and expects to scoop the webs with its CD hams.

Even though the municipal station's AM transmitter may be shut down, it will carry the returns on its FM adjunct. It's also offering to feed any other stations that want to pick up its coverage. WGBH, Boston College outlet, will take the service. Seymour N. Siegel, WNYC topper, has been doing the election pickups for the station for 20 years and the outlet generally beats the Gotham field in N. Y. City returns.

In 1950 the FCC turned down WNYC's bid to "stay up late" with returns, although in previous years permission had been granted.

# TV Creating More Texas Job Placements

Austin, Oct. 21.

Television is being credited with creating many jobs in the state of Texas.

Texas Employment Commission reported here this week that the coming of network TV has created a demand for salesmen and repairmen. Employers are willing to take inexperienced people for training, if they show an aptitude for either selling or repairing the sets, according to TEC.

Dallas, Fort Worth, San Antonio and Houston, are the only Texas cities at present with network TV, this only since July 1. Local TV outlets are being built here and in several other Texas cities.

**Wichita Falls, Tex.**—The FCC has approved the sale of KWFT-and KWFT-FM here to Kenyon Brown for $13,300, through purchase of 30% of the stock interest. Brown was partner in the outlet with E. H. Rowley.

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4 Reasons Why
The foremost national and local advertisers use WEVD year after year to reach the vast
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of Metropolitan New York
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# WHO CARES IF IT'S ASCAP OR BMI?

## Rude Awakening

Technological progress takes its toll in show biz as it does elsewhere but, eventually, the bane usually proves a boon. What the end result of the current ASCAP-BMI hassle will be is a matter for the crystalball-gazers. But it may be history repeating itself. The talkers kayoed vaudeville and the silents. Next came color. Coincidentally came radio, next TV, and on the horizon is Cinerama.

In the music biz there were the million-copy Woolworth (10c) bestsellers. Then came 1,000,000-copy hits at 25c and 35c a sheet. Now it's the jocks, the jukes and the disks.

This technological evolution is, perhaps, a rude awakening for ASCAP. Perhaps, too, it will startle the old guard into post-midcentury realities. One disk jockey makes no bones about it; Savannah deejay John Wrisley, with his carping and captious criticism of Tin Pan Alley, as it has been under ASCAP domination, and how it is today with the enterprise of an emergency-created BMI.)

ASCAP, of course, differs from BMI in that it is more strictly a performing rights collection agency and, as the title clearly states, a society of songsmiths and publishers—but not a publishing operation. BMI is both. It is this aggressive difference which spells out greater enterprise for deejays and amateur songsmiths in their relations with Broadcast Music, Inc., which is both a performing rights organization and an underwriter not only for one but any number of music publishing operations.

However, ASCAP may have to rewrite the rules in order to play the current game. Tiffany, Cartier's, and kindred staid houses have found that they, too, had to match the aggressiveness of more enterprising little jewelers from the West 47th St. "jewelry row," Maiden Lane and Bowery sectors in the metropolitan New York area. ASCAP may not mean to remain smug, but if that impression persists, then the Society, which is so concerned with its "service" to the trade, should manifest some showmanship and tell its publisher-members how to go about more judicious songplugging. *Abel.*

## Irving Caesar Alleges BMI Practices Of 'Monopoly' in Links to Networks

Hollywood, Oct. 21.

The strongest and most specific blast to date against alleged links between Broadcast Music, Inc., and the broadcasters and the disk companies was sounded by Irving Caesar at the semi-annual meeting of the American Society of Composers, Authors & Publishers at the Beverly Hill Hotel, Beverly Hills.

Speaking off the cuff, Caesar indicted BMI for what he called "monopoly practices and discrimination." Caesar's thesis was that BMI exerts pressure on deejays around the country to play down ASCAP tunes. He also charged that RCA Victor, because of its NBC tie, and Columbia Records, because of its CBS link, are recording more BMI tunes than ASCAP offerings.

(*In New York, Dave Kapp, Victor's pop artists and repertoire chief, categorically denied any discrimination in favor of BMI tunes. Kapp said "we don't care what the affiliation is; we are only interested in the quality of the song." Kapp also said that an examination of Victor's current releases would disclose no partiality one way or another.*)

Another angle stressed at the ASCAP meeting was the need for divorcing BMI from the broadcasters. Songwriters Walter Gross and Ted Snyder, and Ruby Cowan, a former publisher, hammered away on this theme as the ASCAP conclave showed more sensitivity to the BMI challenge than at any other time since BMI's formation in 1940.

L. Wolfe Gilbert, ASCAP's Coast rep, also hammered away in this groove, flaying ASCAP writers who flirted with BMI. Gilbert said it was "downright ingratitude" for longtime ASCAP members to work with BMI and warned that such activity is "vitiating the bargaining strength of ASCAP."

Gilbert said that the subject of loyalty to ASCAP has been long discussed in private but never previously brought into the open. And, he asked, "Is it ethically and morally honest to serve two masters or two wives?" He added, "Two wives I know is tough."

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**Jules Stearns**, Broadcast Music, Inc., professional manager, returned to N. Y. this week after a midwest plugging trip on "Stay Where You Are."

## Kosty Batons Israel Orch

Andre Kostelanetz has been set to conduct the Israel Symphony Orch next spring when he will tour Europe and the Near East. Kostelanetz will also maestro in Oslo, Amsterdam, Paris and London, where he will conduct the Royal Philharmonic in a special Coronation Week concert.

After returning to the U. S., he will head for South Africa in August to conduct the Johannesburg Symph.

## Stafford Tops Femme Vocalist Contingent With 4 Current Clicks

With four platter releases racking up big sales around the country, Jo Stafford on Columbia Records is currently the top femme vocalist on wax. Miss Stafford has topped the disk field for more than six weeks with her waxing of "You Belong to Me." Combined sales of "Belong to Me" and previous release, "Jambalaya," have passed the 1,000,000 mark. Her etching of "Early Autumn" has been building steadily while latest release, "Settin' the Woods on Fire," in which she's teamed with Frankie Laine, racked up 200,000 sales in three weeks on the market.

Col estimates that Miss Stafford's waxings sell on an average of 2,000,000 annually. The disk royalties and personal appearances give her a yearly gross of $300,000.

## Commodore Music Claims Infringement on 'Honky'

Peer International, Decca, RCA Victor and Columbia were named defendants in an infringement suit filed in N. Y. Federal Court Monday (20) by Commodore Music. It's charged that Peer's tune, "It Wasn't God Who Made Honky Tonk Angels," which was recorded by the diskeries named, is a piracy of "The Wild Side of Life," tune assigned to Commodore.

"Honky Tonk Angels" was written by J. D. Miller while William Warren and Artie A. Carter collabed on "Wild Side of Life." Commodore is seeking an injunction and damages sustained.

## SONG'S THE MAIN THING--DISKERS

From the diskers' point of view, Dave Kapp, RCA Victor's pop artists and repertoire chief, is of the opinion that the present Tin Pan Alley situation is not a case of ASCAP vs. BMI but of writer against writer and publisher against publisher. And that's the way it should be, says Kapp.

The Victor exec points out that where writers used to be counted in the hundreds now they are counted in the thousands. A proportionate hike from tens to hundreds goes for the publishing picture. Each one is trying to get his share of the music dollar, resulting in the highly competitive status of the music business today.

For Kapp, one of the key differences between the bygone and modern-day music eras is the lack of a concentrated plugging medium. In contrast to the 1930s when air plugs by two such artists as Bing Crosby and Kate Smith could make a song, the current business is dependent on 2,000 disk jockeys, each one of whom receives from 60 to 75 disks a week. It is this diffusion of plugs, Kapp claims, which has made obsolete the old publisher methods with the large professional staffs and the heavy nut, from $5,000 to $40,000, needed to put over a plug song. A publisher today can't risk this type of investment on any one song, according to Kapp, because there is no assurance that he can get it across enough times to enough customers.

The conflict in the business, as Kapp sees it, is more between the different approaches to writing than between the different licensing societies. "I don't care what the licensing affiliation of a tune is," Kapp said, "I am only interested in its potential to become a hit."

### In the Modern Idiom

The newer writers, many of whom are in BMI, have come up with a bigger share of hits these days because they are writing in a contemporary idiom, Kapp contends. "They seem more attuned to the new generation of music buyers than the veteran writers who still think in terms of writing great standards."

Kapp believes, however, that the vet ASCAP writers can once again assert their dominance if they would tailor their tunes to the market of today and not of yesterday. "ASCAP still has the great talents," Kapp said, "and they can still turn out the songs that will sell. It's wrong to say that only bad songs are selling today. Give the public what they want in a language they can understand and they will buy the good songs too, such as 'Too Young'." Kapp believes that one of the remedies for the vet writers is a recognition of the condition and demands of the present market.

After all, Kapp said, ASCAP writers were responsible once for such numbers as "Barney Google," "Yes, We Have No Bananas," "Flat Foot Floogee" and "I'm Dancing With Tears in My Eyes." Kapp pointed out that the latter tune is the yesteryear version of "Tennessee Waltz," and was a hit because it was in the popular idiom of its day.

### Must 'Stun 'Em'

One factor in the current idiom, Kapp says, is that a tune must be literally "stunning" in order to get a hearing. The new writers understand this need as do the diskers themselves in the struggle to get an audience. Without that

(Continued on page 47)

## John Abbott Due in U.S.

London, Oct. 21.

John Abbott, exec of Francis, Day & Hunter, is due in New York early in November, accompanied by his wife.

It is essentially a holiday visit to renew old U. S. friendships.

## New ASCAP Payoff Plan for Pubs Draws Lotsa Kudos, Some Squawks

The revised payoff system for publishers in the American Society of Composers, Authors & Publishers, which went into effect with the dividend checks mailed last week, resulted only in minor alterations in income received by each publisher. The failure of some of the smaller firms to receive substantial increases caused anticipated squawks but, on the whole, ASCAP publishers appear to be overwhelmingly favorable to the new system.

The new system has put an end to the old arbitrary "availability" ratings by giving the availability factor, which accounts for 30% of the total publishers' melon, on a strict mathematical base. Availability is now rated on a five-year performance average of all songs more than two years old in each publisher catalog. The new system was devised as a result of persistent squawks by some publishers that they were being short-changed in their dividend payments. Southern Music cracked the situation by winning a promotion in its rating after appealing to an outside arbitration board set up as a result of the antitrust decree.

Some of the smaller publishers are still unhappy and want the establishment of a 100% performance basis for the payoff regardless of the age of the songs performed. They claim that even if they get a smash hit, it still doesn't hike their availability rating in view of the two-year limitation.

The medium-sized pubs, however, endorse the new system because they see the possibility for steady growth within the ASCAP system. They point out that the powerhouse pubs, like the Music Publishers Holding Corp., the Big Three and the Chappell combine, would still get the bulk of the coin whatever plan was adopted. Under the new system, however, even the smaller pubs can advance through strengthening of their catalogs and plugging staffs.

These publishers also contend that the stress on old songs, via the two-year proviso in the availability factor, is right since ASCAP is based on the old songs. It's argued that ASCAP's best bargaining feature is its vast reservoir of oldies, whose value to the broadcasters is far more than the current clicks.

If ASCAP's payoff were based exclusively on current plugs, pubs fear it would lead to inflated and artificial performance ratings via hypoed plugging and outright payola. The current system, however, allows for the growth of a standard catalog with an ever-increasing value.

## Young Chi Bandleader Killed in Brawl Mixup

Chicago, Oct. 21.

Raoul Mendez, 21, a bandleader here, was accidently shot and killed early Saturday morning (18) by a watchman who thought a group of men were attacking him.

Mendez, who was featured at the Preview Lounge recently, was attending a dance at a place near the shooting.

## Victor, Without Investing, Nabs 'Hazel Flagg' for Wax; May Cut Bette Davis Show

RCA Victor will do the original cast album of the new Jule Styne-Bob Hilliard legit musical, "Hazel Flagg," musicalization of "Nothing Sacred," which Chappell Music is publishing. Cast includes Helen Gallagher, Benay Venuta and Thomas Mitchell. Consistent with new RCA policy, neither the company (nor veepee Manie Sacks, through whom it sometimes operated) is investing in the show. Sacks handled this deal but also isn't investing personally either. Songsmith Styne and George Abbott are producing.

RCA will probably also disk the original album of "Two's Company" by Charles Sherman, Vernon Duke, Ogden Nash and Sammy Cohn, with Bette Davis marking her Broadway musical debut.

RCA also is waxing "My Darlin Aida."

## LESTER SUES CORAL FOR 5G ROYALTIES

Jerry Lester filed suit in N. Y. Supreme Court Monday (20) against Coral Records for royalties allegedly due him from four sides he etched for the diskery. Lester claims that a little more than $5,000 is due him under a 1950 pact with Coral for his waxings of "Orange Colored Sky," "Time Takes Care of Everything," "Bean Bag Song" and "Your Sister Knocks Me Out."

Coral asked for a dismissal of the complaint claiming that a California court, which had been appointed receiver of Lester's assets, had requested that they withhold any monies due him.

## Col Gears Okeh Subsid For Indie Distrib Setup

Okeh Records, Columbia Records' blues and rhythm subsid, is being geared by the parent company into a quasi-independent operation with a separate distrib setup. Move is a result of the inability of regular pop labels to crack the b&r market via the regular distrib channels. In fact, most of the top sellers in the b&r field currently stem from indie diskeries that shoot exclusively for the specialized retailers and customers.

As the initial step, indie distrib outlets have been pacted in three cities, Detroit, Cincinnati and Cleveland.

## Col's Boyd Push

Hollywood, Oct. 21.

Jimmy Boyd, 13-year-old singer from Mississippi, is being set for a major promotional push by Columbia Records with a new Christmas etching, "I Saw Mama Kissing Santa Claus." Mitch Miller, Col's artists and repertoire chief, cut the tune on his current stay here and the side has been pre-sold to distribs with a 100,000 advance order.

Boyd appears daily on the Al Jarvis show on KECA-TV, Hollywood, and will star in the "Peck's Bad Boy" video series now in preparation.

## Pubs in N.Y. Meeting To Discuss Need For Revision of 1909 Law

Need for revision of the Copyright Law in the light of the recently enacted Geneva Universal Copyright Convention will be discussed at a conference of music publishers at the Hotel Warwick, N. Y., Nov. 12.

Leonard Feist, prexy of the Music Publishers Assn. under whose auspices the confab will be held, said, "we operate, in 1952, under laws based on a 1909 dollar and a 1909 culture. We are going to develop a longterm campaign to modernize obsolete sections of the law."

## Mitchell Miller Guests Longhair Oboe Concert

Mitch Miller, Columbia Records artists & repertoire head, will be guest oboist with the Saidenberg Little Symphony at a YMHA, N. Y., concert Nov. 2.

Incidentally, Miller's monicker when he switches to longhair oboe is Mitchell Miller.

# Jocks, Jukes and Disks

By MIKE GROSS

**Helen O'Connell-Gisele MacKenzie:** "Water Can't Quench The Fire of Love"-"A Crazy Waltz" (Capitol). Miss O'Connell and Miss MacKenzie have put their pipes together on a pair of offbeat novelty items that should please the juke trade. Gals are in a frivolous mood here and the dual gaiety projects strongly. "Love" should hit payoff bracket first because of its driving country-styled beat and catchy lyric. Femmes give it plenty of spark. "Crazy Waltz" is a cute entry but it doesn't hit as hard as its mate. It'll get plenty of spins, however. **Dave Cavanaugh** offers an a-one orch assist.

**Hugo Winterhalter Orch:** "Blue Violins" - "Fandango" (Victor). Hugo Winterhalter has a sock followup to his highriding "Vanessa" with "Blue Violins." It's a tasty instrumental dish which will chalk up hefty spins on all levels. Tune has a captivating melodic line which Winterhalter delivers with a rich, full interpretation. Reverse is in a lighter groove and shows off the brighter side of the Winterhalter orch styling to advantage. Due for solid play.

**Al Martino:** "Now"-"In All This World" (Capitol). Since he switched to Capitol several months ago after kicking off the smash "Here In My Heart" on the indie BBS label, Al Martino hasn't been able to move out of the near-hit bracket. "Now" may do the trick. Martino is in top vocal form on this side and the tune serves as an excellent showcasing for his big-voiced technique. It's an above average ballad that could catch on. Martino's efforts on the bottom deck are less successful.

**Tony Alamo:** "If I Had Wings"-"After Your Love" (M-G-M). Tony Alamo, ex-Sammy Kaye orch vocalist, impresses as a platter potent in solo initialer for M-G-M. He's a fine legitimate baritone who doesn't need any wax-gimmickry to create impact. Sides, however, will rate spins on the Alamo pipings only since his material is far from top calibre output "Wings" is the better tune but its take-off chances are slim. "After Your Love" is a lacklustre entry which even Alamo can't help. **Norman Greene's** orch is standout on the backing.

**Kai Ericson - Gordon Jenkins Orch:** "Bring Back The Sunshine"-"North Country" (Decca). Decca's latest male vocalist entry, Kai Ericson, will have to wait for tunes that are stronger pop fare before his impact on the market can be ascertained. He displays a good set of pipes and a sock masculine quality which should appeal to the femmes. "Bring Back The Sunshine is a moderate entry that rates occasional spins because of the top-drawer blending of Ericson's vocal and the Gordon Jenkins orch and chorus. They show best on "North Country," a spirited number with some commercial potential.

**Ella Mae Morse:** "Greyhound"-"Jump Back Honey" (Capitol). This is a high-voltage platter headed for big returns. Both tunes are offbeat items which Ella Mae Morse drives home with clicko effect. Sides are packed with frenzy a la Miss Morse and will attract plenty juke trade coin, "Greyhound" is a tour de force for Miss Morse and the orch backing under **Joe Lippman's** baton. "Jump Back Honey" is in the same frantic groove but it's closer to orthodox pop material and should take off fast.

**Danny Winchell:** "Carolina in the Morning"-"There Goes My Heart" (M-G-M). "Carolina in the Morning" gets an old-fashioned ride via Danny Winchell's neat workover. Winchell's pleasant piping style brings a charm and freshness to the oldie that should keep it moving with the platter spinners. He gives "There Goes My Heart" the kind of warmhearted reading that wins fans.

**Dorothy Loudon:** "Nickel and Dime Man"-"Sinnin' Again" (Victor). Dorothy Loudon, one of Victor's recent femme acquisitions, continues to impress as a sock platter stylist with breakaway potential. She's got some interesting material to work with on this coupling but sides aren't strong enough for hit bracket spotting. They rate solid spins though, as fine examples of Miss Loudon's technique. On "Nickel and Dime Man," she hits a neat Calypso beat while "Sinnin' Again" showcases her exciting torchy style.

## Best Bets

| | |
|---|---|
| **HELEN O'CONNELL-GISELE MACKENZIE**<br>*(Capitol)* | **FIRE OF LOVE**<br>*A Crazy Waltz* |
| **HUGO WINTERHALTER ORCH**<br>*(Victor)* | **BLUE VIOLIN**<br>*Fandango* |
| **ELLA MAE MORSE**<br>*(Capitol)* | **GREYHOUND**<br>*Jump Back Honey* |

## Best British Sheet Sellers

(Week ending, Oct. 11)

London, Oct. 14.

| | |
|---|---|
| Homing Waltz | Reine |
| Here in My Heart | Mellin |
| High Noon | Robbins |
| Auf Wiederseh'n | Maurice |
| Blue Tango | Mills |
| I'm Yours | Mellin |
| Meet Mr. Callaghan | Toff |
| Half as Much | Robbins |
| Somewhere Along Way | Magna |
| Walkin' My Baby | Victoria |
| Isle of Innisfree | Maurice |
| Sugar Bush | Chappell |

### *Second 12*

| | |
|---|---|
| Rock of Gibraltar | Dash |
| Day of Jubilo | Connelly |
| Botch-a-Me | Kassner |
| Trust in Me | Wright |
| When In Love | Connelly |
| Kiss of Fire | Duchess |
| Feet Up | Cinephonic |
| Time Y'u Say G'dbye | Pickwick |
| Zing a Little Zong | Maddox |
| Take My Heart | Dash |
| Delicado | Lafleur |
| If I Had Wings | Kassner |

## Longhair Disk Review

**Lehar: The Merry Widow.** With Dorothy Kirsten, Robert Rounseville, Genevieve Warner, Clifford Harvuot, Wesley Dalton, others; orch and chorus; Lehman Engel, conductor; Goddard Lieberson, producer. (Columbia, LP, $5.45). This is a warm, lively recording of the charming Viennese operetta perennial, done in English, with complete score. Expert singers do the engaging operetta full justice for a gay, lilting production under Goddard Lieberson's careful, personal guidance. Cast has been well selected, and the graceful score, full of charming melodies, many of them familiar, sounds fresh and intriguing again.

Dorothy Kirsten brings a beautiful lyric soprano to a choice rendition of "Vilia," and to such fine duets (with Robert Rounseville) as the gay "Cavalier" and especially the lilting "Merry Widow Waltz" ("I Love You So"). Rounseville's ringing high baritone is also an asset for the "Maxim's" solo, and in the rousing march, "Women" ("Girls, Girls, Girls"), supported by chorus. Other leads, chorus and orchestra lend good support, under Lehman Engel's sensitive baton, for a merry recording. *Bron.*

## Philly Orch's 50th Anni In N.Y.; Zorina as Lead

The Philadelphia Orchestra's Nov. 18 Carnegie Hall concert will officially mark the 50th anniversary of the Quaker City orchestra's New York debut. To celebrate the event, conductor Eugene Ormandy will direct a concert version of Arthur Honegger's "Jeanne d'Arc Au Bucher."

Vera Zorina will take the speaking role of Joan of Arc.

# 'Too Many Disks' Squawks Prompt Major Cos. to Hold Down Releases

In response to squawks from all sectors of the music biz over "too many disks," the major companies are currently holding their weekly releases to the lowest figure in several years. Most of the majors are now turning out about four records a week, and occasionally have been dipping to two or three platters in an effort to milk past releases to the maximum.

Coral Records, Decca's subsid. highlighted the trend last week with an announcement to its distributors that it will release only a couple of more records for the balance of the year. Company is now riding with 10 good sellers and has decided to push these instead of issuing additional sides.

Retail outlets have been clamoring for fewer releases over the past few years as a result of overloaded inventories. Under a setup where some 60 to 75 disks a week are released on the major labels, it has become virtually impossible for the average nabe store to keep abreast of the releases and remain solvent at the same time. New policy of fewer releases represents a more selective approach which permits the retailer to get off the hook on any current stocks that he buys.

## Rackmil Back East

Milton R. Rackmil, prexy of both Decca Records and Universal Pictures, returns to New York tomorrow (Thurs.) after a three-week visit to the Coast.

Rackmil has been operating in the prexy spot of both companies under a pact which requires him to give two-thirds of his time to Universal and one-third to Decca.

## ELMORE WHITE FORMS OWN BMI PUB FIRM

Elmore White, general professional manager of Henry M. Spitzer's music firms until latter's death last month, is forming his own pubbery to be known as the Elmore White Music Co. Firm is being set up by Broadcast Music, Inc., with which it'll be affiliated.

White, who expects to begin operation within the next few weeks, will headquarter in the N. Y. offices of Porgie Music.

## Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.*

**Survey Week of October 10-16**

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R. |
| Because You're Mine—†"Because You're Mine" | Feist |
| Down By the O-hi-o | Forster |
| Glow Worm | Marks |
| Half As Much | Acuff-R |
| I Went To Your Wedding | St. Louis |
| I'm Never Satisfied | Simon H |
| Jambalaya | Acuff-R |
| Lady of Spain | Fox |
| Live Oak Tree | Burvan |
| Meet Mr. Callaghan | Leeds |
| My Love and Devotion | Shapiro-B |
| No Two People | Frank |
| Once In a While | Miller |
| Outside Of Heaven | Bregman-V |
| Ruby and the Pearl | Famous |
| Should I | Robbins |
| Somebody Loves Me—†"Somebody Loves Me" | Harms |
| Somewhere Along Way | United |
| There's a Ship Coming In | Amusement |
| Till The End Of The World | Southern |
| Trying | Randy Smith |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Walkin' To Missouri | Hawthorne |
| When I Fall In Love | Young |
| Whispering Serenade | Chappell |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong To Me | Ridgeway |
| You'll Never Get Away | Bourne |
| Zing a Little Zong—†"Just For You" | Burvan |

**Second Group**

| | |
|---|---|
| Any Time | Hill & R |
| Comes A-Long A-Love | Shapiro-B |
| Early Autumn | Cromwell |
| Everything I Have Is Yours | Robbins |
| Forgetting You | DeSylva-B-H |
| Forgive and Forget | Leeds |
| High Noon—†"High Noon" | Feist |
| If'n | Disney |
| Maybe | Robbins |
| Mommy's Little Angel | Beacon |
| Roses Of Yesterday | Berlin |
| Sinner Or Saint | Witmark |
| Takes Two To Tango | Harman |
| Thanks to You | Paramount |
| Tic-Tac-Toe | Pickwick |
| To Know You (Is To Love You) | Roncom |
| Two-Faced Clock | Robbins |
| Vanessa | Morris |
| Walkin' By the River | Sheldon |
| Where Did the Night Go | Chappell |
| You Intrigue Me | Remick |

## Top 10 Songs On TV

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Belle of the Ball | Mills |
| If'n | Disney |
| Jambalaya | Acuff-R |
| Should I? | Robbins |
| Somewhere Along the Way | United |
| Walkin' My Baby Back Home | DeSylva-B-H |
| Walkin' to Missouri | Hawthorne |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| Zing a Little Zong—†"Just for You" | Burvan |

**FIVE TOP STANDARDS**

| | |
|---|---|
| Hello My Baby | Harms |
| Ma, He's Making Eyes At Me | Mills |
| My Blue Heaven | Feist |
| That Old Black Magic | Famous |
| They Didn't Believe Me | Harms |

† *Filmusical.* * *Legit musical.*

## VARIETY 10 Best Sellers on Coin-Machines

**Week of Oct. 18**

| | | | |
|---|---|---|---|
| 1. | **I WENT TO YOUR WEDDING (6) (St. Louis)** | *Patti Page* | *Mercury* |
| 2. | **YOU BELONG TO ME (8) (Ridgeway)** | *Jo Stafford*<br>*Dean Martin* | *Columbia*<br>*Capitol* |
| 3. | **JAMBALAYA (7) (Acuff-R)** | *Jo Stafford* | *Columbia* |
| 4. | **GLOW WORM (4) (Marks)** | *Mills Bros.* | *Decca* |
| 5. | **WISH YOU WERE HERE (10) (Chappell)** | *Eddie Fisher* | *Victor* |
| 6. | **TRYING (2) (Randy Smith)** | *Hilltoppers* | *Dot* |
| 7. | **MEET MR. CALLAGHAN (6) (Leeds)** | *Les Paul-Mary Ford*<br>*Harry Grove Trio*<br>*Mitch Miller* | *Capitol*<br>*London*<br>*Columbia* |
| 8. | **TAKES TWO TO TANGO (1) (Harman)** | *Pearl Bailey* | *Coral* |
| 9. | **HIGH NOON (8) (Feist)** | *Frankie Laine*<br>*Bill Hayes* | *Columbia*<br>*MGM* |
| 10. | **HALF AS MUCH (8) (Acuff-R)** | *Rosemary Clooney* | *Columbia* |

### Second Group

| | | |
|---|---|---|
| **AUF WIEDERSEH'N (17) (Hill-R)** | *Vera Lynn*<br>*Eddy Howard* | *London*<br>*Mercury* |
| **YOU'LL NEVER GET AWAY (Bourne)** | *D. Cornell-T. Brewer* | *Coral* |
| **I LAUGHED AT LOVE (Redd Evans)** | *Sunny Gale* | *Victor* |
| **FOOL, FOOL, FOOL (Progressive)** | *Kay Starr* | *Capitol* |
| **SOMEWHERE ALONG THE WAY (8) (United)** | *Nat (King) Cole*<br>*Tony Bennett* | *Capitol*<br>*Columbia* |
| **SHOULD I (2) (Robbins)** | *Four Aces* | *Decca* |
| **BOTCH-A-ME (10) (Hollis)** | *Rosemary Clooney* | *Columbia* |
| **WALKIN' TO MISSOURI (Hawthorne)** | *Sammy Kaye* | *Columbia* |
| **BECAUSE YOU'RE MINE (Feist)** | *Nat (King) Cole*<br>*Mario Lanza* | *Capitol*<br>*Victor* |
| **MY LOVE AND DEVOTION (Shapiro-B)** | *Perry Como* | *Victor* |
| **EARLY AUTUMN (Cromwell)** | *Jo Stafford* | *Columbia* |
| **STRING ALONG (Regent)** | *Ames Bros.* | *Coral* |
| **ZING A LITTLE ZONG (Burvan)** | *Bing Crosby-J. Wyman* | *Decca* |
| **VANESSA (4) (E. H. Morris)** | *Hugo Winterhalter* | *Victor* |
| **LUNA ROSSA (BVC)** | *Alan Dean* | *MGM* |
| **INDIAN LOVE CALL (Harms)** | *Slim Whitman* | *Imperial* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# Now Big Three Hits Hillbilly Trail Via Nashville Rep; Other Folk Notes

Nashville, Oct. 21.

New York's Big Three firm (Robbins, Feist & Miller) is first of parent ASCAP associates to place representative in Nashville with appointment of Bill Morgan for immediate duty. Morgan (country singer George Morgan's brother) has been handling publicity and promotion for several of WSM's artists. New duties will be in addition to these.

WSM's "Grand Ole Opry" backstage last Saturday night (18) looked like a New York musicman's meeting. On hand were Frank Loesser with associates, Herb Reis (Frank Music, and Nat Tannen (Tannen Music). RCA Victor well represented with Steve Sholes, country A & R boss; Bob McCluskey, promotion dept. head; and Sam Wallace, Atlanta distributor manager and active in label's country planning. Capitol's Lloyd Cook, district head; Julian Aberbach, Hill & Range topper; and E. E. Simon, Jr., head of Springfield, Missouri's Radiozark Enterprises, were also on hand. Univ. of Florida's 50 man grid team had reservations for entire four hour performance.

RCA Victor's recording past week included album sides by label's comedy Homer and Jethro team with material from one of Frank Loesser's Broadway scores. Release will come early next year with top promosh from Loesser's offices and RCA Victor.

Jim Denney, WSM's Artist Bureau head, reports artists' personal appearance nets for the year up 10% over same 1951 period.

**Acuff Serenades Taft**

Roy Acuff and his Smoky Mountain Group entertained at Senator Taft's speech in Huntington, W. Va., last Saturday night (18). Acuff was defeated in Tennessee's gubernatorial race by his Democratic opponent four years back, but remains active in Republican barnstorming every opportunity.

Randy Wood being host to local musicmen and out-of-towners at Hermitage Hotel's Main Ball Room Oct. 24 in interests of his Dot Records enterprise housed in nearby Gallatin, Tenn.

WMS artists stepping up appearance schedules following summer season. Next week Hank Snow tours Texas with stands in Amarillo, Lubbock, Wichita Falls, Stamford, Ft. Worth and Lawton. Johnnie & Jack with Lonzo & Oscar doing Des Moines show Oct. 26. Carl Smith in California with dates in San Jose, Stockton, Paso Robles and Los Angeles. The Jordanaires showing in Rocky Mount & Fuquay-Varina, N.C., 28-29, with Nov. 1 Birmingham appearance slated. Ernest Tubb (just back from vacation) goes to St. Joseph and Oskaloosa, Mo., continuing with Beatrice, Omaha and Lincoln, Neb. Jimmie Dickens has Texas dates with Brenham, Waco, Pflugerville, McDonna, Houston and Uelasco on the books.

Bill Dudley is King Record's newest acquisition from the Nashville roster. Dudley has been freelancing in city for last six months.

Acuff-Rose's Fred Rose on the Coast for two weeks of vacation and business.

## Country Chatter

Springfield, Mo., KWTO feeding full ABC net five days a week with the Bill Ring show in prenoon 15-minute spot. Show is bankrolled by General Mills with other KWTO talent. Slim Wilson and his Tall Tall Timber Boys and Sally Briggs are also participating.

Smiley Burnett flew from Hollywood Saturday (18) to make Canadian dates beginning Monday. He will return to the U. S. Oct. 27 for Illinois and Missouri stands closing as featured guest on Shreveport's KWKH "Louisiana Hayride" netter Nov. 1.

Smokey Smith, KRNT, Des Moines, d.j. and singer, guested on KCMO's "Cowtown Jubilee" from Kansas City's Ivanhoe Temple last Saturday (18). Smith recently promoted Minnie Pearl, George Morgan, Jerry Byrd, Del Wood show in station's KRNT Theatre with a top 4,000 house.

Clay Eager, former singer and m.c. of Kentucky's Renfro Valley, recently signed management deal

(Continued on page 44)

## VARIETY Scoreboard
OF
# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution*
*Encompassing the Three Major Outlets*
**Coin Machines Retail Disks Retail Sheet Music**
*as Published in the Current Issue*
*for*
**WEEK ENDING OCTOBER 18**

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

### TALENT

| POSITIONS This week. | Last week. | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | JO STAFFORD (Columbia) | You Belong to Me<br>Jambalaya |
| 2 | 2 | PATTI PAGE (Mercury) | I Went to Your Wedding |
| 3 | 3 | EDDIE FISHER (Victor) | Wish You Were Here<br>Lady of Spain<br>Outside of Heaven |
| 4 | 6 | MILLS BROS. (Decca) | Glow Worm |
| 5 | 9 | HILLTOPPERS (Dot) | Trying |
| 6 | 5 | FRANKIE LAINE (Columbia) | High Noon |
| 7 | 4 | LES PAUL-MARY FORD (Capitol) | Meet Mr. Callaghan |
| 8 | 6 | ROSEMARY CLOONEY (Columbia) | Half as Much |
| 9 | 10 | PEARL BAILEY (Coral) | Takes Two to Tango |
| 10 | .. | JOHNNY STANDLEY (Capitol) | It's in the Book |

### TUNES

| POSITIONS This week. | Last week. | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 1 | I WENT TO YOUR WEDDING | St. Louis |
| 2 | 2 | YOU BELONG TO ME | Ridgeway |
| 3 | 4 | JAMBALAYA | Acuff-R |
| 4 | 3 | WISH YOU WERE HERE | Chappell |
| 5 | 7 | HALF AS MUCH | Acuff-R |
| 6 | 10 | GLOW WORM | E. B. Marks |
| 7 | 5 | MEET MR. CALLAGHAN | Leeds |
| 8 | .. | TRYING | Randy Smith |
| 9 | 6 | AUF WIEDERSEH'N SWEETHEART | Hill-R |
| 10 | 8 | HIGH NOON | Feist |

# Chi Test Suit on 12 Tunes to Clarify Igoe's Decision on Unlicensed Disks

Chicago, Oct. 21.

In a crackdown move against the distribution of unlicensed disks in the midwest following similar successful measures in the east recently, a group of top publishers, through agent and trustee Harry Fox, filed suit in Chicago Federal Court last week against two diskeries, Chess Records and James H. Martin, Inc. Suit, covering test cases on 12 different tunes, is of particular importance to the music industry because it involves clarification of Federal Judge Michael Igoe's decision in the Shapiro-Bernstein vs. Miracle Records suit of a couple of years ago.

Since the decision of Judge Igoe of the same Federal district court, in the case of Shapiro-Bernstein against Miracle Records, the midwest has been flooded with unlicensed recordings. They are being manufactured by a number of companies upon the advice of their attorneys that the music publishers can have no redress.

These attorneys point to the ruling in Judge Igoe's decision that "the production and sale of a phonograph record is fully as much a publication as production and sale of sheet music. I can see no practical distinction between the two. * * * When phonograph records of a musical composition are available for purchase in every city, town and hamlet, certainly the dissemination of the composition to the public is complete, and is as complete as by sale of a sheet music reproduction of the composition."

They then argue that as the publication of sheet music without the required copyright notice, either before or after the copyright of the composition, throws it in the public domain, the publication of a phonograph record without such notice either before or after copyright must have the same effect. They have accordingly advised their clients that once a phonograph recording has been made and disseminated under a license from the proprietor of a composition (either common law or copyright), future recordings can be made without a license from the proprietor or under the compulsory provision of the Copyright Act.

The attorneys for Fox are Arvey, Hodes & Mantynband, Chicago law firm, in association with Julian T. Abeles of Abeles & Bernstein. One group of actions was instituted against Chess Records, Phil Chess and Leonard Chess, and the other against James H. Martin, Inc., and James H. Martin.

Plaintiffs in the actions are Mills Music, Shapiro-Bernstein, Edwin H. Morris Music, Famous, Paramount, Santly-Joy, Bourne, Volando, Robbins, Feist and American Academy of Music, a Mills subsid.

**Seek to Dissipate Argument**

The primary purpose of these test cases brought by Fox is to dissipate this argument, and to obtain a determination that any such unlicensed recording is an infringement. His attorneys will likewise seek to establish the same legal precedents that Abeles successfully established for Fox, in the recent test cases in the N. Y. Federal Court against Paradox Industries and Dante Bollentino. This involves an 8c royalty, a minimum of $250 for each infringement, and a personal judgment against the individuals conducting each recording company.

The current litigation is likewise a novel one in that the actions have been brought in unfair competition for the unlawful use of the titles as well as in infringement for the unlawful use of the compositions. Fox will seek to establish that in such actions the plaintiff publishers are entitled to recover damages for the unfair competition, in addition to the 8c royalty and $250 minimum for each infringement. As the sale of these records are said to be substantial, in some instances in the six-figure bracket, Fox is confident that the recovery will be so out of proportion to the regular 2c royalty as to discourage all such future operations in the west as did the judgments he obtained against Paradox and Bollentino in the east.

## Decca's Kid Pitch

Decca Records is gearing for a major pitch for the kidisk market with a package of 21 platters primed for the Christmas market. As a part of the drive, diskery is issuing 500,000 kidisk catalogs and is setting a sales drive on its juve line during November.

Among Decca artists on the kidisk label are Peter Lind Hayes, Frank Luther, Ray Bolger and "The Lone Ranger." Si Rady is heading the kidisk operation along with being chief of Decca's longhair Gold Seal division.

## Chappell's Video Book Spotlights New Type Of Plugging Showmanship

Perhaps in light of the "service" BMI accords radio-TV production people—and the lack thereof from ASCAP sources—Max Dreyfus & Co. have taken the initiative with a compact "Chappell Television Book" which video producer Perry Lafferty (Kay Kyser, Victor Borge, Freddy Martin, Peter Lind Hayes shows, etc.) has edited. As the title indicates it is intended for TV producers, giving dramatic treatments for video of 40 top standards from Chappell's collective catalog. (There is a dominant proportion of DeSylva, Brown & Henderson copyrights, along with Williamson Bros., T. B. Harms Co., Cinephonic, Ascherberg, Hopwood & Crew and Chappell Music excerpts from British and American sources).

Lafferty realistically approaches his showmanly script suggestions by culling songs whose lyric content speak for themselves, and whose values can be embellished with a minimum of people and props. The singers, dancers and/or other interpreters can be two or three; the "production" values at a minimum. The ingenuity of the local TV station producer can do much or little with what has been given him in this "Chappell Television Book," which bids fair to be a standard for every publishing house.

The songs perforce are dominantly boy-meets (or loses)-girl, and Lafferty has evidenced showmanship savvy in contriving variations on the theme, several of them with considerable good humor which is obviously a good change of pace. Dominantly this "Chappell Music Book" gives Dreyfus' team a quick entree into production values with the new medium. PS—in another era it was known as the "ill. slide," trade argot for the oldfashioned illustrated song slides. Today's technological progress has given a slicker variation on the theme. Yesteryear's nabe movie house, Coney Island and 6-day bike race songpluggers (Jimmy Flynn, Leo Lewin, Al Beilin, Ray Walker, Maurice Abrahams, et al.) have given way to kinescopes and production scripts such as this one fashioned for Chappell by Perry Lafferty. The book also has a foreword by CBS-TV veep Hubbell Robinson, Jr.

*Abel.*

## M-G-M APES PIX WITH DOUBLE-FEATURE SET

Taking its cue from the pic business' double feature b.o. lure, M-G-M Records is prepping packages of soundtrack scores from two Metro films on a single long play platter. Heretofore the diskery had confined its soundtrack packages to a single film at a time.

Teeoff platter, skedded for Nov. 21 release, will include the soundtrack of the background music from "Ivanhoe" and "Plymouth Adventure." Miklos Rozsa heads the orch on both sides. M-G-M plans to follow this tandem with soundtracks from the upcoming Metro pix, "Everything I Have Is Yours" and "Lilli." Orch on "Yours" will be headed by Hans Sommer while David Rose and Johnny Green will share the baton on "Lilli." Diskery will continue to release soundtrack albums of the big Metro musicals as solo offerings.

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Marilyn O'Shaughnessy, Washington thrush, has been inked by Pyramid Records.

# Top Record Talent and Tunes

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

**VARIETY WEEK ENDING OCT. 18**

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.*

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST | | | | | | | | | | SOUTH | | | | | | | | | MIDWEST | | | | | | FAR WEST | | | | | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | N.Y. | Hartford | Albany | Concord | Phil. | Rochester | Baltimore | Newport | Boston | D.C. | Richmond | Tex'rkana | Hat'sburg | Gonzales | N.O. | St. L. | St. P't'b's | Ft. W'rth | Tampa | Det. | Dearborn | Milw'kee | Mpls. | Warren, O | Chi. | S. F. | Fresno | Seattle | L. A. | Tulsa | |
| | | | | | | Vince Williams—WJZ | Jack Downey—WONS | Paul Flanagan—WTRY | Bud Wilson—WKXL | Bud Brees—WPEN | Joe Deane—WHEC | Buddy Deane—WITH | Joe Hyder—WRJM | Alan Dary—WORL | Eddie Gallaher—WTOP | Ray Schreiner—WRNL | Roy Mitchell—KCMC | Chuck Thompson—WFOR | David Walshak—KCTI | Larry Wilson—WNOE | Norb Moore—KXLW | Bill Wright—WPIN | Jerry Crocker—KCUL | Pat Chamburs—WFLA | Ed McKenzie—WXYZ | Robin Seymour—WKMH | Paul Bartell—WFOX | Jack Thayer—WLOL | Larry Brownell—WHHH | Bill Evans—WGN | Les Malloy—KYA | Ed Perry—KFRE | Wally Nelskog—KRSC | Peter Potter—KLAC | Bill Hyden—KRMG | |
| 1 | 1 | 12 | Jo Stafford | Columbia | You Belong to Me | 3 | 2 | 2 | 2 | .. | 1 | 1 | 1 | 1 | 1 | .. | .. | .. | .. | 2 | 5 | 1 | 3 | .. | 8 | .. | 2 | 4 | 1 | .. | 1 | 4 | .. | 1 | 1 | 187 |
| 2 | 2 | 8 | Patti Page | Mercury | I Went to Your Wedding | 5 | .. | 1 | 3 | .. | 3 | 3 | 2 | 2 | 2 | 2 | 2 | .. | 3 | .. | 3 | .. | 8 | .. | 5 | 5 | 3 | 1 | 3 | 2 | 3 | 9 | 6 | 3 | 2 | 186 |
| 3 | 8 | 7 | Mills Bros. | Decca | Glow Worm | 7 | 9 | 7 | .. | .. | .. | 4 | 8 | .. | .. | .. | .. | .. | 8 | 1 | 2 | 3 | 9 | .. | 3 | 1 | 1 | 3 | .. | 1 | .. | 3 | 10 | .. | 1 | 109 |
| 4 | 4 | 9 | Jo Stafford | Columbia | Jambalaya | .. | .. | 5 | .. | 4 | .. | 9 | 3 | 8 | 7 | 5 | 4 | 2 | 1 | 3 | 6 | .. | .. | .. | .. | .. | 4 | .. | 6 | .. | 4 | .. | 7 | .. | 3 | 106 |
| 5 | 3 | 14 | Eddie Fisher | Victor | Wish You Were Here | .. | .. | .. | .. | .. | 7 | .. | 4 | .. | 4 | .. | .. | .. | 7 | .. | .. | 2 | 2 | 1 | .. | .. | .. | .. | 4 | .. | 2 | 1 | 2 | 4 | 4 | 99 |
| 6 | 5 | 9 | Les Paul | Capitol | Meet Mr. Callaghan | .. | 6 | .. | .. | .. | .. | .. | 5 | .. | 6 | .. | .. | .. | 5 | .. | .. | 6 | .. | 5 | .. | .. | 5 | 9 | 5 | .. | .. | .. | .. | .. | 5 | 58 |
| 7 | 11 | 4 | Eddie Fisher | Victor | Lady of Spain | .. | 4 | 3 | .. | 2 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 1 | 6 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | 52 |
| 8 | .. | 3 | Johnny Standley | Capitol | It's in the Book | .. | 5 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | 1 | .. | 6 | .. | .. | 7 | .. | .. | .. | .. | 3 | .. | 6 | 47 |
| 9 | 27 | 8 | Hilltoppers | Dot | Trying | .. | .. | .. | .. | .. | .. | 8 | .. | 5 | .. | .. | .. | 4 | .. | .. | 4 | .. | 10 | .. | .. | .. | .. | .. | 2 | 6 | .. | .. | .. | .. | 8 | 41 |
| 10A | 29 | 6 | D. Cornel-T. Brewer | Coral | You'll Never Get Away | .. | 1 | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 5 | 8 | .. | .. | 30 |
| 10B | 6 | 25 | Rosemary Clooney | Columbia | Half As Much | .. | .. | .. | 7 | .. | .. | .. | 6 | .. | 5 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 5 | .. | 7 | 30 |
| 12A | 35 | 3 | Joni James | M-G-M | Why Don't You Believe Me | .. | .. | .. | .. | 1 | .. | 2 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 27 |
| 12B | 12 | 2 | Eddie Fisher | Victor | Outside of Heaven | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 10 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 9 | 8 | .. | 5 | .. | .. | .. | .. | .. | 27 |
| 14 | 10 | 22 | Nat (King) Cole | Capitol | Somewhere Along the Way | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 8 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | 7 | .. | 7 | 8 | 9 | .. | 10 | 25 |
| 15 | 20 | 2 | Kay Starr | Capitol | Comes Along A-Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | 23 |
| 16 | 29 | 2 | Perry Como-Fontane Sis. | Victor | To Know You | .. | .. | .. | 6 | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | 22 |
| 17 | 20 | 5 | Pearl Bailey | Coral | Takes Two to Tango | .. | 3 | 8 | .. | .. | 9 | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 9 | .. | 21 |
| 18A | 14 | 19 | Vera Lynn | London | Auf Wiederseh'n Sweetheart | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 6 | .. | .. | .. | .. | 20 |
| 18B | 29 | 6 | Patti Page | Mercury | You Belong to Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 2 | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 20 |
| 20A | 9 | 14 | Frankie Laine | Columbia | High Noon | .. | .. | 10 | .. | .. | 4 | .. | 9 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 18 |
| 20B | .. | 1 | Dinah Shore | Victor | Blues in Advance | .. | .. | .. | 1 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 18 |
| 22 | .. | 1 | F. Laine-Jo Stafford | Columbia | Settin' the Woods on Fire | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 17 |
| 23A | .. | 8 | Harry Grove Trio | London | Meet Mr. Callaghan | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 14 |
| 23B | 19 | 12 | Sammy Kaye | Columbia | Walkin' to Missouri | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 14 |
| 23C | .. | 4 | Johnny Desmond | Coral | Trying | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 26A | .. | 1 | Georgia Gibbs | Mercury | My Favorite Song | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 26B | 35 | 4 | Dean Martin | Capitol | You Belong to Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | 1 | .. | .. | 13 |
| 28A | .. | 1 | Margaret Whiting | Capitol | Outside of Heaven | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 28B | 17 | 5 | Eileen Barton | Coral | You Like | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 12 |
| 30 | 44 | 3 | Ames Bros | Coral | My Favorite Song | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 11 |
| 31A | 13 | 7 | Perry Como | Victor | My Love and Devotion | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31B | .. | 1 | Kay Starr | Capitol | Three Letters | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 10 |
| 31C | .. | 1 | Acquaviva | M-G-M | C'est Tout | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 34A | .. | 2 | Mario Lanza | Victor | Because You're Mine | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 34B | .. | 2 | Art Mooney | M-G-M | Lazy River | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 34C | .. | 1 | Peggy Lee | Decca | San Souci | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 6 | .. | 9 |
| 34D | .. | 1 | Don Cornell | Coral | I | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 34E | .. | 1 | Four Aces | Decca | Squeeze Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 34F | .. | 1 | Vic Damone | Mercury | Nina Never Knew | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 40A | 50 | 18 | Rosemary Clooney | Columbia | Botch-A-Me | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 10 | .. | .. | .. | 8 |
| 40B | .. | 2 | Ray Anthony | Capitol | Marilyn | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 40C | .. | 1 | Andrews Sis | Decca | Carmens Boogie | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | 8 |
| 43A | 29 | 5 | Ames Bros | Coral | String Along | 8 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 43B | 23 | 8 | Giselle Mackenzie | Capitol | Adios | 10 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 45A | 29 | 2 | June Valli | Victor | Taboo | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 |
| 45B | 16 | 7 | Buddy Morrow | Victor | One Mint Julip | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | 6 |
| 45C | .. | 1 | Nat (King) Cole | Capitol | Faith Can Move Mountains | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 6 |
| 45D | .. | 2 | Nat (King) Cole | Capitol | I'm Never Satisfied | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 6 |
| 45E | 40 | 4 | Doris Day | Columbia | When I Fall in Love | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | 6 |
| 50A | 23 | 3 | Nat (King) Cole | Capitol | Because You're Mine | 9 | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 |
| 50B | 14 | 6 | Les Paul-Mary Ford | Capitol | Take Me in Arms & Hold Me | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 |

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THAT WINTERHALTER MAGIC....

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# WINTERHALTER

*with his latest GREATS on one record!*

# BLUE VIOLINS

*and*

# fandango

20-4997 (78)—47-4997 (45)

**RCA VICTOR RECORDS**

# On the Upbeat

## New York

**Sid Brooks** ankled his road manager's post with the **Sammy Kaye** orch to handle similar chores for the newly organized **Ernie Rudy** orch . . . **Bill Farrell** into Gay Haven, Detroit, Nov. 3, for two weeks . . . **Blue Barron** opens at Statler Hotel, Buffalo, Nov. 4 . . . **Norman Granz's** "Jazz at the Philharmonic" skedded for State Fair Aud, Dallas, Oct. 28 . . . **Buddy Morrow** orch booked into Harvest Club, Beaumont, Texas, Oct. 30 . . . **Gene Ammons** orch opened at Show Boat, Philly, Monday (20) . . . **Ivory Joe Hunter** opens at Howard Theatre, Washington, Friday (24) . . . **Teri Josefovits** began an indefinite engagement at L'Ermitage Restaurant, N.Y., yesterday (Tues.) . . . **Art Tatum Trio** booked into Blue Note, Philly, Oct. 27 . . . **Rose Murphy** opens at Angelo's, Omaha, Oct. 31 . . . **June Wittreich** ankled her post as secretary to **Mike Connor,** Decca Records publicity topper, for a three-month stay in Miami . . . **Al Donahue** orch opens at St. Anthony Hotel, San Antonio, Nov. 4 . . . **Milt Gray,** former associate manager of **Buddy De Franco** and **Artie Shaw,** joined the **Mike Hall** flackery.

## Kansas City

**Teddy Phillips** orch give way to **Leo Pieper** outfit Oct. 22 in Terrace Grill of Hotel Muehlebach. Phillips takes his outfit on some one nighters in the area, and follows this later in November with recording dates for King label in Chi and location job at Jung Hotel, New Orleans. . . **Jon & Sondra Steele** go into the Seven Seas, Nov. 8. . . . **Barbary Coast Boys** (2) out of the Frolics, Omaha, after a two-week date Oct. 24 to move into Akron . . . **Gunnar Sondberg** and **Continental Trio** due for return date at Putsch's 210 on the Plaza opening Dec. 15 . . . **Hollywood Rangerettes** (3) had their option picked up and will spend the rest of the year at the Commercial Hotel, Elko . . . **Sammy Kaye** orch set for a one-nighter at the Pla-Mor Ballroom here Oct. 25 . . . **Tiny Hill** orch play for Milburn Golf and Country Club dance Oct. 24.

## Pittsburgh

**Ernie Mauro** joined **Baron Elliott's** band, replacing **Gabe D'Amico** . . . **Jean Powers** succeeded **Eva Sanchez** as vocalist with **Luis Morales'** combo at Carnival Lounge . . . **Tommy Carlyn** opened two-week engagement at Bill Green's Monday (20) . . . organist **Don McGovern** back into 212 Oliver restaurant after a lengthy stay at the Cork and Bottle . . . **Russ Romero** pencilled into Royal Ballroom Saturday (25). . . . **Shep Fields** had to cut one night out of his Vogue Terrace date because of a previous booking to play a college prom in Youngstown. . . . **Korn Kobblers** inked for next week at Twin Coaches . . . **Bobby Dale** band plays Naval Reserve dance at West View Park Friday (24) . . . Ticket demand here for **Billy Eckstine-George Shearing-Count Basie** package at Syria Mosque, Nov. 6, so big there will be two performances in evening.

# Pension Fund

Continued from page 1

would be laid aside in a pension fund. At the age of 65, each ASCAP member will become eligible for a pension to be scaled proportionately to each member's payments into the fund.

Suggestion has been meeting wide favor in ASCAP cleffer ranks in view of the economic uncertainties of the music business. Before 1950, the ASCAP payoff plan was equivalent to "social securiy" insofar as payments to individual writers never went downwards. It worked out so that many writers who received about $5,000 yearly went into retirement and lived exclusively on their ASCAP checks.

The new accent on performances, however, has ended the "security" feature. Despite efforts to include cushions in the current plan, writers' incomes have been fluctuating widely along with their performance ratings. It's expected that the pension plan will ease the fears of aging ASCAP writers who are unable to hustle as many plugs as the younger and more energetic members.

ART MOONEY
And His Lazy River Orchestra
PLAY
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K 11347 45 RPM
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# Disk Companies' Best Sellers

| CAPITOL | ARTIST |
|---|---|
| 1. MEET MR. CALLAGHAN<br>TAKE ME IN YOUR ARMS AND HOLD ME | Les Paul-Mary Ford |
| 2. IT'S IN THE BOOK (2 Parts) | Johnny Standley |
| 3. SOMEWHERE ALONG THE WAY<br>WHAT DOES IT TAKE | Nat (King) Cole |
| 4. FAITH CAN MOVE MOUNTAINS<br>RUBY AND THE PEARL | Nat (King) Cole |
| 5. COMES ALONG A-LOVE<br>THREE LETTERS | Kay Starr |

| COLUMBIA | |
|---|---|
| 1. JAMBALAYA<br>EARLY AUTUMN | Jo Stafford |
| 2. HIGH NOON<br>ROCK OF GIBRALTAR | Frankie Laine |
| 3. YOU BELONG TO ME<br>PRETTY BOY | Jo Stafford |
| 4. SETTIN' THE WOODS ON FIRE<br>PIECE OF PUDDIN' | Frankie Laine-Jo Stafford |
| 5. HALF AS MUCH<br>POOR WHIP POOR WILL | Rosemary Clooney |

| CORAL | |
|---|---|
| 1. I<br>BE FAIR | Don Cornell |
| 2. STRING ALONG<br>ABSENCE MAKES THE HEART GROW FONDER | Ames Bros. |
| 3. TAKES TWO TO TANGO<br>LET THERE BE LOVE | Pearl Bailey |
| 4. YOU'LL NEVER GET AWAY<br>THE HOOKEY SONG | Don Cornell-Teresa Brewer |
| 5. LAUGH CLOWN LAUGH<br>TODDLING TODALO | Alan Dale |

| DECCA | |
|---|---|
| 1. GLOW WORM<br>AFTER ALL | Mills Bros. |
| 2. JUST SQUEEZE ME<br>HEART AND SOUL | Four Aces |
| 3. SOMEWHERE ALONG THE WAY<br>I WENT TO YOUR WEDDING | Guy Lombardo |
| 4. I LAUGHED AT LOVE<br>TAKES TWO TO TANGO | Louis Armstrong |
| 5. HIDE AWAY HARBOR<br>MY HEARTS IN THE RING | Guy Lombardo |

| MERCURY | |
|---|---|
| 1. I WENT TO YOUR WEDDING<br>YOU BELONG TO ME | Patti Page |
| 2. MY FAVORITE SONG<br>SINNER OR SAINT | Georgia Gibbs |
| 3. NINA NEVER KNEW<br>JOHNNY WITH THE BANDY LEGS | Vic Damone |
| 4. FORGETTING YOU<br>FORGIVE AND FORGET | Richard Hayes |
| 5. MADEMOISELLE<br>I DIDN'T KNOW ANY BETTER | Eddy Howard |

| M-G-M | |
|---|---|
| 1. WHY DON'T YOU BELIEVE ME<br>PURPLE SHADES | Joni James |
| 2. LAZY RIVER<br>HONESTLY | Art Mooney |
| 3. YOU WIN AGAIN<br>SINNER OR SAINT | Tommy Edwards |
| 4. MY LOVE—MY LOVE<br>CURTAIN TIME | Aquaviva |
| 5. EARLY AUTUMN<br>BECAUSE YOU'RE MINE | Billy Eckstine |

| RCA VICTOR | |
|---|---|
| 1. MY LADY LOVES TO DANCE<br>TO KNOW YOU | Perry Como |
| 2. LADY OF SPAIN<br>OUTSIDE OF HEAVEN | Eddie Fisher |
| 3. BLUES IN ADVANCE<br>BELLA MUSICA | Dinah Shore |
| 4. WISH YOU WERE HERE<br>THE HAND OF FATE | Eddie Fisher |
| 5. OLDER AND BOLDER<br>I'D TRADE ALL MY TOMORROWS | Eddy Arnold |

# Country Chatter

Continued from page 41

with Chicago's Bill Ellsworth which brought Eager to WLOK in Lima, O., to head country activities. Eager currently doing four hours of records and three 15 minute live spots for WLOK.

Doc Embree took over operation of Lexington, Neb., KRVN country activities last week (13). Embree's first move was to bring in Dick Klasi to do live solo work.

Joe Allison (ex-WSM-Nashville spinner), doing the country record chores at WONE in Dayton, O. His most recent connection was with KXLA in Pasadena, Calif.

Country records are taking over on Armed Forces Radio Services' Osaka broadcasts, according to Theo Clemens who does the spinning according to requests. Station covers the entire Philippine-Japanese territories with many requests from service personnel and the greatest increase from civilian population.

Fran Shea has just left his WREB (Holyoke, Mass.) country d.j. spot to re-enlist with the Air Force. He is to be assigned to AFRS for foreign radio duties.

Tex Ritter docks in New York today (21) aboard the Queen Mary.

RCA Victor to release an album of songs and music from the Billy Graham religious film, "Oil Town, USA."

Jimmy Wakely's CBS "Hollywood Barn Dance" now being carried by 13 top Coast outlets. Show is just preceding the Jack Benny show each Sunday night.

# Deejay Cheers

Continued from page 1

station manager....the whole radio station staff as its army. The army must be indoctrinated. That is where BMI wins over ASCAP.

### The Human Equation

To the disk jockey BMI is a "human" organization. It regularly bombards the music library with all sorts of interesting material for posting. A monthly, colorful calender which also lists, by the way, the top BMI tunes. A newsletter comes in regularly which is "must" reading for the DJ. BMI even prints the DJ's picture in a glossy eight-page magazine. In short, BMI bends over backward to make the DJ happy . . . and he is influenced.

On the other hand, the DJ thinks of ASCAP as an aloof old organization located in an ivory tower somewhere in Manhattan. On a trip to New York he would never think of popping in for a visit in the ASCAP offices. He would, of course, stop in to see the folks at BMI. Nobody in the world is stopping ASCAP from using a tiny fraction of its quarterly "melon" in an effort to "humanize" itself. I will happily send ASCAP 10 ideas, free, upon receipt of their request to get them started down off the horse. ASCAP has got to stop being mad at radio stations for what they did to them so long ago. They can continue the grudge against station managers if they want. They need only concern themselves with the DJ, since he controls a major part of the local programming.

Let me cite the experience of a novice songwriter. Myself. When I told an ASCAP publisher, once, that I had some tunes that I'd like him to listen to, he held up his hands in anguish and said "no" in a speech of 15 minutes' duration. Didn't even want to hear them. I'd like to mention that this particular publisher hasn't had a hit in his catalog for over two years.

I approached, a BMI publisher. Listen to them? Sure! Not only listen to them, but offer constructive criticism, too! I've learned they consider anything and everything with a wide-open mind. This publisher, incidentally, has had more tunes on the Hit Parade than they know what to do with.

Our conclusion would be that the DJ is definitely influenced by BMI. He doesn't consciously *plug* BMI tunes, but when in doubt for a selection he'll remember the songs BMI has been telling him about in every manner conceivable. That, coupled with the fresh BMI outlook for new songs, is probably the answer in part to today's prominence for Broadcast Music, Inc.

*John Wrisley*
(WSAV and WSAV-TV)

### Porta in U. S.

Mario Fernandez Porta, Cuban composer-pianist, arrived in New York last week with Latino warbler Cecil Abreu to line up bookings on the vaude-nitery circuit.

Peer International, Porta's publisher here, currently is driving on his "What Do I Care" and "I'll Never Let You Go."

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RENDITION
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R.C.A. VICTOR
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It's Music by
JESSE GREER
Program Today Yesterday's
JUST YOU
JUST ME
ROBBINS

# LADY OF SPAIN

THEIR LATEST
IS THE
Greatest!

# MY BABY'S COMING HOME

Instrumental

Vocal
by
Mary Ford

# LES PAUL and MARY FORD

On Capitol RECORDS

#2265

# PRESSER TO PUBLISH MASK & WIG SHOW SCORE

Philadelphia, Oct. 21.

Theodore Presser Music, longhair music publishing firm, will launch its first venture into the pop field by putting out score of "Here's Howe," 65th annual production of the Mask and Wig Club, University of Pennsylvania theatrical group. Show opens Nov. 21 at the Erlanger Theatre.

Songs this year are by Allison F. Fleitas, class of 1933, and Clay A. Boland, Jr., '53. Boland, incidentally, is the son of Dr. Clay A. Boland, songwriting dentist who contrived a half-dozen scores for Mask & Wig shows.

"Here's Howe" is a revival by the Wiggers, of their 1923 production. Two songs by Charles Gilpin from the original show are featured, to which Fleitas has written additional lyrics.

the shawl collar
tuxedo that's making
style news!

After Six
BY RUDOFKER

THE ORIGINAL
TONY MARTIN
TUXEDO

The slender Skinner satin lapels make you look taller, slimmer, trimmer. The 2-ply imported worsted in midnite blue is lightweight enough for year 'round wear! Look for the Tony Martin signature on the label.

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At Better
Dealers Everywhere

# RETAIL DISK BEST SELLERS

VARIETY

*Survey of retail disk best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.*

## Week Ending Oct. 18

National Rating

| This wk. | Last wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Philadelphia—(A. Williams Co.) | Indianapolis—(Pearsons) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Kansas City—(Jenkins Music) | Seattle—(Sherman & Clay) | San Antonio—(Alamo Piano Co.) | Detroit—(Grinnell Bros.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | PATTI PAGE (Mercury)<br>"I Went to Your Wedding" | 2 | 1 | 2 | 2 | 2 | 2 | 1 | 2 | 3 | 1 | 4 | 99 |
| 2 | 2 | JO STAFFORD (Columbia)<br>"You Belong to Me" | 1 | 2 | .. | 1 | 1 | 4 | 2 | 1 | .. | 2 | 1 | 84 |
| 3 | 3 | JO STAFFORD (Columbia)<br>"Jambalaya" | 4 | 4 | 4 | 4 | 5 | 10 | 3 | 3 | 7 | 5 | 6 | 66 |
| 4 | 4 | EDDIE FISHER (Victor)<br>"Wish You Were Here" | 6 | 9 | 3 | .. | 10 | .. | 5 | 7 | 5 | 3 | 10 | 41 |
| 5 | 10 | MILLS BROS. (Decca)<br>"Glow Worm" | 3 | 10 | .. | 9 | .. | .. | 6 | 5 | 6 | .. | 2 | 36 |
| 6 | 15 | JOHNNY STANDLEY (Capitol)<br>"It's in the Book" | .. | .. | .. | .. | .. | 1 | .. | 9 | 1 | .. | 3 | 30 |
| 7 | 6 | FRANKIE LAINE (Columbia)<br>"High Noon" | 8 | .. | 10 | .. | 4 | 9 | 9 | 4 | 8 | 7 | .. | 29 |
| 8 | 12 | ROSEMARY CLOONEY (Col)<br>"Half As Much" | .. | .. | 5 | .. | 6 | .. | 8 | 6 | .. | 9 | 9 | 23 |
| 9 | 7 | HILL TOPPERS (Dot)<br>"Trying" | 7 | 3 | .. | 7 | 7 | .. | .. | .. | .. | .. | .. | 20 |
| 10 | 14 | EDDIE FISHER (Victor)<br>"Outside of Heaven" | .. | 5 | .. | .. | .. | 7 | 4 | .. | .. | 10 | .. | 18 |
| 11 | 5 | LES PAUL (Capitol)<br>"Meet Mr. Callaghan" | 10 | .. | .. | 8 | .. | 6 | .. | 10 | .. | 4 | .. | 17 |
| 12 | 11 | HARRY GROVE (London)<br>"Meet Mr. Callaghan" | .. | .. | .. | .. | 3 | .. | .. | .. | 4 | .. | .. | 15 |
| 13A | .. | JONI JAMES (MGM)<br>"Why Don't You Believe Me" | .. | 6 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 11 |
| 13B | 12 | NAT COLE (Capitol)<br>"Somewhere Along Way" | .. | .. | 8 | .. | 9 | .. | .. | 8 | .. | 8 | .. | 11 |
| 14A | 16 | EDDIE FISHER (Victor)<br>"Lady of Spain" | 9 | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 10 |
| 14B | 17 | PATTI PAGE (Mercury)<br>"You Belong to Me" | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 15A | 8 | PEARL BAILEY (Coral)<br>"Takes Two to Tango" | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 9 |
| 15B | 9 | VERA LYNN (London)<br>"Auf Wiederseh'n" | .. | .. | .. | .. | 8 | .. | .. | .. | 10 | 6 | .. | 9 |
| 15C | 19 | DEAN MARTIN (Capitol)<br>"You Belong to Me" | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 9 |
| 16 | .. | FOUR ACES (Decca)<br>"Squeeze Me" | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 8 |

| FIVE TOP ALBUMS | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| | WISH YOU WERE HERE<br>Bway Cast<br>Victor<br>LOC-1007<br>OC-1007 | THE MERRY WIDOW<br>Hollywood Cast<br>M-G-M<br>M-G-M-157<br>K-157<br>E-157 | LIBERACE<br>Columbia<br>CL-6217<br>B-308<br>C-308 | BIG BAND BASH<br>Billy May<br>Capitol<br>KCF-329<br>DCN-329<br>L-329 | NEW FACES OF 1952<br>Bway Cast<br>Victor<br>OC-1008<br>WOC-1008<br>LOC-1008 |

# Inside Orchestras—Music

The N. Y. Sunday News (19), in its lead editorial, took a swing at Johnnie Ray and the flock of lachrymose crooners and tunes that have been dominating the music biz for the past year. News contends that there has been too much of this moaning set to alleged music. "Why not turn a lot of it off for a while," editorial adds, "and turn on some humor, even if it's no better than the 'Hut Sut' or 'Mairsy Doats' idiocy of a few years ago?" Editorial also stated, "Mr. Ray is an able performer in his line, assuming you like his line. But when Ray's synthetic tears grow into a tidal wave of glycerine and goo, and the Hit Parade gets up to its hips in sobsters shedding brine, then we think it's time to call some cops. A few cops that we'd nominate would be Jimmy Durante, Sid Caesar, Imogene Coca, Arthur Godfrey and Milton Berle. These babies (and there are others) could turn the heat of satire and ridicule on the current flood of gush, mush and boohoola, and would stand a fair chance of drying most of it up."

It was, incidentally, exactly a year ago this week that Columbia Records issued the Ray sides, "Cry" and "Little White Cloud That Cried," which catapulted the singer into national prominence. To commemorate the first anni, Columbia is releasing a couple of more tearjerkers, "Gee But I'm Lonesome" and "Don't Say Love Is Ended."

The auctioneer's hammer, which was to have fallen on Chicago's Trianon ballroom last Tuesday (14), has been stayed. William Karzas, owner of the Trianon, said the sale was called off at the last minute when he received "a flood of protests from patrons who asked us to reconsider." The Trianon will continue to operate nightly except Mondays and Wednesdays.

New director of RCA Victor public relations Julius Haber was inadvertently given a cut in VARIETY's story last week by billing him publicity chief.

Latter post, which is under Haber's overall supervision, is held by Hal Desfor, as he did when Jim Toney was the p.r. chief. Toney has been moved up to director of distribution for consumer products.

DECCA
RECORDS

America's Fastest Selling Records!

# COLE-KENTON-VAUGHAN PULL BIG 20G IN CHI

Chicago, Oct. 21.

Nat (King) Cole, Stan Kenton and Sarah Vaughan package drew a sock $20,000 in two performances at the Chicago Opera House Sunday (19) with several hundred customers being turned away. Monday night (20) one-concert date had an advance of more than $6,000 but was hurt by the first snow of the fall.

John Charles Gilbert has also booked the Eckstine - Shearing-Basie concert for Nov. 2, but only for one performance.

### Boff In Troy

Troy, Oct. 21.

Nat (King) Cole, Sarah Vaughan and Stan Kenton's orch headlining "The Biggest Show of 1952," drew a solid, $8,800 at $3.60 top in the RPI Field House Wednesday (15). Attendance totaled about 4,200.

Another BMI Pin-Up Hit!

GLOW WORM

Published by Marks

Recorded by
Mills Brothers—Dec.; Johnny Mercer—Cap.; Frankie Carle—Vic.; Spike Jones—Vic.; Hugo Winterhalter—Vic.; Paulette Sisters—Col.; Homer & Jethro—Vic.; H. Singer—King; H. Luse—Imperial.

Non-Exclusively Licensed by BMI

BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

# RCA Longhair EPs Over 500,000

RCA Victor's introduction of the 45 rpm "extended play" disks early in September is shaping up as one of the most successful promotions in the company's recent history. The new-style platters have been gaining increasing momentum since their bow two months ago and have already gone over the 500,000 mark in single-disk sales. This figure only covers the longhair Red Seal releases since the pop 45 EP's have been out too soon for a retailer reaction.

The 45 EP's have been moving at a far more rapid pace than did the original 45 rpm platters at the outset three years ago. That's explained, of course, by the fact that the EP's are riding on the standard 45 promotion by Victor plus the fact that over 7,000,000 phonograph machines are now equipped to handle the new platters.

Victor, meantime, is going all out on its EP promotion via all advertising media. One new important phase has been added with a transcription service to radio stations, featuring the EP disks. Titled "The Album Shop," the transcriptions are being aired currently by 188 indie stations around the country. Show is being packaged by Henry Onorati, formerly Victor's pop promotion manager, who has been commissioned to do this special job.

"The Album Shop" transcriptions completes the radio program service covering the whole Victor line. The Red Seal division has been riding with two shows, "Favorites of the Famous" and "Music You Want," while the pop department has the "Stars Review the Hits" show and the kiddie department has the "Children's Story Time" e. t.'s. Shows are sent cuffo to the stations, with local distribs and retailers getting the option on buying spots fore and aft.

# Southern Tooter Meet Set for Nashville

Nashville, Oct. 21.

George Cooper, president of Nashville Local, will convene the second meeting of this year of the Southern Conference of Musicians, American Federation of Musicians in Nashville Nov. 15-16.

Attendance is made up of representatives of all union's locals as far north as Washington, D. C., and west to El Paso, Texas.

The Hit Ballad from M-G-M's
"BECAUSE YOU'RE MINE"

BECAUSE YOU'RE MINE

LEO FEIST INC

Paul Smitley

Please contact Mr. Robert Meranda, 5501 East 38th Street, Indianapolis, Indiana. Reference: Settlement of Estate.

# Who Cares If It's BMI or ASCAP

Continued from page 39

initial impact, even the best tune and lyric might get lost in that shuffle produced by too many songs and too many disks.

### One BMI Viewpoint

Another music publisher, a BMI affiliate, observes that "I never found that it helps us one way or the other. In fact, I was discussing that very thing recently with a publisher who is on both sides of the fence, i.e., has both ASCAP and BMI firms. He lays it all at the door of the deejays." Since the jukeboxes and the general public follow the disk jockeys, the latter are the big keys in this new exploitation development. Back of the DJ is the a.&r. man, and perhaps their attitude best may be illustrated by one artist & repertoire exec who is quoted as cracking, "Who cares about the big publishers any longer? That goes for the best of 'em; the writers included. Why so-and-so hasn't had a pop hit for years, so who cares? Main thing is to make what our customers will buy."

This veteran publisher observes that on a recent visit to Washington, D. C., he "met, lunched and drank with seven or eight local disk jocks and you'd be surprised how much knowledge they all have of the music business in general. But I must admit that none of them even indicated that they push one thing over another. This is just a trend that happened with the evolution of the times. True, it's a situation due perhaps to the a.&r. men, such as the one who insists 'I need none of the biggies or the smallies; I can get songs my own way, and until I'm a flop I'll continue doing so, so long as it fits our artists and our market.'

"Despite this objectivity I do get the feeling that the deejays, like many in the trade, have a lingering suspicion that ASCAP has been too much of a closed-shop. I sense that some of these deejays are frustrated songwriters—as who isn't? You know how many think, want or feel they too can write songs; and it must be admitted that BMI's flock of current pop hits, from relatively unknown songwriters, seems to substantiate that premise. So, maybe, the deejays are emotionally inclined to encourage some unknown songsmith, but I must come back to the original premise—they don't look to see if it's SESAC or ASCAP or BMI or if it's Berlin or Joe Hillbilly. If they like the interpretation they give it a ride, and yesterday's Four Aces or Johnnie Ray, Ames Bros., Al Martino, or make up any name of a former unknown who has sprung to disk fame, can become a household word.

"One more thing comes to mind—maybe we're leveling at the wrong thing in this ASCAP singing of the 'BMI Blues,' because it's not BMI, per se; obviously it's the record, the interpretation, the artist and the combination thereof. The fact that the batting average is in favor of BMI may be purely coincidental." (To this, the ASCAPites charge, "impurely" coincidental, because as one name songsmith puts it, it could readily be solved by one simple thing—"give more plugging time to ASCAP songs on the network chain-controlled diskeries, deejays and exploitation outlets, meaning radio and TV stations.")

---

## M-G-M's Frank Walker Denies BMI Favoritism

New York.

*Editor*, VARIETY:

My 34 years in the record business encompasses both the "before" and "after" BMI periods.

Insofar as I am concerned, the entrance of BMI into the music business made no change whatsoever in the duties of an a&r man. His principal function is to procure the best possible song and match it up with the best possible artist, disregarding entirely publishers, writers, or their particular affiliations. Naturally consideration has always been given to the importance of the writer and the publisher, and the amount of work to be done in the proper exploitation of the song.

Any a&r man who would discriminate against a song because it was ASCAP or BMI, or who would favor the recording of a song because of the song's connection with either organization, should have his head examined quickly, and I am sure that within a reasonable length of time he would find work in some other line of endeavor. I know that in many instances a song is picked, assigned to an artist, recorded, approved and ready for listing, without knowledge or interest in whether it is ASCAP or BMI. I will personally defend any a&r man in the record business on these grounds.

I would, however, through years of experience, like to throw perhaps a bit of light on "why" the current top pops seemingly favor BMI. It could be a long story, but we can sum it up to a great extent in two words—"country music."

Twentyfive years ago the trend began turning toward music of this type—simple, direct songs with a touch of the hills and plains running through them. The country loved them, but the cities could not see them. Two major wars made a considerable difference, for a total of some 20,000,000 men began travelling to all corners of the U. S., and even though many of them came from the cities, they learned the importance of this type of American folk lore.

It is for this reason that the play on radio stations throughout the country and the recording of many of these songs has come about, and it would seem that BMI has been rather fortunate in coming into the field of music at a time when recognition was being given by the public to country songs.

*Frank B. Walker,*
General Manager, MGM Records

---

## Pat Ballard Also Sees Equal Break for Writers

*Editor*, VARIETY:

I think it would be a fair statement to make that regardless of what strange and new elements may have crept into the music business, I doubt if there is any affiliation between anybody that prevents the record companies recording a piece of material they feel will sell records. Recently, as an individual writer, I have been in a few inner-sanctums with tunes. Two of the biggest a&r men told me frankly that they are looking for songs first of all, whether the publisher is big, little, BMI, ASCAP, or insolvent and of a hateful nature.

I think, in all fairness, they mean this. Their jobs depend upon coming up with those half-million and million hits . . . and while there will always be some favoritism in every business, I think if you can get a good song, politely show it to the czars, and they go for it, there's no problem. The problem is to get the good song.

*Pat Ballard.*

---

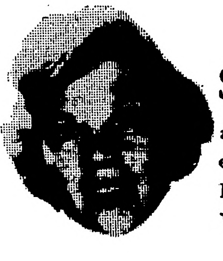
### RCA Signs Allegro

RCA Victor has signed a new singer, Joe Allegro, to a term pact in the pop department.

Diskery inked the singer after he did four sides for Victor's International division.

BLUES IN ADVANCE

"Best Bet"—*Variety*
"Disk of the Week"—*Cash Box*



SELLING 20,000 RCA Victor Records a week. The Billboard disk jockeys and retailers pick it No. 1. Moving up on popularity and performance charts. Recorded by DINAH SHORE (RCA Victor), WOODY HERMAN (Mars).

Exclusive!

CLEMENTINE

New version originated by
THE WEAVERS on Decca Records

THIS exciting interpretation has the appealing impact of "On Top Of Old Smoky," "The Roving Kind," "Goodnight, Irene." Backing on Decca Records is the request favorite

True Love

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THE WEAVERS
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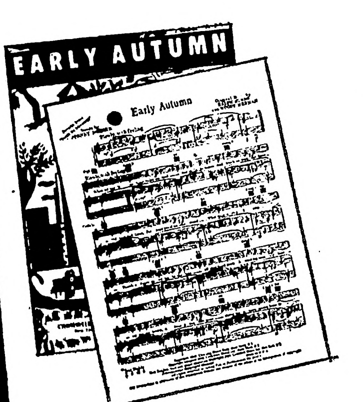


JOHNNY MERCER'S warm lyric for the famous instrumental by Ralph Burns and Woody Herman has been acclaimed one of the truly fine songs of our time. High on all charts. Recorded by JO STAFFORD (Columbia), BILLY ECKSTINE (MGM), WOODY HERMAN (Mars), LITA ROZA-TED HEATH (London), GEORGIE AULD (Coral).

Coming up in both "country" and "pop" fields

Honky Tonk Sweetheart

WORDS by Sunny Clapp, writer of "Girl of My Dreams," music by Carmen Lombardo, writer of "Coquette." Currently reacting with increasing popularity in the great mid-West via recordings by GUY LOMBARDO (Decca), KENNY ROBERTS (Coral), LONZO and OSCAR (Decca). (Over 140,000 Decca Records Sold!)

Percy Faith
on Columbia Records
2 new Latin-American successes

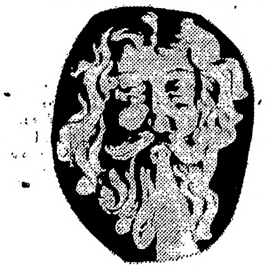
FUNNY FELLOW
(Bicharada)

The No. 1 hit in Brazil in a new stimulating conception by the outstanding interpreter of unusual instrumental music (Also recorded by DJALMA FERREIRA on Decca.)

AMORADA
(Brasileirihno)

This companion piece for FUNNY FELLOW is at once startling and vivacious. By the composer of "Delicado."

Both compositions strongly suggested as musical highspots for radio and TV programs.



Robust . . . virile

North Wind

AN important new song which could attain the status of a standard success. Powerful and dramatic presentation is created here by JACK RICHARDS and The Nightwinds on their debut recording for Coral.

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LORIN[illegible] B[illegible]ZZELL [illegible]

# Night Club Reviews

## Hotel Pierre, N. Y.

*Rose Marie, Teddy & Phyllis Rodriguez; Stanley Melba and Chico Relli Orchs;* $1.50 *and* $2 *cover.*

Rose Marie, just-closed as femme lead in "Top Banana" (Phil Silvers), gives the posh environs of the Pierre's Cotillion Room quite a little bounce. It's a good change of pace and maestro-impresario Stanley Melba should do more of it. The polite femme and male song delineators have become too stylized in the hotel room circuit and the answer is that the paprika Kay Thompson-Williams Bros. act is perking up the Persian Room, the across-5th Ave. "opposition," not a little.

No longer the "Baby" Rose Marie of adolescent grooming, the comedienne is quite a hunk of singing babe who knows her way around cafe floors albeit inhibited by essaying too precious material. That second number, for example, which has since been displaced. When she gets into the zingier Schnozzola stuff; the gags asides (when they're good, they're boffola, although some of them are more polite snickers than riotous yocks), and zingier numbers she is in high. She makes a good femme Durante, and in general knows how to sell. She might essay an excerpt from "Banana" for all its undistinction as a distinguished chore, and also something more from the pop crop. Rose Marie has been around too long not to know how to edit her stuff for the medium.

Teddy & Phyllis Rodriguez also have been around as ballroomologists. They get rolling about midriff with the Charleston, the waterglass-on-the-noggin number (Chilean), but when they don't essay more characteristic stuff they are in too much of an orthodox pattern and, as such, suffer comparison.

Per usual, Melba affably emcees the proceedings which his band capably paces. The relief combo is Chico Relli and his Rhumbas, likewise a standard in this class room which maitre d'Pasquale major domos in savvy manner. *Abel.*

## Chez Paree, Chi

Chicago, Oct. 17.

*Danny Thomas, Wini Shaw, Estelle Sloan, Johnny Martin, Chez Adorables* (8), *Brian Farnon Orch;* $3.50 *minimum,* $1 *cover.*

Danny Thomas' periodic Chez Paree visitations have always been one of the season's high spots. Comic's current four-week stay, launched Friday (17) with an overflow dinner crowd, looks a cinch to be the kind of magnet that makes a booking "genius" out of Dave Halper.

Thomas steps onto the floor with an initial advantage here, having established himself as a sort of adopted "favorite son" down through the years, harking back to his identity with the old 5100 Club. So via his first-name acquaintanceship with many of the ringsiders and his familiarity with the city, he's able really to put meaning into the standard "it's good to be back in Chicago again" routine. It gives his showmanship here a sock local plus.

As demanded by fans, Thomas' smartly-paced canter of gags, dialect yarns and songs contains a lot of the old standbys. The lox story, the tale of the guy with a flat tire and no jack, and the Irish wake ditty are unwrapped again to boff acclaim. But as befits the serious careerist, there's plenty of new material that's on a par with the old. His comments, apparently kidding-on-the-square re TV, and the travails of a dieting frau are fine stuff and go over big. Entire potpourri of comicalities earns terrific response throughout.

Since it's Thomas that brings out the devotees, it's something of a tough go for the warmup gals, singer Wini Shaw and terper Estelle Sloan. Miss Shaw has trouble holding attention with her songalog, embracing such oldies as "Lullaby of Broadway" and "Lady In Red," and newie "You Belong to Me." Miss Sloan, in the opening slot, succeeds okay with her fast taps, especially the baseball takeoff, but she could well edit a couple of numbers for tighter impact.

Two production numbers by the Adorables, with Johnny Martin vocalizing, are carryovers and thus fall strictly into the filler class this time. *Dave.*

## Cafe de Paris, London

London, Oct. 14.

*Harry Richman, George Smith Orch, Ray Ellington Quartet;* $5.50 *minimum.*

It was a nostalgic night for Harry Richman and the customers at this ritzy nitery, and when he delivered his oldies they were greeted with vociferous applause. A good 90% of the act was devoted to a reprise of songs synonymous with his name over a long period.

Richman is filling his first London cabaret assignment in 15 years, although more recently he appeared in West End vaudeville. He has lost none of his zest, exuberance and vigor. He remains the smooth and polished performer and his first entrance, with the inevitable strawhat and cane to the tune of "I'm Glad to Be An Actor," sets him off on the road of memories. The old faves are there in profusion and the customers lap 'em up. "Puttin' on the Ritz," "Walkin' My Baby Back Home," "It Had to Be You," "Sunny Side of the Street," "Give My Regards to Broadway," "Birth of the Blues" and many others are all in the Richman series.

The heavy dose of nostalgia is fine and in keeping with the personality, but Richman displays a tendency to overdo the gab side, some of it could comfortably be eliminated, particularly when some of the gags are near becoming standard chestnuts.

But this is only a minor criticism. Whether he's at piano or mike, Richman's personality dominates the room and his deft showmanship insures that customers get what they want. He did a 50-minute route to a crowded opening night, garnering the inevitable bowoff.

Bernie Fenton at the piano and the George Smith orch do a sterling job of backgrounding. A new acquisition on the dais is the Ray Ellington quartet, a name combo with a big following who share the terping time with the other aggregation. *Myro.*

## Mocambo, Hollywood

Hollywood, Oct. 14.

*Gloria DeHaven with Don Powell; Eddie Oliver Orch* (5); $2 *cover.*

Film names who venture into vaude or nitery work generally shy away from hometown appearances. There's usually a sound basis for the trepidation; when Gloria DeHaven first tried it two years ago, the ringside wiseacres smirked their "I told you so's."

Now, with considerably more experience, she's back to prove the wiseacres wrong—and she succeeds with no difficulty. Singer has gained, poise, assurance and showmanship and belts over a half-hour songalog that is good entertainment all the way. Sole weak spot is a soft-shoe bit with Don Powell.

Best on the rhythm tunes, Miss DeHaven spices her turn with an occasional ballad such as "You Belong to Me," and with special material stuff that is high calibre. Best is the rollicking "It's the Same the Whole World Over," which provides a smashing finale to the turn. She also has a special ditty on the work of tunesmiths that permits incorporation of a Berlin-DeSylva-Gershwin medley to good results. Throughout, she gets fine backing from Eddie Oliver's musicrew which also handles the dance chores.

Stint readily erases the disappointment Miss DeHaven may have had two years ago. *Kap.*

## Latin Quarter, Boston

Boston, Oct. 18.

*Frances Faye, Billy Vine, Sonny Howard, Don Arden Lovelies* (8), *Arthur Johnson, Dave Lester Orch* (9), *Zarde Bros. Orch* (4); $3 *minimum.*

Shuttered since last New Year's Eve, the Latin Quarter has reopened under the aegis of a new corporation determined to reglamorize the spot in effort to lure back the visiting firemen and members of that lost tribe, the spenders. As result of a complete facelifting and refurbishing job ranging from the lobby bar throughout the main room to the stage and bandstand focal point, the spot sparkles. New owners have also installed a complete new kitchen presided over by a w.k. Hub chef in an attempt to build the dinner biz.

While plans to open spot were not consummated in time to book a top-drawer name for opener, tee-off bill is adequate with headliner Frances Faye grabbing mitt honors. Gal appeared at first show in street gown, explaining that her wardrobe and music were delayed somewhere between Coast and Hub, but that didn't deter her from giving out with a sesh of songs and banter to click neatly with opening-nighters.

Tossing off "I'm not pretty, but I'm fascinating" and "Do you think my type will ever come back?" Miss Faye warms ringsiders with a melange of songs, including the saucy "Don't Worry About Stranger," "Night and Day," "Darktown Strutters Ball," and bits of rambling pianoistics to add up to an entertaining stint.

Billy Vine, a comic who manages to hit this room each season, uncorks a few new gags but for most part reprises his carbons of his "gang" — Jackie Miles, Buddy Hackett, etc.—throwing in impresh of Richman and Jolson for good measure. Guy's comic antics grabs mixed results.

Sonny Howard opens bill with overlong series of takes on Laine, Armstrong, Lanza, Cole, et al., winding with straight treatment of "Vesta La Guibba."

Don Arden's line, late of Bill Miller's Riviera, in Ft. Lee, N. J., is clicko, the gals cavorting through three slick routines with accent on eye appeal. Art Johnson handles the production vocalizing doubling as emcee, with Dave Lester batoning in his usual efficient manner. Zarde Bros. combo is also on hand to furnish dansapation for customers, splitting chores with Lester. *Elie.*

## Old Romanian, N. Y.

*Alfred & Lenore, Larry Marvin, Sadie Banks, Larry Best with Judy Sinclair, Joe LaPorte's Orch, D'Aquila's Latin Orch, Line* (6), *Showgirls* (2); $2.50 *minimum.*

N. Y. Downtown's "Koshercabana" is going into its 28th year, an apt illustration of current-day nightclub economics in an era when it's a revelation if a cafe lasts 28 days. But through the years Jack Silverman, who started the Old Romanian as a 75-seater and has expanded it to five times its original size, has been making it pay off with probably as great a nightclub value as there is anywhere. Wedding parties, barmitzvah celebrations and anniversaries are the backbone of Silverman's biz, and the Old Romanian has become an institution to that sort of trade. At a $2.50 minimum, where can you beat it?

The current buy is an apt illustration. It comprises standard acts that have appeared on the borscht circuit, notably Larry Best, a clever impressionist; Larry Marvin, a robust, good-looking baritone who majors in Jolsoniana; the perennial Sadie Banks, with her lyrical excursions into love, sex and marriage; and Alfred & Lenore, a dance act who go over with numbers leaning towards the Latin.

Best has a knowing way with dialectics, and his best one is still the apple-eating character, though he has some new ones. Towards the close of his act, Judy Sinclair, lush, blonde looker who recently became Mrs. Best, joins him in a parody number.

Marvin needs a little direction in the selling of his numbers, but he's a bet for the Broadway musicals. He's built like a football tackle; has pretty-boy looks and a belt-'em type of voice that's made to order for the girls.

Miss Banks is a fixture here. She's been through the gamut of show biz, a downtown version of Sophie Tucker.

Joe LaPorte is another longtime standby with his orch, and he plays a neat show while accomping on the fiddle. *Kahn.*

## Ciro's, Hollywood

Hollywood. Oct. 17.

*Willie Shore, The 4 Lads, Joe Stabile Orch* (10), *Bobby Ramos Orch* (5) $2; *cover.*

On the heels of Johnnie Ray's record-setting stand here on the north slope of Sunset Strip comes Willie Shore. His showmanship, hard work and experience carried him over with a fair preem night house. Biz prospects appear okay.

Mixing in, per usual, extraneous chatter amid agile hoofing, Shore experiences some ups and downs on reception, but most of his bits can be classified as ups. In his 30 minutes he uncorks no routine which really whams 'em, but at least interest doesn't flag. What he could use is one really socko routine for climactic punch. His standard pinball-player routine and Scotchman satire bit are the standouts.

An impression is gained that too much of his patter centres on Las Vegas gambling or racetrack bettor badinage. Gal plant he uses

(Continued on page 50)

PENNY SINGLETON

"Penny Singleton in her first San Francisco appearance makes a striking effect." Ted, Variety.

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SAN FRANCISCO

OPENING
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Repeat Performance
KATE SMITH SHOW
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Thank You, EDDIE SMITH
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Executing Routines Not Done by Others
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AND OUR OWN Original "Juggling with Stars"
See and Be Convinced Right Now at the
RKO PALACE, New York
Thanks to Mr. Dan Friendly and "2 Fills" Coscia and Gray

# Jim Barton's Stroke Rushes Subs To Vegas; Comic's Speech Retarded

Las Vegas, Oct. 21.

James Barton, making his first major nitery appearance, collapsed from cerebral thrombosis following his opening show at the Thunderbird, Thursday (16). The vet performer, 62, had gone through his act consisting of "Ballroom Lizard," the famous "drunk" routine, and a duet with Maggie Nelson, when he fell to the floor backstage. The only indication of anything amiss in the usual Thunderbird format came during finale, when Barton failed to appear. The audience was not aware that the show's headliner had suffered a stroke.

Rushed to a local hospital immediately by the Thunderbird's producer, Hal Braudis, Barton was placed under care of Dr. J. R. McDaniels, Jr., who pronounced his condition "fair." Since Thursday night, Barton has shown remarkable recuperative powers, with restoration of use of his right arm and hand. His speech faculties, however, are retarded. Barring any unforeseen turn, the actor's condition will continue to improve, according to Dr. McDaniels. Complete rest was prescribed, with a possible date for dismissal from the hospital being announced for Thursday (23). Whether Barton will be able to continue his stage career remains doubtful at this point.

**Diosa Costello, et al**

Set to replace the stricken Thunderbird headliner is Diosa Costello. After hearing of the unfortunate bowout, Miss Costello rounded up her male terp partner and bongo drummer to motor west. Although no contractual arrangements via agent and the Thunderbird were signed following the Costello decision, producer Braudis okayed everything verbally with Marty Baum in New York. Also heading

(Continued on page 50)

Chicago's
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Swimming Pool—Restaurant — Cocktail Lounge — 400 Modern Kitchenette Apts. and Sleeping Rooms (all with Tub and Shower) —Modern Appointments—Overlooking Lake and Park.

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## Sugar Ray's 15G Potential As French Casino Hoofer

Sugar Ray Robinson may give up the ring should his stand at the French Casino, N.Y., starting Nov. 7, indicate that he can make good in theatrical circles. Robinson was set by Joe Glaser's Associated Booking Corp. into that spot on a deal that can return $15,000 weekly to the pug.

The cafe will retain its present show with Robinson's dance debut in a nitery.

Robinson feels that he still has several fights left in his gloves before he hangs them up. However, if theatrical developments warrant, he'll forget festicuffs.

## Saxony Names Vs. Miami Cafes

Miami, Oct. 21.

Straight cafes here can expect the Saxony as definite competish for patronage this season. The swank hostel has set Pupi Campo and his orch, plus Los Chavales de Espana group which clicked at Waldorf-Astoria, N.Y., for a December engagement.

Campo, long a local fave, worked the local Latin Quarter last season and was expected to return to the Lou Walters plushery here this year. He'll probably be spotted in the refurbished Shell-I-Mar Room, a 250-seater which will feature a Latin policy.

Los Chavales are ticketed for the Saxony's Pagoda, which will run as a dining room until 10 p.m. and then turn supper club (seating 350) until the 2 a.m. curfew which local zoning laws apply to hotels in the Saxony sector. Understood Hildegarde and other top hotel-cafe acts are being dickered for the room by the hotel management.

## Pitt AGVA Invokes Hikes In 1-Niter, Banquet Scale

Pittsburgh, Oct. 21.

Nat Nazarro, Jr., head of the local unit of American Guild of Variety Artists, has just notified bookers and agents that minimums for one-niters and banquets rise at the end of this month. It'll be $18 instead of $15 for the single-night stands and $22.50 instead of $17.50 for the eatery circuit dates. At same time, minimum for one-nighters beyond 40 miles of Pittsburgh will go to $25.

## Ex-Vaude Team Wins $2,500 From Boston L.Q.

Boston, Oct. 14.

A suit seeking damages of $3,491 from the Latin Quarter Corp. here, by the now dissolved vaude team of Desmond & Mack, was settled in Federal Court here last week for $2,500.

Suit was instigated in 1946 when team lost entire wardrobe in backstage fire at nitery which resulted in act losing six weeks of bookings before suitable wardrobe could be replaced.

## M&L Pull 255G In Sock Dallas

Dallas, Oct. 21.

State Fair of Texas, closing its 16-day run, Oct. 4-19, for the 10th consecutive year broke its previous attendance record. Tally at Sunday (19) windup showed 2,387.140 had visited the 187-acre fairgrounds, topping the '51 season total of 2,320,100.

Weekend draws put the expo over when 30,000 worshippers attended a religious festival in the Cotton Bowl. Second annual closing religioso featured Dr. Daniel A. Poling, editor of the Christian Herald, as speaker. Fair dropped the ropes at 6 p.m. final day, allowing free gate for the holy session.

Saturday's top lure was the pro grid game of the Dallas Texans and Green Bay Packers, getting 14,000 fans to the Bowl's night game.

"Martin & Lewis Revue," with sellouts at four closing shows (18-19) wound up with a net of $255,300, near to last year's smash legiter, "Guys and Dolls," which drew $267,800 for 24 performances. Attendance was 86,000. Duo skied to N. Y. early yesterday (Mon.) to set a one-nighter eastern tour of the show produced here at State Fair Auditorium. Revue, even without b.o. of the two closing performances, had racked up a record for variety shows at the Texas expo. All 24 shows were to capacity (4,283) or near-SRO houses.

"Ice Cycles of '53" had its best of eight straight season openings here, with 23 blade shows in 16 days grossing better than the '51 "Cycles," which had 100,000 attendance, against this year's 121,700.

Variety Club's Circus stand reported full houses for each performance and reverted to grind policy soon after expo opened. Proceeds will go to Variety Clubs of Texas charities.

St. John Terrell's Motor Music Circus wasn't fortunate in its preem here. Impresario said biz was poor for his experiment, admitting his misunderstanding of the expo setup. "No regrets, and everyone has been very kind, but we should have been located off the midway," he stated. (See story in Legit section.)

# Indpls. Overlap on Dates No Test In Blade War of Henie and Wirtz

Indianapolis, Oct. 21.

First round in ice war between Sonja Henie and Arthur M. Wirtz ended here Saturday night (18) with both contenders apparently unhurt by direct competitive test.

Henie management pledged local associates to secrecy on gross before leaving here for Raleigh, N. C., after final performance of two-week stand at Butler Fieldhouse Saturday night. But a reliable source said that she "got her expenses out the first week."

Dick Miller, manager of Coliseum, where the Wirtz show starring Barbara Ann Scott opened Oct. 8 to remain through Sunday (26), claimed attendance is running 5% ahead of last year, when there was no other ice show in town. Standing room has been sold several nights, he said. Coliseum seats 10,500. Henie spokesman claimed average 80% at 7,500-seat Fieldhouse.

Miss Henie's original dates here, Oct. 3-11, overlapped Wirtz's by three days. She announced week's extension, through Oct. 18, opening night on grounds of boxoffice demand. It's understood here that she had option on Fieldhouse until Oct. 25.

There were charges and denials of heavy papering on both sides. Miller accused Miss Henie of "conducting a campaign of spite which is costing her a lot of money." Ken Stevens, Henie show's manager, labeled this "preposterous," stating, "People who are successful in show business, as Miss Henie is, do not do foolish things. She is very happy with the success of her Indianapolis showing and doesn't care to comment.

Indications are that Round 2 is coming up when both shows play Los Angeles at the same time. Meanwhile, Wirtz's unit has clear sailing here for next week.

## Comerford's Pa. Vauders; Binghamton, N.Y., a Maybe

The Comerford Circuit of Pennsylvania and New York will inaugurate vaude in two houses. The Penn, Wilkes-Barre, will start Oct. 30 with a Thursday through Saturday policy, and the Capitol, Scranton, will begin talent operations Nov. 5 on a Wednesday through Saturday basis.

Wilkes-Barre will teeoff with a six-act bill, while the Blackstone Magico unit will usher in the vaude operations in Scranton. Another house that may put in stage shows includes a Comerford unit in Binghamton, N. Y.

The Abe & Joe Feinberg office will book.

## AGVAns Circulate Pro-D. J. Petition

Despite the recent action by the American Guild of Variety Artists raising the ante from $25 to $100 for performer appearances on cafe-originating disk jockey shows, petition to permit cuffo shots now circulated by union members will continue. Circulators declare that they will strive for 2,000 signatures. AGVA would have to submit the question for a referendum if that amount is reached.

Those concerned with the petition declare that many performers need these cuffo appearances to achieve some publicity. They also state that the deejay shows with performers help glamorize the live appearance fields.

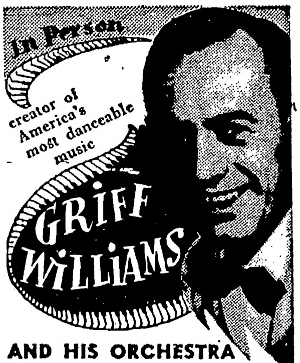
Union toppers are reportedly displeased with the board's raising the fee to $100. Not only do they feel that it's impossible fully to enforce that legislation, but performers who do appear will now have to kick back $100 instead of $25. One AGVA member cracked that the new law makes it more expensive for the performer.

## Strip Gets Suspended Term in MB Cleanup

Miami, Oct. 21.

Continuing crackdown on strippers working this area, police had Pequita (Vegas) and boss, Louis Brooks, of the Rainbow Club up on charges of "indecent exposure" before City Judge Cecil Curry.

They were sentenced to 15 days in jail, with sentence suspended on condition they adhere to police definition on what constitutes "modest" attire.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CHARLIE DAWN, Chicago Herald American: "... Zany ... comedy chief ... a man of many voices and whacky ideas evokes further hilarity by humming and whistling simultaneously ... does make a lot of fun."

BILLBOARD: "... Easily wins a top spot in the show with his fast clean musical comedy."

Direction: GENERAL ARTISTS CORPORATION

# Night Club Reviews

Continued from page 48

### Ciro's, Hollywood

in his mock rhumba nonsense adds some color to the act but here again the routine builds to no strong climax.

In opening the bill, The Four Lads weave harmony vocals for 13 minutes. The youngsters, who have gained some attention from backstopping J. Ray on a number of Columbia disks, have good arrangements, but not a stout nor new array of songs. Repertoire consists of "Shine," "Little White Cloud," "Wabash Cannonball," "Just Say I Love Her," "Mocking Bird." They could bunch together something more compelling than that. In plaid Eton jackets, the boys are smartly turned out and have poise and aplomb. Their tones are sufficiently varied for modern, pop-tune quartets, though there isn't a standout lead voice in the group.

Joe Stabile's crew frames the show adeptly and, with Bobby Ramos' quintet dispensing the Latin rhythms, alternates on pumping out the dansapation between shows. *Bert.*

### Flamingo, Las Vegas

Las Vegas, Oct. 16.

*John Carroll, Will Mastin Trio with Sammy Davis, Jr., Herb Flemington, Flamingo Starlets* (8), *Victor Piemonte, Ike Carpenter Orch (augmented)* (13); *no cover or minimum.*

Although ropes may not be stretched taut this fortnight, enough biz will ease into the Flamingo Room for six-two-and-even casino requirements. Potency of Sammy Davis, Jr., stands out in the 60-minute stanza.

John Carroll, at show caught, was not equipped via his song route to cope with the kinetic stabbing of young Davis. Unless he gives some serious thought to re-routining his setup, semester will be counted against him. Following the flashing heel-and-toe of the Will Mastin Trio with its pyramid magnet, Sammy Davis, Jr., is tough for many acts.

Carroll's virile appearance and set of powerful pipes belie the type of routine he chooses to croon. Only his opener, "Lady of Spain," is in brightened tempo. The rest are slow, moaning and overly - sentimental outpourings. Tablers seemed to be waiting throughout for change of mood, but Carroll—besides being under-rehearsed for opening show—left the stage without dishing up a well-rounded performance. His conductor, Victor Piemonte, led the Ike Carpenter orch capably, augmented for Carroll's booking by three violins.

Mastin Trio continues to rise further in estimation of Vegas rounders with this showcasing. The budding Davis, Jr., proves his ability on all counts, and should become a top star one of these days. Versatility is shown in his amazing legmania, but is heightened when he parades some accurate and, at times, slightly vitriolic mimicry. From his roster of impressions, best returns noted via waves of yocks, register during a Lanza series, sliced with a howlingly funny Jerry Lewis. His Johnnie Ray is also top stuff. For the first time, be it noted in Vegas, Junior Davis turns to Yiddish expressions while spouting comedy lines. Such a trend on the part of the youthful comedian-terper could be okay in certain niteries, but rings a peculiar sound here, smacking of restricted humor.

Flamingo Starlets look gorgeous while twirling about in a couple of well-staged terps. "Holiday for Strings" is a delightful round of motion, delicate yet full of zing. Midway costume parade is less of a footwork display on the part of the eight femmes, and more for Herb Flemington's easy warbling. Ike Carpenter orch has to run the musical gamut from killer-diller rhythms to legato, with all temps emerging solid. *Will.*

### Ritz Carlton, Montreal

Montreal, Oct. 18.

*Helene Francois, John Gallant, Joe Settano Trio; $2 cover.*

Helene Francois, making her third appearance at the Ritz Carlton Hotel's plush Ritz Cafe, is a more relaxed performer than previously. Engagements in New York and Mexico have done much to get this gal away from just being a beautiful entertainer to someone who combines the look with the song. There's a similarity in her songfest to other efforts in this boite, but the inclusion of "Mr. Sun" (in English) and a try at aud participation with "C'est Si Bon" break routining neatly.

With the latter, Miss Francois is still on the shaky side. Trying to get ringsiders to double up on a number is always questionable and picking a French song makes the effort that more doubtful despite the bi-lingual overtones of this room.

Vocal shortcomings, slight as they may be, are overshadowed by the drawing power of this chantootsie and biz for both shows each evening, particularly on Friday and Saturday (room is closed Sunday) is pleasing management. *Newt.*

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Lois Lee

Cleveland News, Oct. 16th ... Spaeth ...

"Miss Lee makes it clear she's no mere 'another act'. In a captivating fifteen minutes of better than standard petite concert, she displays a varied style that is as fresh as her clear, clean soprano, whether it's a sentimental 'Anniversary Waltz', a re-fired 'Kiss of Fire', a rueful 'Hello Young Lovers', or that excellent 'Oklahoma' medley. IT'S MANY A DAY SINCE WE'VE HEARD A SALON THRUSH ARTICULATE THE WAY THE LEE GAL DOES. EACH SYLLABLE COMES CLEAR AND INTELLIGIBLE—That WE THOUGHT WAS A LOST ART."

Dir.: MUSIC CORPORATION OF AMERICA

### Last Frontier, Las Vegas

Las Vegas, Oct. 17.

*Chico & Harpo Marx, Nilsson Twins, Dolores Frazzini, Eddie Gallagher, Devlyn Dancers* (12), *Garwood Van Orch* (10); *no cover or minimum.*

Two of the biggest money-makers in Last Frontier history, Chico & Harpo Marx, are back with their superlative brand of comedy, music and zanybusiness. Another period of over-capacity biz, both in Ramona Room and casino, is expected.

Chico heads off the Marx march, lipping his slight Italiano dialect for some intro patter about the brothers and how they began. Sliding on the Steinway bench, he gallumphs over the keys in some funny punchings. Harpo's entrance is deferred until the middle of buxom Meri Fenn's operatic soliloquy. During this sequence, Harpo doubles everyone over as he scissors Miss Fenn's skirt up to her derriere. Upon turning her around for reverse bow, Harpo points to sign reading, "Vote For Dewey." Chico eases back for another piano sesh of "Moonlight Cocktails," before a pin-drop segment of harpistry, performed with great feeling by Harpo.

Trilogy of "Penthouse Serenade," "If I Loved You," "Some Enchanted Evening," is sequeled by "Stardust." Breaking off the mood, Harpo picks up trick clarinet. Joined by Miss Fenn, he illustrates his exercises with real bubbles from clarinet as she trills "I'm Forever Blowing Bubbles." Quick segues into "Tiger Rag," tiny harmonica quickie, and return to harp for "Swanee River" mark Harpo's principal turn. Chico pulls attention to the piano where he hokes away, followed by Harpo's slapstick "Rhapsody in Blue," and duet on "Lilt." Pair walk off to ovation.

Nilsson Twins form top support for the Marx comedics, with some warbling of funny tunes in prime slot. Twins clown from moment of walkon to bows, making it hard for audience to take their one serious harmony attempt. Otherwise the pair hit off quickly with "Never Too Busy To Say Hello," slowing down for "I'll Walk Alone," then quickening interest with "Folk Tunes." From this point on, nonsense takes over, and tablers fall right into scheme of things. Gals build into fine salvos at close.

Jean Devlyn puts 12 well-stacked femmes around the floor and gives them uncomplicated footwork. Consequence of this wise policy on the part of the choreographer is a neat dozen oomphy gals knowing pretty much what to do at all times, and showing it.

Dolores Frazzini and Eddie Gallagher duet curtain-raiser, a heady bolero and mambo in stroblighting. Preceding the brothers Marx, line panics house with "Boardwalk in Atlantic City," and "Charleston" melee finish. Costumes are authentically "Roaring '20s." Garwood Van guides his crew with assurance through the many scores. *Will.*

### Gatineau, Ottawa

Ottawa, Oct. 14.

*Valaida Snow, Hal Fisher, Jerry Cooper, Conners Models* (6), *Harry Pozy Orch* (8); *75c admission, $1 Sat.*

Gatineau Country Club's current show hits and keeps a high level with Valaida Snow canarying, Hal Fisher in comedy and Jerry Cooper warbling with and without the Conners line. Miss Snow, in black gown, picks her tunes carefully, teeing off with "Begin the Beguine" and following with okay medley from "Porgy and Bess." She has the customers beating rhythm for her "Jericho" and begs off after "Chloe." Only once is her trumpet in use, during an animated "St. Louis Blues" session.

Fisher's gabbing and mugging is fast and capable, comic grabbing steady flow of yocks during brief stint. Standouts include bits on blinking lighthouses and chugging trains, with heavy laughs on his w.k. drunk addressing a temperance meeting. Big punch of Fisher's humor is in facial expressions which ought to make him okay TV or film material, but this approach loses him plenty of response from the back seats. His blonde wife.

Cooper, a holdover, solos with socko arrangements and presentations of "When the Red, Red Robin" and "Old Black Magic," besides handling chores with the Conners femmes in three productions. Harry Pozy band still clicko for dancing and backing of Show. *Gorm.*

## Josh White Back

Josh White resumed his personal appearance tour Monday (20) with a concert date at Eaton Hall, Toronto.

Singer had been recuperating following surgery.

## Saranac Lake

**By Happy Benway**

Saranac Lake, N.Y., Oct. 21.

A bow to "Mr. Ballantine," with the Martin & Lewis Show at Texas State Fair, for his gifts.

Virginia Farraro, cashier of Loews' in Mount Vernon, N.Y., registered to take that first observation routine. Ditto for Grady V. Graham, manager of drive-in theatres in North Carolina.

Steve (Warners) Baranek, a graduate from here, in from Yonkers, N.Y., for annual checkup and went back to work with an all-clear.

May Coates, Interstate circuit, planed back to Houston after receiving the final greenlight.

Al Munroe, ex-magico and now a staffer on the Detroit Times, detoured in here for a bedside chat with this columnist.

Charles "Chick" Lewis, Variety Clubs Hospital exec, in from Gotham for the monthly inspection of the hospital.

A carnation to Herman Robbins, exec of National Screen Service, and his party for gifting every patient with a large box of sweets.

Charles Hillyer, staffer of Florida Paramount theatres, shot in from Jacksonville for that look-see and observation period.

Jean Commerford, ex-nitery boniface, and Peggy Van Valkenberg, VC Hospital office staffer, off to Gotham for two weeks of Broadway and a honeymoon.

Murray Weiss, Will Rogers Hospital exec, in from Boston for final inspection of the new oil-burning system, accompanied by his wife, Nancy, and the Dr. Julius Aisners of the Boston Variety Clubs Tent.

**Write to those who are ill.**

## Jim Barton

Continued from page 49

for Vegas almost immediately after hearing of Barton's condition, comedian Larry Storch winged in from Gotham for skedded opening tonight (Tues.). Folk singer Harry Belafonte, having concluded two frames prior to entrance of the Barton packet, continued on following Thursday interim, and wound up his emergency stand yesterday (Mon.).

With the news of Barton's collapse hitting the wire services within minutes after he went into a coma backstage, a flood of telephone calls and wires of assistance poured into the Thunderbird from all over the country. Boniface Jacob Kozloff of the Last Frontier rushed Willie Shore down the Strip to fill in second-show gap. The comedian-terper had just capped his fortnight at that spa. Show put together hurriedly proved to be a sock exhibit, enhanced by each performer's extra effort to illustrate the old show biz adage. Tribute to Barton at finale, spoken by Shore, echoed sentiments of entire cast and audience.

Among the many offers to assist the Thunderbird was one from Robert Q. Lewis, a headliner at that hospice in April. Lewis stood by in New York, ready to sky westward for two days before commitment on the Arthur Godfrey vidshow.

Continuing throughout the two weeks, Barton's close assistants during his musicomedy run of "Paint Your Wagon" will be the act, "We Three," with Maggie Nelson. The Kathryn Duffy Dansations terp their special production routines sans Barton, ably abetted by Johnny O'Brien, Normandie Boys, and the Al Jahns orch. *Will.*

### New Lease in Akron

Akron, Oct. 21.

Liberty Theatre, dark most of this year after the Highland circuit terminated its lease, reopened last Friday (17) with Max and Charles Schneier, of a wholesale fish company, as operators.

They will operate Friday through Sunday, with action and art films on Friday-Saturday and a hillbilly stage show in addition on Sundays.

## MAD. SQ. GARDEN'S 107G 3-MONTH NET LOSS

Business has been rather slow at Madison Square Garden, N. Y., the company's report for the quarter ended Aug. 31 disclosed last week. Indoor arena, which houses boxing, ice revues, rodeos, etc., has an estimated net loss of $107,270 after depreciation, taxes and other charges.

Figure compares with a net loss of $100,345 chalked up during the same 1951 three-month period. Operating revenues for the 1952 quarter were $199,881.

## Eckstine's Pitt Package For Stanley's Yule Week

Pittsburgh, Oct. 21.

The Stanley here will install a holiday stageshow headed by Billy Eckstine. Singer plus a unit will start Christmas Day for a week.

Eckstine is playing the house on a guarantee plus percentage. He'll supply the surrounding band and talent.

## Kaye's Wow 50G in S.F. 2d

San Francisco, Oct. 21.

The Danny Kaye Show wound up its second week at the Curran, with a house record, hitting a tremendous $50,000. Figure was chalked up as result of capacity or SRO for 10 performances at 1,758-seater, scaled to $4.80.

Previous week's gross was a sock $38,500 for eight shows.

**Virginia O'Brien** has been signed for Cafe Society Downtown, N. Y., starting Nov. 20.

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# Johnnie Ray Switched to N.Y. Capitol After Paramount Nixes 25G Label

Switch of Johnnie Ray from the Paramount to the Capitol Theatre, both N. Y., indicates a buyer's revolt. The Paramount, where Ray was originally slated to play, rebelled at paying $25,000 plus percentages for this show. The Capitol, which is now on a straight film policy, promptly picked up the date and will start the lachrymose singer on Dec. 24 for two weeks plus one week option. It's believed that the Loew house is paying the same salary that was asked of the Paramount.

As a Paramount spokesman put it, there was no way of coming out ahead on the deal. Theatre would be getting a percentage picture, and by the time they got through paying for film, rent and ushers it was felt they'd be in the red.

Unless the Capitol goes on a stageshow basis permanently, it's believed that the Paramount will stick to its present position of making deals in which it is almost certain of hitting a profit. Percentage pictures will get no expensive headliners, and weak pictures will get a costlier stage accompaniment. At this point, there's little chance that the Capitol will return to stagers. Trade feeling is that if the Cap remained open during the long siege of terrible business after it first dropped the show policy, then there's little hope that it will return to talent outlays. An occasional stage venture will be bought to hypo interest.

GAC will probably put Ray Anthony orch, a comic and a dancer or dance team with Ray. Neither the terms nor the personnel of the show have been finally set. However, deal is expected to be inked this week.

---

**Bernice Parks**, vocalist, booked for Anacacho Room of the St. Anthony Hotel, San Antonio, Dec. 16-28.

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## Judge Upholds State's Nix Of Cleve. Cafe's License

Columbus, Oct. 21.

Franklin County Judge Cecil J. Randall of Columbus, in a long-awaited decision, has upheld the action of the Ohio Liquor Board in revoking the liquor licenses of Eleanor's Show Bar, Cleveland. The lengthy opinion, given after six months of deliberation, held that the board had acted within its discretion in lifting the permits, after state liquor agents described an alleged lewd show they witnessed there a year ago.

The Show Bar has been operating under a restraining order since last March, when the permits were revoked. Isadore Topper, Columbus, counsel for the Cleveland spot, indicated he would appeal.

## Cowpokes' N.Y. to Omaha Commutation Kick For 'Championship' Awards

Omaha, Oct. 21.

Ak-Sar-Ben's Rodeo once again is heavy on stock and steaks on the hoof—and short on sock entertainment.

But Omaha's cow classic held its own this year with the Madison Square Garden giddap in Gotham, running concurrently in part, since International Rodeo Assn. titles were at stake in Nebraska.

Hence, leading cowpokes such as Buck Rutherford, Harry Tompkins, Casey Tibbs, Jim Shoulders, etc., commuted by plane for the two shows. They couldn't afford to pass up the Garden swag, and had to show at the Omaha "championships" to get in on the final gravy and stay in grace with their bosses.

Vet Leo Cremer again produced the stock and show here.

Interspersed with cowboy action were Bob Davenport and his hoss, Buck; Beeswax Moore's Dogs and ~~comedy mule;~~ Tony White Cloud and the Jemez Pueblo Indians; Cilly Feindt and her dancing horse, Pasha; and the clowns, Zeke Bowery and Wiley McCray.

Parades of top beef and animals in the stock show plus high school band competitions took up the rest of the slack between the rodeo contests. *Trump.*

## RAY'S $7,000 PACKAGE FOR COAST CONCERTS

Hollywood, Oct. 21.

Johnnie Ray will get a guarantee of $7,000 against 60% of the gross for matinee and evening performances at the Shrine Auditorium here Nov. 23. He'll supply the surrounding talent, to include the Harry James orch, Big Jay McNeely's band, the Four Lads, Harry Morton, Peg Leg Bates and the Dewey Sisters.

Shrine performances are being promoted by Irving Epsteen, Fox-West Coast exec and one of the operators of the Palladium Ballroom here, and Harry Maizlish, KFWB prexy. Capacity for the two shows could provide a gross of $34,000 at a $4.80 top.

## Noonan in 'Ghost' Guise On Geo. Jay's D.J.'er—AGVA

Hollywood, Oct. 21.

Continuing its crackdown against cuffo appearances on deejay shows, the American Guild of Variety Artists has ordered comic Tom Noonan (& Marshall) to appear before the board to explain his stint with deejay George Jay from King's Restaurant here a fortnight ago. Union charges he appeared, did an imitation of Frank Fontaine but used a fictitious name to shield his identity.

AGVA requires cafes employing deejays on whose program talent appears, to pay a night's scale for such work and has ordered members not to participate without such fee.

## Vaude, Cafe Dates

### New York

**Eric Thorsen** into the Mt. Royal, Montreal, Nov. 17, and the Prince George, Toronto, Jan. 16 . . . **Dick Shawn** pacted for the Carousel, Pittsburgh, Dec. 15 . . . **Bob Carroll** tapped for Port O'Call, Brooklyn, Oct. 27 . . . **Rose Marie**, now at the Pierre, N. Y., pacted for the Town Casino, Buffalo, Nov. 10, and will follow with the Latin Casino, Philadelphia . . . **Art Mooney** into the Paramount, N. Y., Nov. 19 . . . **Kirby Stone Quintet** pacted for the Sahara, Las Vegas, Jan. 27; Chi Chi, Palm Springs, Feb. 20, and the New Golden, Reno, March 11 . . . **Earl Hines** set for the Capitol Lounge, Chicago, Nov. 14 for four weeks.

## AGVA-ARA TO MEET WED. ON RULE B-53

The American Guild of Variety Artists and Artists Representatives Assn. are slated to meet tonight (Wed.), in the first of a series of confabs to complete Rule B-53, a code which will govern union-agency relations. ARA board will confer the following day, not only to report progress on the AGVA matter, but to discuss agency topics generally. ARA board members will come in from Chicago.

The union is meeting with the agency men as reps of individual percenteries, not as ARA members. AGVA convention went on record as being opposed to dealing with talent rep organizations. AGVA wants agencies to apply for franchises individually.

Originally, AGVA-ARA pact was to have expired Sept. 10. It was then extended to Oct. 15 and at its recent national board meet, deadline for agencies to apply for AGVA franchises was extended on a week-to-week basis, with AGVA to give notice in writing two weeks before date of termination.

## City Bureau OK's License Switch of Curley's, Mpls.

Minneapolis, Oct. 14.

Although the ownership of Curly's, one of the city's major niteries, has been linked to the so-called Minneapolis "liquor syndicate allegedly headed by ex-bootleggers controlling a number of liquor establishments in violation of the law restricting ownership to one, the city council health and hospital committee has approved transfer of its license to Tom E. and Harry Hastings.

Curly's license presently is in Oscar Rubinsky's name, but the Hastings announced they had paid $50,000 for the nitery to the J. & C. Holding Co., one of whose partners is a long-time associate of Thomas W. Banks, who recently was sentenced to a prison term and fined for U.S. income tax evasion.

This will mark the third license change at Curly's within six months. A previous long-time owner had sold out, ostensibly to Rubinsky, after a raid on the bistro for allegedly selling liquor after hours.

Original intention of the Hastings was to convert Curly's into a Hawaiian type room on the order of Don the Beachcomber's. This plan has been abandoned, however. While the establishment is being remodeled, it's expected to continue with its floor entertainment policy.

## Slater Told to Quit Brit.

London, Oct. 21.

Ralph Slater, the hypnotist, who earlier this year was involved in a damages claim for negligence and assault, has been ordered by the Home Office to quit the country at the end of this week. He has been warned that an extension will only be considered if his application is accompanied by documentary evidence that travel arrangements have been completed.

When the claim against Slater was first heard, damages against him totalling over $3,000 were awarded, but on appeal these were struck out and the plaintiff was given leave to apply for a new trial. The Home Secretary has now told Slater that further court proceedings are not contemplated, and in the circumstances he's unable to prolong his stay in Great Britain.

# Agencies Warn Acts to Stay Away From Vidpix Until Repeat Coin Set

Talent agencies have been advising their acts to stay clear of film video until scales have been set to cover repeat performances on that medium. Date diggers feel that unrestricted use of filmed variety shows or shorts is impairing the value of acts and destroying their appeal in the many markets where the vidpix are shown.

Where such shows are repeated, it's difficult to sell a live act, the percenters say. There are many novelties that cannot change their turns appreciably. Thus, when there are several exhibits in one area, the act is finished, not only on teevee but for stage shows as well.

Pay for work in the filmed teevee varieties has been fairly good for the non-names, who frequently have earned more than a week's salary for one session. Generally, these are flat deals and there are no restrictions as to exhibition.

Talent offices recognize the logic of the ruling by the American Federation of Musicians that kinescopes be played only once in an area where original show hasn't been seen live. Networks and agencies may keep the kinnies, but only for their records.

The potential for repeat shows of a vidfilm is even greater than that of a kinescope because of the better quality of the celluloid. Thus the agencies feel that an act can be hit harder with films than with film recordings. Another angle considered by the percenters is that a performer may improve to the point where his early film efforts will create a downbeat impression of the act. Another talking point is that the turn may achieve name value and conceivably get $10,000 for one guest shot and have to compete with himself in a reproduction for which he originally received, say, $250.

## Mpls. Flame's Torch Song Via Cuffo Cabs and Loot

Minneapolis, Oct. 21.

Flame nitery is the first such local establishment to provide free taxi transportation for patrons. Newspaper ads contain its offer of the cuffo rides to groups of three or more in the loop. Bistro is located on fringe of downtown business section.

In effort to put itself on map, Flame also has gone in for policy of musical revues, with dance music by the Harry Blons Dixieland orch. It's stressing food, too, and has a "Mystery Husband" contest tieup with WTCN involving broadcasting from the premises by disk jockey Sev Widman and carrying prizes aggregating $2,000.

## Backers Get Out From Under on E. St. Louis 'Gala Festival' Stag

St. Louis, Oct. 21.

When gendarmes of the East St. Louis police department's morality squad were tipped off that the "Gala Fall Festival" in Croation Hall was to feature nude femmes and obscene films, the stag party was suddenly called off and more than 500 St. Louisans who had "donated" $3 each to attend were turned away. The sponsors of the affair also learned of the activity of the cops, so the women and pictures did not show up.

George Kuk, manager of the hall, told the cops that some men whom he did not know had rented the ballroom on the second floor for a private party and he did not know the nature of the show.

"Invitations" to the affair were also extended in East St. Louis.

---

**Phil Foster** set for the Latin Quarter, N. Y., Nov. 2 for an indefinite run.

*"The Show Biz Triple Threat— Scores Solidly . . ."* VARIETY
JACK MARLIN
• COMEDY • SATIRE • SONG •
*Currently*
Wonder Bar Room
MONTREAL
*The Houston Press . . .*
"Best of the group . . . Jack Marlin, chief handler of comedy routines. He climaxes with a singer who played "Oklahoma" so long that anything he sings sounds like an aria from that production.
IT'S NEW AND SOMETHING DIFFERENT!"
1952 ENGAGEMENTS
*Comedy Star of "What's New" Revue*
Mount Royal Hotel, Montreal
Henry Grady Hotel, Atlanta
Radisson Hotel, Minn.
Sheraton-Plaza Hotel, Boston
Chase Hotel, St. Louis
Shamrock Hotel, Houston
Shroeder Hotel, Milwaukee
Statler, Wash.
Monteleone Hotel, New Orleans
*Personal Mgt.:*
BERNIE ILSON, 550 5th Ave., New York JUdson 6-0478

# VARIETY BILLS

**WEEK ENDING OCTOBER 22**

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

**NEW YORK CITY**
**Music Hall (I) 23**
Nanci Crompton
Eric Hutson
George Sawtelle
Will Mahoney
T & F Vallett
Patricia Rayney
Rockettes
Corps de Ballet
Symph Orc
**Palace (R) 24**
M & V Miller
Danny Drayson
Shiela Barrett
Norton & Patricia
Al Gordon Dogs
Melissa Smith
Wally Brown
Anell & Brask
**Paramount (P) 22**
Duke Ellington Orc
Howell & Bowser
Bunny Briggs
Ravens
**Roxy (I) 22**
Johnny Johnston
Jerry Colonna
Anthony Allyn & Hodges
Arnold Shoda
Blades & Belles
**CHICAGO**
**Chicago (P) 24**
Wells & 4 Fays
Tippy & Cobina
Al Martino
Jan Murray
**WASHINGTON**
**Capitol (L) 23**
Monte O'Oca Co
Adelaide Niece
Al Bernie
Ray & Naldi

## AUSTRALIA

**BRISBANE**
**His Majesty's (T) 20**
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Markia Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Babs Mackinnon
Betty Sullock
Joy Stewart
Guus Brox & Myrna
**MELBOURNE**
**Tivoli (T) 20**
Tommy Trinder
Bolonds
Halama & Konarski
Professor Olgo
Carl Ames
R MacGreggor
Harry Moreny
Toni Lamond
Peter
4 Singing Girls
2 Show Girls
4 Dancing Boys
12 Adorables
**SYDNEY**
**Tivoli (T) 20**
Mara & Maurice
Daresco 3
Lowe and Ladd
Guy Nelson
Kenita Kramer
Bouna
Rey Overbury & Suzette
Sonya Corbeau
12 Show Girls
10 Nudes
Boy Dancers & Singers
Ballet

## BRITAIN

**ASTON**
**Hippodrome (I) 20**
Billy Whittaker
Mimi Law
**BIRMINGHAM**
**Hippodrome (M) 20**
Donald Peers
Sandow Sis
Gaston Palmer
Granger Bros
Charles Warren & Jean
Jenny Hayes
Reg Varney
H & V Lennon
Cawalinis Dogs
**BRADFORD**
**Alhambra (M) 20**
Norman Evans
A & L Ward
Betty Jumel
Maple Leaf 4
V & J Crastonian
Bil & Bil
**BRIGHTON**
**Hippodrome (M) 20**
Issy Bonn
Jimmy James Co
Eddie Calvert
Suzette Tarri
Malcolm Mitchell 3
Richman & Jackson
Ray Alan
Hal Mack Co
**BRISTOL**
**EMPIRE (I) 20**
Harry Rowson
Ian Hynes
Joan Price
Johnny Critchley
12 Girls
**Hippodrome (S) 20**
Winifred Atwell
Jack Jackson
Fayne & Evans
Jimmy Wheeler
3 Monarchs
T & G Durante
Peter Raynor
R & M Lamar
**BRIXTON**
**EMPRESS (I) 20**
Dr Crock & Crackpots
Beverly Sis
Morecambe & Wise
George & Lydia
Jackie Ross
Los Marentos
2 Sterlings
**CHELSEA**
**Palace (I) 20**
Beverly Sis
Robin Richmond
Wilson Keppel & Betty
Locky & Henry
J & B Moxham
4 Dernos
Harry Benet
Joe King
Terry Doogan & Joan
**CHISWICK**
**Empire (S) 20**
Don Saunders
George Cameron
Joyce Randall
Leslie Noyes
**DERBY**
**Hippodrome (S) 20**
Al Read
Mary Neylor
E Gordon & Nancy
St Denis 3
Johnson Clark
L Sharpe & Iris
Allen & Lee
Reg Russell & Susie
Richard Sis
**EAST HAM**
**Granada (I) 20**
Les Keols
Johnny Green
R & J Rockfield
Murray & Hinton
Dancing Hollands
Riki Lingara
**Metropolitan (I) 20**
Deep River Boys
Beryl Orde
Nat Hope
Olga Varona
Jackley & Jee
Lyn & Margot
Meraux & Lillian
Merle & Marie
**Palace (I) 20**
Smeddle Bros
Margaret Bessel
Bega 3
M Broen & C Beneditti
Skating Blades
Leslie Haskell
Maureen Grant
Reg Moores
**EDINBURGH**
**Empire (M) 20**
Jack Anthony
Jane Morgan
Barbara Ford
Colin Dunn
Fraser Hayes 4
Diana Rhodes
Allen Bros & June
**FINSBURY PARK**
**Empire (M) 20**
Rosinas
Stargazers
Coedon & Colville
Charlie Caroli & Paul
Montmartre Ballet
Moreton & Kaye
Billy Russell
Ganjou Bros & Juanita
**GLASGOW**
**Empire (M) 20**
Betty Hutton
Laurie Watson
Saveen
El Granadas & Peter
Skylarks
Newman Twins
Mme Louise Pets
**GRIMSBY**
**Palace (I) 20**
Street Singers
Davis & Lee
Ford & Sheen
Jacqueline Scott
Byrn Case
Malcolm Thomas
B & B Johns
Exotic Sandra
De Lelo Ballet
Elizabeth Brozi
Margaret Tansley
Betty Morton
**HACKNEY**
**Empire (S) 20**
Max Wall
Beryl Reid
Hedley Ward 3
Speedmacs
P & P Page
Jean Paul
Sherman Fisher Girls
**LEEDS**
**Empire (M) 20**
Betty Driver
Tommy Cooper
Leslie Randall
Kenny Baker
Billy Banks
Peterson Bros
Reg Radcliffe
Gordon & Colville
Floyd & B'Nay
Alan Kay & Gloria
**LEICESTER**
**Palace (S) 20**
Mitchell Choir
Jimmy Clitheroe
Karina
Arthur White
Vadio & Hertz
Sonny Burke
Rexanos
Jon Joyce Girls
**LIVERPOOL**
**Empire (M) 20**
Hal Monty
Desmond & Marks
Kirk Stevans
3 Hicks
Alwyn Miller
**LONDON**
**Palladium (M) 20**
Billy Cotton Bd
G & B Bernard
Joy Nichols
Max Bygraves
Vadja Del Oro
3 Ghezzi Bros
Eliane & Rodoph
Jo Jac & Joni
**NEWCASTLE**
**Empire (M) 20**
Peter Brough
Ronald Chesney
Vogelbeins Bears
Alma Coogan
Ossie Noble
2 Pirates
Edward Victor
Candy Twins & Eddie
Ravic & Babs
**NEW CROSS**
**Empire (I) 20**
Tom Moss
Roberti 3
4 Silverchords
Al Shaw
Nichols & Smith
Water Goons
Aqua Maids
De Vere Lovlies
**PORTSMOUTH**
**Royal (M) 20**
Harry Roy Bd
Geraldine & Joy
S & P Kaye
Jackie
Bob Andrews
Billy West Co
**SCUNTHORPE**
**Savoy (I) 20**
Eddie Reindeer
Pop White & Stagger
Al Podester 5
Gretyna & Kotchinsky
Gardner & Baxter
Paulla D'Orsay
F Whitely Girls
**SHEPHERDS BUSH**
**Empire (S) 20**
Cecil Sheridan
2 M's
Cass & Keegan
Noel Talbot
Margaret Osmond
Stephen Black
J O'Reilly & Tommy
Joy Brennan
8 Shamrocks
Micky Reid
**SUNDERLAND**
**Empire (M) 20**
Mac Donald & Graham
B & A Pearson
Frank Preston
Canfield Smith
Percy Rish & Eva
Billy Danvers
Pepinos Circus
Benson Dulay Co
Flying Comets
**SWANSEA**
**Empire (M) 20**
Dorothy Squires
Joyce Golding
Ossie Morris
Rhoda Diane
4 Burgess Bros
Billy De Haven
**WOOD GREEN**
**Empire (S) 20**
Freddie Frinton
Ronnie Collins
Irving & Girdwood
Ron Parry
Nita Valerie
William Clothier
Wallace Delyse & Jeanette
De Vere Dancers
**YORK**
**Empire (I) 20**
George Bolton
Billy Uke Scott

# Cabaret Bills

## NEW YORK CITY

**Birdland**
Illinois Jacquet
Don Elliott
Terry Gibbs
Erskine Butterfield
**Cafe Society Dntwn**
Virginia O'Brien
Cy Coleman
**Blue Angel**
Dwight Fiske
Alice Ghostley
Charlotte Rae
Anita Ellis
Ellis Larkin 3
Bart Howard
**Bon Soir**
Jimmie Daniels
Ross & West
Three Riffs
Norene Tate
Garland Wilson
Mae Barnes
**Celebrity Club**
Alan Gale
Freddie Stewart
Haydocks
**Copacabana**
Joe E Lewis
Tony Bennett
Consolo & Melba
Lauri Layton
M Durso Orc
Ray Steele
Milt Page
**Chateau Madrid**
Alberto Castillo
Jeanie Korin
Freddy Alonso
Sarita Herera
**Embers**
Joe Bushkin
**French Casino**
Ginette Wander
Jane Laste
Laura Tunisi
Dominique
Rudy Cardenas
Vincent Travers
**Havana-Madrid**
Bill Bailey
Fontaine Bros
Tiny Brown
**Hotel Ambassador**
Jules Lande Orc
**Hotel Astor**
Blue Barron Orc
**Hotel Biltmore**
Michael Kent Orc
**Hotel Edison**
Henry Jerome Orc
**Hotel New Yorker**
Bernie Cummins O
Roymayne & Brent
Elimar
Jack Raffloer
Joan Walden
Adrian Rollini Trio
**Hotel Pierre**
Rose Marie
T & P Rodriguez
Stanley Melba Orc
Chico Relli Orc
**Hotel Plaza**
Kay Thompson & Williams Bros
Dick La Salle Orc
Continentals
**Hotel Roosevelt**
Guy Lombardo Orc
**Hotel St. Regis**
Celia Lipton
Milt Shaw Orc
Horace Diaz Orc
**Hotel Warwick**
3 Suns
**Village Barn**
Al Norman
Penny Copper
Doreen
Zeb Carver
Arthur Warren Orc
**Waldorf-Astoria**
Compagnons de La Chanson
Alex Alstone Orc
Mischa Borr Orc
**Hotel Taft**
Vincent Lopez Orc
**Latin Quarter**
Sophie Tucker
Sid Krofft
Collette Fleuriot
Audrey Sperling
Ralph Young
Darvas & Julia
Art Waner Orc
**La Vie en Rose**
Amalia
Mel Torme
Van Smith 3
**El Chico**
Rosita Bros
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
**Leon & Eddie's**
Eddie Davis
Jo Ann Morris
Cook Sisters
Oliver Dcrs
**No. 1 Fifth Ave**
Nancy Andrews
Bud McCreery
Bob Downey
Harold Fonville
Hazel Webster
**Old Roumanian**
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
**Park Sheraton**
Irving Fields
**Town & Country**
Joyce Bryant
Johnny Morris Orc
La Plaza 6
**Two Guitars**
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
**Versailles**
Edith Piaf
Emile Petti Orc
Panchito Orc
**Village Vanguard**
Robert Clary
Sylvia Syms
Orson Bean
Clarence William
**Wivel**
Sal Noble
Bob Lee

## MIAMI-MIAMI BEACH

**Allison Hotel**
Beachcombers (4)
Julio & Mae
**Casablanca Hotel**
Hal Winter
Candy Stevens
Milt Roberts Orc
**Clover Club**
Nov-Elites (3)
Peggy Greer
S Marlowe Line
Tony Lopez Orc
**Cork Club**
Jo Thompson
**Delmonico**
Allan French
Crayton & Lopez
Carlos & Melisa Orc
**Frolic Club**
Kathie McCoy
Don Charles Orc
**Harem Club**
Lenny Ross
Dusty Rochelle
Patty Malone
Raby Crider
Ginger Marsh
**Lombardy**
Don Baker Orc
Henry Taylor
Julio & Mae
**Martinique Hotel**
Manolo & Ethel
Danny Yates Orc
Rose & Paul Vincents
**Monte Carlo**
Day & Alva
Arne Barnett 3
**Nautilus Hotel**
Sammy Walsh
Chavez
The Bradys (2)
Sid Stanley Orc
**Rendezvous**
Louie Metcalf Orc
**San Marino Hotel**
Mac Pepper
The Jesters
**Gaiety Club**
Aquarena
Marie Stowe
Dolly Miller
Blue Drake
Gaiety Girls
Bob Morris Orc
**Johnina Hotel**
Rita Morrow
Jack Murphy
Tony Matas
Randum
**Leon & Eddie's**
Babe Baker Revue
Patti Lane
Bill Gray
Kitty O'Kelly
Jackie King
**Sans Souci Hotel**
Arthur Blake
Eddie Snyder
Sacasas Orc
Ann Herman Dcrs
**Saxony Hotel**
Bobby Escoto
Val Olman Orc
Tano & Dee
Saxonettes
**Shore Club**
Rosalie & Steve
Caney Orc
**Shoremede**
Preacher Rollo 5
**Harbor Club**
Joe Mooney
Charlie Page
**Paddock Club**
Mike (Setz) Stuart
H. S. Gump
Miss Memphis
Camille Stevens
Ernie Bell Orc
Mac Fadden
**Deauville**
Buddy Lewis Trio
**Sorrento**
Jack Kerr
**El Mambo**
Freddy Calo Rev
Jeff Davis
Juan & Leonor
Elena
Tito Ledouk Dcrs

## CHICAGO

**Chez Paree**
Danny Thomas
Estelle Sloan
Wini Shaw
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc
**Conrad Hilton Hot'l**
Adele Inge
Eric Waite
Diana Grafton
Charles & Lucille Cavanaugh
Dennis & Darlene
Lillian Byers
Yvonne Broder
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevar-dears (6)
Frankie Masters O
**Edgewater Beach**
Continentals (5)
Ralph & Lorraine
D Hild Dcrs (10)
Griff Williams Orc
**Palmer House**
Joe E. Howard
Leo de Lyon
Lulu Bates
Bambi Linn & Rod Alexander
Susanne & McCaffrey
Bob de Voye & Betty Lorraine
Earl Barton
Tom Horgan & Patricia Manning
Abbott Dcrs (6)
Trio Bassi
N Brandwyne Orc

## LOS ANGELES

**Ambassador Hotel**
Freddy Martin Orc
Stuart Wade
Murray Arnold
The Martin Men
Rita & Alan Farrell
**Bar of Music**
Noble & King
Helen Boice
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
**B Gray's Bandbox**
Buddy Hackett
Pat Morissey
Coleens
Charlie Bagby
Bill Howe
**Biltmore Hotel**
Noonan & Marshall
Bill Finch
Rudells
Hal Derwin Orc
**Cafe Gala**
Jimmy Ames
Jean Arnold
Freddie Slack
Don Sheffey
**Ciro's**
Willie Shore
Four Lads
Dick Stabile Orc
Bobby Ramos Orc
**Mocambo**
Gloria De Haven
Eddie Oliver Orc
Felix Martinique O

## LAS VEGAS, NEVADA

**Flamingo**
John Carroll
Will Mastin 3 & Sammy Davis Jr
Herb Flemington
Flamingo Starlets
Ike Carpenter Orc
Bobby Page Orc
**Last Frontier**
Chico & Harpo Marx
Nillson Twins
Dolores Frazzini
Eddie Gallagher
Garwood Van Orc
**Desert Inn**
"Minsky University"
Maxie Rosenbloom
Sherry Britton
Bobby Sargent
Freddie Lane
Erv Foster
T. Parris Trio
Raul & Eva Reyes
Minsky Girls
C Hayes Orc
**Thunderbird**
Diosa Costello
Larry Storch
Maggie Nelson
We Three
Johnny O'Brien
Kathryn Duffy Dansations
Normandie Boys
Al Jahns Orc
**El Rancho Vegas**
Lili St Cyr
Russell Nype
Joey Grey
Joy Walker
El Rancho Girls
Ted Fio Rito Orc
**Sahara**
"Ken Murray Revue"
Laurie Anders
Anita Gordon
Schaller Bros.
Ray Berwick
Park & Clifford
Murray Musical Minors
Glamour Lovelies
Reviewers
Sa-Harem Dancers
Cee Davidson Orc
**El Cortez**
"Nut House Revue"
Peter James
Ruth Foster
Cully Richards
Mack Pearson
Ann Morre
Virginia Dew
Tommy Mills
Dave Rodgers Orc
**Silver Slipper**
Hank Henry
Woo Woo Stephens
Beau Jesters
Benson Bros.
Jo Ann Malone
Genii Young
Jimmy Cavanaugh
Cover Girls
George Redman Orc

## RENO

**New Golden**
Minsky University & M Rosenbloom
Sherry Britton
Freddie Lane
Visionaires
Erv Foster,
T Parris Trio
Raul & Eva Reyes
Minsky Girls
S Young Orc
**Riverside**
Billy Gray
Patti Moore & Ben Lesse
Cheerleaders
Bill Clifford Orc
**Mapes Skyroom**
Mary Kay Trio
Dave Barry
Ramanos Bros
E Fitzpatrick Orc

## HAVANA

**Tropicana**
Zoraida Marrero
Miguel Angel Ortiz
Simone & Boyer
Agudiez
Ana Gloria & Rolando
**Montmartre**
Facundo Rivero Quartette
Dilmer
Serenata Espanola
Ray Carson
**Sans Souci**
Skippy
Celia Cruz
Rocio & Antonio
Mercedita Valdes
Olga Chaviano
Xiomara Alfaro
Olga & Jesus Reyes
Tondelayo
F Valencia

## PORTLAND, OREGON

**Amato's**
Buster Shaver & Olive
Winter Sisters (2)
Kerry-Jarto
Wyn Warker Orc (5)
**Clover Club**
The Merry Macs (5)
Herman Jobellman Orc (5)

# Ballet Interest

Continued from page 1

trying its luck in Central and South America instead.

### No Foreigners

Foreign companies, like Sadler's Wells Ballet, Grand Ballet de Monte Carlo, Ballets de Paris, or Sadler's Wells Theatre Ballet, aren't booked here this season, leaving the U. S. field—as far as major troupes are concerned—exclusively to Ballet Theatre. Where three or four major companies have toured annually, Ballet Theatre has the road to itself. As result, it has the longest trek in its history lined up, and should draw a bigger boxoffice than in preceding seasons.

Picture next season is much more encouraging, with Sadler's Wells Ballet due for a return visit, Ballet Theatre definite to tour again, and such newcomers as the Danish State Ballet and Israel Folk Ballet as added possibilities.

Joining Ballet Theatre on tour this season are several smaller ballet units, such as the Jacob's Pillow Festival Co., Slavenska-Franklin-Danilova Co., Marina Svetlova Co., and Ballet Russe de Monte Carlo Concert Co. (a small adjunct of the big troupe). Not strictly ballet are such other small groups as Ana Maria Spanish Ballet, Janet Collins & Co. and Iva Kitchell Co., while the only other major troupe giving Ballet Theatre competition (yet not strictly in the ballet vein) is the highly successful Dancers of Bali.

# New Acts

### AMRU SANI
**Songs**
**21 Mins.**
**Hotel Statler, Washington**

Amru Sani, who has been a featured singer on three continents and a recent hit in Paris, made her American debut this week (20) at the Statler's Embassy Room. Tall, svelte, stylish daughter of a Hindu father and a Panamanian mother, with black hair and snapping dark eyes, she easily lives up to her billing as exotic. She has a regal bearing and generally carries herself almost ramrod stiff with her arms at her sides and slightly bent backwards.. Occasionally she lifts her hands in clawlike motions for emphasis.

She is a sultry stylist, holding herself somewhat aloof from the audience and with a theatrical sophistication which should do well in class rooms such as this. Voice is husky, often sinking to low softness, sometimes rising to a shout.

However, it is not a strong voice as she showed opening night. When she left the mike to work intimately close to the ringside tables, she could not be heard except by those directly in front of her. She was obviously nervous and stiff for her opening night, but the genuine style came through just the same and she will go a lot better when she is more at home before U. S. audiences.

Act opens with a warmup number in Spanish and swings to a French selection, "Maladie d'Amour," then to a very dressy rendition of "What Is This Thing Called Love?" Follows up with a soft, low Spanish number, "Maria Dolores," switches for her first encore to a lighter French song, "C'Est Paris" and for her second encore, "Angelus was Ringing" in English.

Notable that chanteuse got her biggest salvos for the two English language songs, an indication that she ought to do more in English and less in Spanish and French while in this country. *Lowe.*

### GAY DECEIVERS (2)
**Record Pantomime**
**9 Mins.**
**Palace, N. Y.**

This is a routine record-panto act which comes off only mildly but deserves "A" for effort. The two guys, who've tagged themselves The Gay Deceivers, display lots of spirit and bounce but the humor is on the weak side and the panto is not too imaginative.

Team relies on wierdie costumes (mostly femme attire) for its biggest yocks, and only in a bit where they essay circa 1920, in "Gigi From the Fiji Islands," does the outlandish flapper garb tickle the risabilities.

Other disks in repertoire are "Tim-Tayshun," here the femme garb misses, and "The Preacher and the Bear" (a Phil Harris waxing). "Gigi" is their best number and shows the pair off to advantage. They've got some good zany mannerisms which could be developed for nitery situations. *Gros.*

### JEAN VALTON
**Magic**
**20 Mins.**
**Aux 3 Baudets, Paris**

Jean Valton is a smooth, talking magico who depends on excellent gimmicks for pleasing effects. He pulls innumerable lighted cigarets out of the air, makes good designs with colored cards and tosses them around for agile recoups that make for a good visual number.

He patters along to keep the aud eye from getting too close on him and pulls off some slick bits that make for heavy mitting. This bids good for general variety dates or intimery spotting. *Mosk.*

### THE SUNNYSIDERS (4)
**Songs**
**12 Mins.**
**Palace, N. Y.**

Lively vocal combo of three guys and a gal generate lots of excitement in their songalog. It's a youthful group with plenty of bounce and little inhibition. Their harmony technique is ear-appealing and their zestful delivery attracts the eye. Occasionally the continuous action during the song delivery detracts from the vocal but on the whole it's a gay 12-minute turn pegged for nitery and TV assignments as well as vaude.

Combo opens with a rousing "I Got Rhythm," and closes with a fine special-material bit, "We're A Team." In between is fair bit of vocal mimicry on the tune "Cry." Carbons of Morton Downey, Peter Lorre, Marlene Dietrich and Barry Fitzgerald are ordinary and slow up their fast-paced turn. Gal is a 'ooker and guys present an attractive, clean-cut appearance. *Gros.*

### HENRI SALVADOR
**Songs**
**30 Mins.**
**Aux 3 Baudets, Paris**

Henri Salvador, light-skinned singer of Martiniquaise origin, is in the bouncing, zestful class, with a frantic exuberance that immediately carries the audience in its sway. Salvador hops out in a white suit and after a few leaps about the tiny stage greets the crowd with an infectious chortle that is fine for relaxing them. He then hits them in a good style with straight songs, fine Gallic ballads and some top spoof numbers.

He does a fine interpretative number with "The Deep Sea Diver," in which he is bathed in a green light and contortions the flowing undersea gyrations while chanting the sights he sees. His "Coquin D'Amour" is another spirited number, and then he sashays into a good crooning delivery. He does a comic turn on various-type personages' reactions to forgetting their wallets in a chichi restaurant for good yock effect. Salvador is a good personality singer act for stateside interest. *Mosk.*

### MOULOUDJI
**Songs**
**24 Mins.**
**Aux 3 Baudets, Paris**

In the Existentialist garb, black pants, sweater and open-at-the-throat white shirt, Mouloudji sings his ballads about the busy Paris streets and its loves and tragedies. Also an actor of repute, his delivery is aided by a fine dramatic style and timing that punches home his more balladic opuses. Mouloudji, who also paints and writes poetry, is fairly new at the chant game, but is rapidly becoming a topper here.

Shock of unruly hair, a Christmas tree smile and an air of recalcitrant youth make him of appeal to the femme contingent. He is well heard in "Belle Fillette," about longing for a lovely gal and "Mal De Paris," a nostalgic hymn to the poetic draw of Paris for the Parisian who deigns to leave the city. Also tops is a spirited edition, with boff mime accomp, of the tough-guy street, "Rue De Lap," plus a good rendition of the boy who saw the "Devil" and found nobody to believe his eerie story. Audience reaction was fine.

He looks like a fine bet for intimeries or TV for stateside with the peg of the still-potent hypo value of the Existentialist set. *Mosk.*

### GLORIA WARE
**SONGS**
**12 Mins.**
**Bellevue Casino, Montreal**

Playing her first Montreal stint at the Bellevue Casino, Gloria Ware scores heavily with her vocalizing in a room that has never been too friendly to song stylists.

Tall, attractive and well-groomed, Miss Ware stays, for the most part, on the operetta side during her solo session and picks up salvos for her smooth delivery.

Gal gets most work to do in the productions, with male singer Charles Danford, and team makes one of the best to work in this spot in some months. Miss Ware, with a revised and more intimate songalog, should be a cinch in the smaller boites, and overall visual impact and piping show okay video possibilities. *Newt.*

### DOLORES PARKER
**Songs**
**9 Mins.**
**Apollo, N.Y.**

Dolores Parker is an exceedingly attractive Negro singer who has been around on various bandstands. She has styling, and there are moments when she's reminiscent of Lena Horne and Sarah Vaughan, but she emerges with her own vocal identity.

Miss Parker toys engagingly with melody. She takes standards and converts them to her own liking. The results are good. Singer makes an excellent appearance. *Jose.*

### ELENA
**Songs**
**12 Mins.**
**El Mambo, Miami Beach**

Elena is a Cuban import working in a small-budgeted show at the only Latin nitery in the area. Brought in as part of the Tito Ledouk group of dancers, the dusky thrush was supposed to background one number, but was such a click with opening-nighters she has been installed in the feature spot.

She's an old type, tall, with pipes that can embrace certain types of tunes, thanks to a husky tremolo that limits range. What seems to gain attention is odd

(Continued on page 53)

### Roxy, N. Y.

*Johnny Johnston, Jerry Colonna, Anthony, Allyn & Hodges, Arnold Shoda, Roxyettes, Robert Bouche Orch; "The Thief" (UA), reviewed in* VARIETY *Sept. 24, '52.*

Although the current Roxy bill has a couple of good marquee names in Johnny Johnston and Jerry Colonna, the show is not among the more effective presentations at this house recently. Layout runs at a lucklustre pace although production backgrounds and the ice spectacle are up to the Roxy's lush standards.

Johnston, who has been active in legit recently with his bow in "A Tree Grows in Brooklyn," is an ingratiating personality and okay vocalist, but he lacks the heavyweight punch as the bill's headliner. He's brought on with an embarrassingly silly intro by the Roxyettes who chant his praises in unison. It's a tough getaway, but Johnston does nicely with "You Belong to Me" and segues into an aud participation bit in which four customers are brought onstage to harmonize with the star on "Auf Wiederseh'n, Sweetheart."

Johnston also hits nicely on a hokey dramatic tune, "Flying Saucers," and follows with a tribute to the top songwriters, a la Ed Sullivan's "Toast of the Town" TV show recently, with bits from the big songs of yesteryear. He closes with his best number, "Old Black Magic," with the Roxyettes furnishing a ballet obbligato.

Jerry Colonna is back again at the Roxy, but his routine fails to ignite. His opening gags about the screen show, "The Thief," and it's no-talking gimmick, are good for laughs, but too much of his act depends upon his own trick vocalizing. This is okay for a couple of numbers, his high-pitched pipes tend to become grating after five or six songs, including his trademarked "On the Road to Mandalay," "When You and I Were Sweet Sixteen" and "Caroline."

Anthony, Allyn & Hodges, the initial turn, are fair with their spoofing of the ballroomology hoofers. Trio opens with a straight dancing routine and slowly comes around to comedy pratfalls and acro-adagio. More stress on the comedy angles would pay off.

Arnold Shoda, virtually a regular here, again impresses with his blade ballet to "Temptation," backed by four femme and four male skaters. The Roxyettes are spotted in one solid production in which they use large ostrich feathers.

Robert Bouche, leading the house orch, does a good job of cutting the show. *Herm.*

### Seville, Montreal

Montreal, Oct. 18.

*Basil Rathbone, Robert Alda, Sunny Gale, 4 Knights, Al* N *Connie Fenton, Tommy Wells, Len Howard House Orch; "Smuggler's Island" (U).*

For its anniversary show, the Seville scores heavily this week with one of the most unusual show packages ever to play the house.

The combo of Basil Rathbone interpreting "Hamlet" and Robert Alda whamming over songs from "Guys and Dolls," the terping of Al & Connie Fenton; the chirping of Sunny Gale; the harmonizing of the Four Knights and a windup, hoked-up version of a film studio in action complete with pie throwing, is a sight to behold.

The Rathbone stint, which starts with a preamble about his pix and radio work together with a few mild gags, is followed by his reading of a poem by John McGee, an RCAF pilot shot down in Africa and then the soliloquy from "Hamlet." To an audience, for the most part on the juve side, some of this is perhaps bewildering, but the Rathbone manner and diction keep the upper hand at all times. On night caught, a front-row femme started snickering during the most serious part of act; with a few well-chosen words, which also served to quiet any other offender, Rathbone cut her down to size, sharply and neatly.

Robert Alda as emcee builds the show nicely and picks up a hefty reception when he breaks into song during his before-closing slot. Show openers, Al & Connie Fenton are effective with a fast jitterbug set that displays their terping ability in solid fashion.

Sunny Gale sets up an average collection of songs that draw plaudits but would do better business if she stayed with a few straight numbers and cut down on the tricky, over-arrangements now in her songalog.

The Four Knights, sparked by the comedics of the bass singer, had to beg off after seven rousing numbers. Team has developed act since last viewing and injection of comedy is a welcome change from the usual group of this kind who huddle around the mike as though they were in a recording studio instead of on a stage.

As a closer, Alda, Rathbone, Miss Gale, Tommy Wells and the Fentons join forces to do their film studio bit to salvos. The switch from Rathbone doing Shakespeare to the role of an aging ham being hit in the face with a loaded, oversize powder puff by a makeup man and dodging pie-throwers, brings him down to a level the youngsters in the house seem to enjoy. Alda as the director of this epic plays it to the hilt and ends up on the receiving end of a well-aimed custard. A fey photographer, an amorous leading lady and the antics of Tommy Wells all add to this incongruous finisher.

Len Howard in the pit batons a solid musical background for all entertainers. *Newt.*

### Palace, N. Y.

*3 London Girls, Otto Eason, The Gay Deceivers (2), Gerri Gale, Joe Morris & Barbara Barry, The Sunnysiders (4), Tim Herbert & Don Saxon, Divena, Joe Lombardi House Orch; "The Golden Hawk" (Col).*

A flock of new faces are on tap in the current Palace layout to give the session plenty of exuberance and bounce. The newcomers, who are reviewed under New Acts, are The Three London Girls, jugglers; the Gay Deceivers, record panto duo; ballerina Gerri Gale, and the Sunnysiders, a vocal combo. The vets round out the bill for generally pleasing results.

Divena, an offbeat attraction for this house, draws plenty of enlarged pupils in her underwater "strip" ballet. Gal moves around gracefully, submerged in a water tank, and though her marine maneuvers are limited, she presents an attractive picture with flowing hair and billowy skirts in the bubbling aqua. She peels down to a bikini for sock closer.

Tim Herbert & Don Saxon, in next-to-closing, get standout response for their zanyisms. Herbert's a master mugger and Saxon is a ditto foil. Patter is fresh and yocks are abundant. Theirs is a clicko turn.

Other comedy turn on bill, Joe Morris & Barbara Barry, spotted fifth, work effectively through a pleasing chit-chat round. Morris, the heckler from the box, and Miss Barry, the eye attraction in front of the mike, win laughs easily through expert delivery. Some of the material needs a fresh scripting coat, but on the whole it comes off well. In the No. 2 slot, roller skate-tapster Otto Eason scores with some nifty stunts. He's a speed hoofer and his work on the wheels is amazing at times. Wins big mitt, especially in windup with a Bill Robinson on staircase. Jo Lombardi gives all acts able orch support. *Gros.*

### Casino, Toronto

Toronto, Oct. 17.

*Peggy Ryan & Ray McDonald, Ming & Ling, Wally Boag, Burt Taylor, The Novellos, Archie Stone's House Orch; "High Noon" (UA).*

Current stage package has pace and novelty and includes plenty of w.k.'s for vaude regulars. For marquee lure, there's Peggy Ryan & Ray McDonald, plus Ming & Ling, but all other acts were over to top returns when caught.

Apart from their "admitted" Vernon & Irene Castle impressions of sophisticated tap-terping, Ryan & McDonald are still, in their own right, a gay team on class, punctuated with sauciness and evident enjoyment in each other's challenges. Here is the "history" of the dance, via vaude, in softshoe and waltz clog, the Castle Waltz glides, their impressions of such toppers as Bill Robinson, Eddie Leonard and Eleanor Powell, all with respectful tributes, and climaxed with their smash Charleston in wardrobe of the '20s. The hoydenish Miss Ryan, of course, is all over the stage for cut-ups and ad libs in a performance marked by physical vivacity, with both youngsters over big on looks and talent.

Way up on response are Ming & Ling with their standard Chinese hillbilly routine combined with Scottish brogue and Greek dialect. Novel turn also incorporates impressions of Laine, Como, Ray, Ink Spots. All are over big.

Neatly wrapping the bill are Wally Boag as m.c. and in and out for his ventro work, a bit of softshoe, frustrated playing of the bagpipes, more impressions of screen stars; Burt Taylor's relaxed singing of "I May Be Wrong," "Tenderly," a novelty bounce to "Let's Do It," and Ellington's "Solitude," and the neat and nonchalant work on the bars and ladders by the Novellos for audience-warmer. *McStay.*

### Chicago, Chi

Chicago, Oct. 17.

*Al Martino, Jan Murray, Tippy & Cobina with Manuel & Marita Viera, Wells & Four Fays, Louis Basil Orch (11); "The Crimson Pirate" (WB).*

A good boxoffice should result from the combination of the Technicolor adventure pic and the added lure of Al Martino, Jan Murray, and Tippy & Cobina. However, the marquee value of these personal appearances surpasses the onstage performances.

Teenage squeals greet singer Martino, who opens with "I'm Yours." After several other effective numbers, "Take My Heart," "Walkin' My Baby Back Home" and "I Used To Walk With You," the hearty mitting calls him back for an encore of "Somewhere Along The Way" and his disk hit, "Here in My Heart."

Murray is a genial, personable guy. But he tends to dip into indigo when out of microphone range. He gets titters and occasional yocks with his clowning, mugging, gags, imitations and songs, and ends with a long plug for his Sunday night radio show and the hoped-for video program.

(Incidentally, on the first show Friday (17), in the middle of a vocal by Martino and Murray, there was the sound of a dog baying offstage. Presumably this was a rib between the singer and comic, and while it made a hit with the band and the first few rows of seatholders, the rest of the patrons must have wondered what was so funny).

Tippy & Cobina, with the sure, light touch of their masters, Manuel & Marita Viera, perform as only those two monkeys can. Their highly amusing rhumba session is a crowd-pleaser. Their standards of "Lone Ranger," headstand, banana-eating contest, and uke-piano duet are all top-drawer. However, their close with a new routine—tippy playing a simian-sized electric organ—doesn't come off. This can be a rousing bit when the monk is properly rehearsed and ready, but it's not yet ripe for act's finale.

Wells & the Four Fays, a man and four attractive girls, is a slick tumbling act with standard routines. Louis Basil orch backs the show nicely. *Don.*

### Apollo, N. Y.

*Freddie Mitchell Orch (12), 5 Blazes, Paul White, Dolores Parker, Vicki David, Lee Marx; "Anne of the Indies" (20th).*

Although the current Apollo bill puts an unusually heavy accent on music, there are some good non-instrumental moments. Highlight of the present session is Paul White, the Negro comic who spent many years with the Ted Lewis organization. White and the other acts were handicapped by a lethargic audience at show caught, but this comic seemed to get the biggest rise out of the mob.

White's work reveals the Ted Lewis influence. He's a good showman, can make the most out of his material and knows how to project to an audience. His routines aren't for the sophisticates, but he'll get along handsomely on the family time.

The Five Blazes, a competent musical and vocal group, have good voices plus instrumentation comprising a sax, two electric guitars, bass and drum. Their routines should be surefire in houses with sizable crowds. Their arrangements are designed along showmanly lines and they can be good for top reaction on bills where the audience hasn't been saturated with music previously.

The Freddie Mitchell band, aside from its renditions with the full-sized orch comprising three sax plus the maestro, four brass and four rhythm, breaks up into a smaller combo. From that point on it can be assumed that the crowd should have had sufficient musical entertainment. The Mitchell congregation is a well set up crew whose arrangements offer a simpler brand of riffing that can be understood in the majority of situations.

Lee Marx, sole ofay on the bill, is a proficient juggler who has dressed up his act with a modicum of teeterboard work and walking on a ball while juggling. He's off to a good mitt.

In the New Act column are Vicki David and Dolores Parker. Another act, Hamtree Harrington & Louise, didn't go on at show caught. *Jose.*

### Empire, Glasgow

Glasgow, Oct. 15.

*Hutch, Canfield Smith, Morton Fraser's Harmonica Gang, Reg Varney, Gaston Palmer, Estrella Sisters (3), Mundy & Earle, Trio Eleanor, Bobby Dowds Orch.*

Current vaude bill is satisfying if not exciting. All performers billed are sound, providing fairish entertainment that's easy on the eye and ear.

Bill-topper Hutch, w.k. West Indian singer at the piano, gives out in pop numbers which include "I'm Yours" and "Somewhere Along the Way." He's familiar performer by now in vauderies. Gimmick of mopping brow with spotlessly-clean white handkerchief is still employed, though in moderation now. In fact, colored balladeer now uses a song about his kerchief, skitting gently at the gimmick. Number itself is n.s.g.

American ventriloquist Canfield Smith scores strongly with his urchin doll, Snodgrass. He's a clever manipulator, although apt to turn his doll's head too far round both ways. Lifelike quality is given to Snodgrass in character of a brash youngster who knows all the answers and will take no telling. At show caught, vent garnered warm mitting.

Morton Fraser & his Harmonica Rascals offer an unusual musical combo of playing around a microphone, linking this with high-spirited fooling. Leading light of group is a perky midget who indulges in much comedy. Act works against a back-cloth of a backcourt, performers being garbed as street urchins. In second half of bill, they again link comedy and ballads in their "Hillbilly Polecats" act, which closes the show. This is a lively selection of mountain and hillbilly music.

Rest of layout is not minus entertainment value, one of the best acts in support being the new miming team of Mundy & Earle, a Scot duo, working to offstage disking. Gaston Palmer, French juggling clown, also clicks solidly.

Cockney funster Reg Varney offers more comedy, registering visually. The Estrella Sisters are a trio of hard-working femme perchists and pedestal artists who don't spare themselves physically. Layout is neatly opened in both segments by youthful terping team, the Trio Eleanor. Bobby Dowds offers able backing via orch. *Gord.*

## Bette Faints

Continued from page 2

Miss Davis—next Monday, following the regular Monday evening show.

Miss Davis gave her version of the fainting spell during her opening-night appearance. "I was singing away, then, all of a sudden somebody was slapping my face hard and a voice was saying: 'Get up, Bette, get up.' I had blanked out completely. The voice was that of Bill Ross, our company manager, and I've never been so grateful for a slap in the face before. I got up."

First entrance onstage comes when Miss Davis emerges from a magician's sealed box. She said being cooped up in a box made her dizzy. She also said she had been exhausted by rehearsals, going 24 hours without sleep before the opening.

Miss Davis remarked that she had blanked out once before, just before a high school debate, when she was a student in her native Lowell, Mass.

Miss Davis, making her debut in a musical, fainted during the third chorus of her first song number, "Good Little Girl." Four boys with her were stunned. Red Walters, a stagehand, stepped out from the wings and carried her off. House lights were thrown on, but curtain not lowered.

Miss Davis came to after several moments, muttered "I've got to get back," and went on to resume the number, telling the audience "You can't say I didn't fall for you." Back in the dressing room, she asked her husband, Gary Merrill, "are Mike and Jimmy alive?" Duo are producers Michael Ellis and James Russo.

Star went on to finish the show without further mishaps, and got an ovation at show's close.

Reviews by all three papers here were good. J. Dorsey Callaghan, Detroit Free Press, said: "'Two's Company' needs quite a bit of working over, but the possibilities are fine for a lengthy life." Harvey Taylor, Detroit Times, remarked that it "shapes up as a potentially good, fast musical revue . . . has the promise of being a hit." Russell McLaughlin, Detroit News, said: "'Two's Company' is a grand show in potential."

## New Acts

Continued from page 52

makeup (platinum flitter-powder for the hair and silver eye makeup) to contrast her dark skin, plus a stark delivery that, properly lit, makes for dramatic effect. Aud either thinks she's great or else listens politely, but overall there's complete quiet when she essays French version of "Love For Sale" to the dance group routine, then on mike solo for her versions of "La Mer" and an original, (her best), an Afro-Cuban chant, "Oguere." Winds with Spanish-lyric "Smoke Gets In Your Eyes." Could use a smarter gown (current one is sheathtype, also in the platinum effect); also, another deterrent is working with orch ad-libbing her routine.

An interesting act that may develop into a novelty for the intimeries catering to the hep and off-trail patronage. But needs restaging. *Lary.*

**3 LONDON GIRLS**
**Jugglers**
**7 Mins.**
**Palace, N. Y.**

Three London Girls impress as an okay opening turn in their Palace preem. Gals are deft club-manipulators and create effective patterns in their tossing stunts.

The femmes work at an easy gait and keep the action flowing throughout. A fair bet for vaude and niteries. *Gros.*

**REG VARNEY**
**Comedy**
**14 Mins.**
**Empire, Glasgow**

Young English comedian opens with n.s.g. patter, but develops into fairly good comedy act, particularly in facial impersonations. He has the benefit of possessing a pliable mien which he twists into various guises. For instance, using much rolling of the eyeballs, he impersonates a ventriloquist's dummy to solid effect. Comic also shows skill at piano.

Okay for vaude with facial comicking, but new patter and gags are a must. *Gord.*

**GERRI GALE**
**Ballet**
**8 Mins.**
**Palace, N. Y.**

Gerri Gale, ballerina who's appeared in legit and films, has whipped up a neat turn for vaude and niteries. She's a slick terpster who commands attention as she twirls and toe-dances through her routine. Attractive gams guarantee a strong eye-hold.

Opens with a lively "Ballet In Boogie" to win immediate mitt. It's a bright number that shows off her expert terp technique. She slows up a bit in an overlong production number tagged "Solitaire." It's a story in dance form of a lonely gal who's called up for a date, prepares for same and is finally cancelled out. She gets an assist here from an offstage voice who narrates the tale in verse. The verse is pretentious but the dancing is delightful. *Gros.*

**VICKI DAVID**
**Baton twirling, taps**
**6 Mins.**
**Apollo, N.Y.**

Vicki David is a cute Negro youngster who seems to be marking time until she finds her metier. She works at baton-twirling and taps, plus a few acro tricks. At the present stage of her development the mixture of the various ingredients isn't too integrated.

Miss David's baton tricks are in the standard vein, and her taps are confined to comparatively simple steps. More showmanship and a firmer set of routines are needed. *Jose.*

**MUNDAY & EARLE**
**Comedy Miming**
**14 Mins.**
**Empire, Glasgow**

Boy and gal twain offer much comedy via miming to gramophone records. Colorfully garbed, they are a youthful duo with much vitality and spriteliness.

Male partner offers much comedy in impersonation of Teresa Brewer. Miming is worked out to good timing with offstage disks. Duo make good use of brightly-colored wardrobe. They are solid bet for vaude. *Gord.*

## New Bronx Vaudfilmer

Joseph Green has leased the Avalon Theatre, Bronx, for weekend vaudfilm. Yiddish names will be featured. Double features will be shown the remainder of the week, plus special children's shows Saturday afternoons.

The Avalon will open Oct. 31 with Molly Picon heading the bill.

# Two, Maybe Three, Hits Last Week Act As Hypo to Slow N.Y. Legit Season

Two indicated hits and a possible hit last week, plus a promising prospect the week before, have been a pickup for a lagging Broadway season. Immediate boxoffice response to last week's two clicks, "Time of the Cuckoo" and "The Millionairess," are expected to be a stimulus to the whole local legit scene, with the potential success of "Bernardine" and the previous week's "In Any Language" as an added boost. "An Evening with Beatrice Lillie" started the procession with a smash opening three weeks ago.

With New York hotels jammed for the annual autumn boom and the public apparently in a theatre-going mood, there have recently been complaints from the ticket brokers because of the dearth of current shows. Agencies claim that in the last couple of weeks they've been able to sell practically all shows except the out-and-out flops. One broker ventured the opinion that he might have been able to double his sales if there'd been enough shows to supply the ticket demand.

Except for the Lillie show, which is playing to sellout houses, no recent entries have gotten a unanimous favorable critical response. However, Katharine Hepburn's "Millionairess" had a huge advance sale, including Theatre Guild subscription and numerous theatre party bookings, and the line at the boxoffice window has been steady even after the decidedly mixed notices.

**Shirley Booth Raves**

The split press for "Cuckoo," including raves for Shirley Booth as star, have seemingly boosted window trade for the Arthur Laurents play. Both it and the Hepburn starrer played to standee attendance at all regular performances last week and appear set for bullish trade in the next few weeks. However, "Millionairess" is scheduled for only a 10-week run.

"Bernardine," with a six-to-two nod from the first-stringers, has had lively window sale and a broker call since the opening, and attendance indicates the Mary Chase comedy has a good chance to make the grade. "Language," starring Uta Hagen in a frank laugh show, has also done promising business, despite a dubious press.

Consensus opinion among the brokers is that what the town needs is a big musical smash, which might stimulate the entire Broadway show list. However, nothing of the sort is in prospect for the next few weeks. Meanwhile, such established hits as Miss Lillie, "Guys and Dolls," "King and I," "New Faces," "Pal Joey" and "Wish You Were Here" went clean last week, while the juggernaut "South Pacific" was only a trifle off capacity and "Fourposter," "Male Animal," "Mrs. McThing," "Point of No Return" and even the longrun "Moon Is Blue" had hefty grosses.

## Wolin, Flamm Prep 'Ring' Production for London

Donald Wolin and Donald Flamm, who were partnered last season in the Broadway production of "The Brass Ring," hope to do the show in London this fall-winter, probably in association with a West End management. They're also considering an initial London production of a new comedy, "Mother's Day," by an undisclosed author. They'll sail for England around mid-November and, after a visit to Paris, expect to be back in New York about a month later.

Wolin left last weekend for visits to Chicago and North Dakota and will return in time to sail for England with Flamm.

## Dinelli Due in Britain For 'Man' Meller Preem

Mel Dinelli, author of the 1949-50 Broadway production, "The Man," is currently in New York en route to London, where the meller will be produced in late November or early December after a provincial tour. Before sailing he expects to start the projected dramatizations of two undisclosed stories, which he will work on during his stay in England.

Scripter arrived from the Coast about a week ago and has been catching up on the Broadway shows.

## Legit Perks in Rochester; Upstate N.Y. House Busy

Rochester, Oct. 21.

The Masonic Auditorium, local legit stand managed by Will R. Corris and his son, Robert, has its most promising show lineup this fall and early winter that it has had in years. House, normally a split-week spot in combination with the Erlanger, Buffalo, is pretty well set into mid-November, and has dates pencilled in through next January.

Opening Oct. 5, the first Sunday preem in its history, the house played a five-performance engagement of "Gentlemen Prefer Blondes," for a $16,700 gross. It had "Mister Roberts" for three performances last Tuesday-Wednesday (14-15) for a $5,700 take, and gets "Paint Your Wagon" for three performances Friday-Saturday (24-25).

Booked thereafter are the Mia Slavenska-Frederic Franklin Ballet, Nov. 3; Katharine Cornell in "Constant Wife," Nov. 7-8; Larry Parks and Betty Garrett in "Anonymous Lover," Nov. 13-15; "Call Me Madam," full week of Dec. 8, followed by pencilled dates for "Bell, Book and Candle," "I Am a Camera," "Tree Grows in Brooklyn" and "Country Girl."

## 'Boat' Nearly Sinks In Labor Storm

Dallas, Oct. 21.

The State Fair of Texas' hour-long musical version of "Show Boat," put on by St. John Terrell's Motor Music Circus, rocked and rolled in a sea of labor dissension last Tuesday (14), and for a while the theatrical bark seemed all but wrecked.

First the show's manager, Terrell, fired the orchestra. Prospective audiences had stayed away in droves and there were other reasons he said, which brought about the decision.

After giving the orchestra its notice Monday night he ordered its director, Oscar Kosarin, to double as pianist with Marion Carley at the organ.

The musicians' union uttered a sour note at this and called a conference with management and employees. That included the pianist and organist, who were still in conference when the next scheduled appearance of the show rolled around at 5 p.m.

So, without any accompaniment, the actors sang "Make Believe" and "Old Man River." It was something of a feat, said the manager, who termed it embarrassing, but wonderful.

At the 7 o'clock show, things began to pick up. At least the piano and organ were back again and after the 9 o'clock show Terrell was able to announce that "Show Boat" was past the shoals and in quiet water.

Motor Music Circus finished out its run Sunday (19) with pianist and organist. Since the orchestra had a 16-day contract, an adjustment was made with the musicians' union. Circus moved to Miami, to open a 10-week season in January.

## Ana Maria Spanish Ballet In 3d Cross-Country Tour

Ana Maria Spanish Ballet has been set by impresario Sol Hurok for its third successive cross-country tour, with an eight-week trek of 54 dates set up from Oct. 10 to Christmas. Average fee is $1,500.

Group with 15 dancers, is one of the few full Spanish troupes to make three successive annual tours. It's playing mainly one-nighters, six or seven a week. Opening in Montreal, it's now in the midwest, heading west and south.

## Equity Show

*(Oct. 20-Nov. 2)*

"Getting Married"—Lenox Hill Playhouse, N.Y. (22-26).

## Broker's Broker Wanted

Lou Schonceit, head of the Mackey ticket agency, N. Y., went to considerable effort last week to get tickets down front for a preview of the Katharine Hepburn show, "The Millionairess," at the Shubert, N. Y. Since he has to wear a hearing aid, he was pleased to get a pair in AA center, the first row.

Arriving at the theatre, Schonceit was informed that rows AA and BB had been removed only a couple of hours earlier at the insistence of Miss Hepburn, who preferred not to have the audience so near her at the preview or the following night's premiere. Consequently, Schonceit and his wife, Renee Carroll, and nine other disgruntled patrons were shoehorned into single seats and chairs in the rear and sides of the house.

Schonceit, unable to hear from so far away, left at the intermission, vowing to go to a broker for his seats next time.

## Way of a Symph Is Hard; New York Philharmonic's $3,525 Loss Per Concert

Giving a symphony concert in New York is an expensive business. A first-rate orchestra (like the N. Y. Philharmonic), in the choicest auditorium (Carnegie Hall), with every seat sold, runs deeply into the red. The Philharmonic averages at $3,525 loss on every concert it gives.

Situation comes to light with a study of the Philharmonic's figures. Oldest symph in America (now in its 111th season), perhaps the best known (via its national radio hookup), and regarded as one of the nation's Big Three (Boston and Philly symphs being the others), it nevertheless can't make ends meet. It never has. Even if it sold out every concert (which it doesn't), there would be a deficit.

For the '46-'47 season, just by way of comparison, average cost of a Philharmonic concert was $7,895. Income per concert was $4,978, leaving a deficit per concert of $2,917.

For the '50-'51 season, average cost per concert had gone up to $8,643. Income per concert was $5,011, leaving a deficit of $3,525.

Orch gives about 100 concerts a season, for roughly an average $352,000 deficit. This loss is cut down via outside revenues from broadcasts, recordings, endowment funds, etc. Management has found that an audience pays for half the cost of maintaining an orch; the other half must be met by gifts or special sources of revenue.

Carnegie Hall, which seats 2,760, can't be enlarged. Ticket prices (now at $4.25 top) can't be raised to compensate fully for increased costs. If ticket price is pushed too high, the Philharmonic has found, receipts begin to fall off. It could never increase fees to the 8G needed to cover cost of a concert.

A symph orchestra normally can't make ends meet, anymore than a postoffice or museum. Philharmonic has managed to reduce certain costs. Where it used to pay as much as $140,000 a year for conductors, today it pays $60,000. Conductors anywhere in America no longer get extravagant fees (Leopold Stokowski once got $100,000 annually. Today's exception is Arturo Toscanini who'll receive $100,000 for 14 performances this year.)

Cost of the Philharmonic orch has risen $100,000 since 1943. In '43-'44, salaries came to $353,000. For the '50-'51 season, cost was $453,000.

Philharmonic players get a top rate for the country, with a $130 a week minimum for 28 weeks. Musicians get an extra $26.45 for broadcast programs that are sponsored, and extra pay for recorded sessions. Most play in Lewisohn Stadium an extra six weeks in summer at $125 a week minimum. But they still average only $5,000 a year before taxes.

### JUDSON INKS BARBIERI

Fedora Barbieri, Met Opera mezzo-soprano, has been signed by the Judson, O'Neill & Judd division of Columbia Artist Mgt.

Judson division has also inked young conductor Thomas Schippers to a management pact.

# Inside Stuff—Legit

Adding to beefs against N. Y. boxoffice men is complaint of a critic who went up to Carnegie Hall one night last week. He got into one line behind six people and when he reached the window, asked for tickets left in his name. Boxoffice man brusquely told him the next window was the one for reservations. Critic who didn't identify himself as a newspaperman protested there was no sign over the other window to indicate it was for reservations; that he'd been in line a while; that another line stood before the other window, and since the two windows were adjacent, the treasurer could reach over for the reservation. Boxoffice man angrily refused. Critic had to move over to the other line and wait his turn before getting his tickets.

Substitution of Vincent Price for Charles Laughton in some of the "Don Juan in Hell" dates was due to an unavoidable chain of circumstances, producer Paul Gregory pointed out last week. Laughton was committed to do "Young Bess" at Metro, but the start of the film was repeatedly delayed due to litigation between Howard Hughes and Jean Simmons, star of the film. When that was settled and the film ready to roll, Laughton came down with a virus attack that kept him in bed for a week. He has about two more weeks of work in the film, after which he will rejoin the First Drama Quartet, but the exact date hinges upon the manner in which Metro shoots remaining scenes. Meantime, he's appearing in the production at the Philharmonic, Los Angeles, as billed.

Milton Shubert is sole lessee and manager of the new Shubert (formerly Gayety) in Washington, and not resident manager, as erratumed. Bernie Ferber is resident manager. Theatre will be a personal operation of Milton Shubert, not of the Messers. Shubert.

# Legit Bits

**Jack Schlissel**, business manager for producer **Kermit Bloomgarden**, bedded with a cold . . . **Philip Loeb**, **Paura Pierpont** and **Roland Wood** have joined the cast of the **Melvyn Douglas** starrer, "Time Out for Ginger," for which **Danny Brown** will be stage manager and **Bruce Savan** assistant . . . **Wilva Davis** has gone to London to join her husband, **Robert Breen**, director and co-producer of "Porgy and Bess" . . . **Harriet E. MacGibbon** planed to Chicago over the weekend to take over the role of **Julie Harris**' mother in "I Am a Camera," succeding **Cherry Hardy** . . . **Philippa Hastings**, stage manager last summer at the Theatre-by-the-Sea, Matunuck, R. I., returned to London last week for the regular legit season, but is due back next spring.

**Edward Caulfield's** "First Love," which was tried out last August at the Provincetown Playhouse on Cape Cod, will be produced Oct. 29 through Nov. 5 by the Journeymen at the Provincetown Playhouse in Greenwich Village, N. Y. . . . **Robert W. Dowling**, chairman of the executive committee of ANTA and head of City Investing, has been elected to the board of the N. Y. City Center . . . The Dobbs Ferry (N. Y.) Players, comprising New York legit-TV and radio players, is renovating the Dobbs Ferry Playhouse, with plans to open a stock policy Nov. 19 with "Peg O' My Heart" . . . **Maureen Delany**, last here in 1938 with the Abbey Players, has arrived in New York with her husband, **Peter O'Neill**. . . . **Martha Randall**, who appeared in the tryout of "Be Your Age" as a member of the resident company last summer at the Lakewood Theatre, Skowhegan, Me., will make her Broadway bow in the same part . . . While **Walter Alford** is on the road as advance man for Ballet Theatre, **Anne Sloper** is associate to pressagent **Bill Fields** for the Playwrights Co. . . . **Geraldine Page** to move uptown to Broadway in "Lily."

**Joe Flynn**, veteran advance man ahead of the touring "Country Girl," is causing a minor sensation among acquaintances by sporting an obviously expensive hat. The usually not-so-natty p.a. clears up the mystery, however, by taking off the lid and revealing a fancy label in the lining reading, "Compliments of Kickback Printing Co." Flynn identifies himself in his correspondence as "pressagent for Joe Flynn."

**Benay Venuta** will costar with **Helen Gallagher** and **Thomas Mitchell** in "Hazel Flagg," musical version of the film, "Nothing Sacred" . . . Rodgers & Hammerstein will break in their new musical, as yet untitled, in Cleveland next April 20, with a Boston tuneup to follow. Idea of the midwest tryout is to stimulate legit interest there . . . Actor-director **Paul Crabtree** and industrialist **Frank J. Hale** will partner in the production of "Lily," by **Vina Delmar** . . . **James W. Stubbs, Jr.**, has taken over as stage manager of the **Jessica Tandy-Hume Cronyn** company of "Fourposter," currently in Chicago. He succeeds **Marjorie Winfield**, who left to marry mag writer **John Philip Cahn** on the Coast . . . **Kathleen Freeman** drew the **Nancy Walker** role in "Look, Ma, I'm Dancin'," which gets its Coast bow Nov. 26 at the Players Ring Theatre. **Jimmy Thompson** has been set for the top male role.

**Rodney Millington**, managing director of Spotlight, casting directory for the British stage and screen, is due Nov. 11 in New York on the Queen Elizabeth to catch the new season's Broadway shows and renew contacts with producers, directors and actors, etc., who visit London. He'll remain in the U. S. about a month.

**Joe Ayres**, secretary to **Horace Armistead**, Met Opera stage administrator, appeared last week at One Fifth Ave., N. Y., as a singer for a week, after winning a song contest.

**William Warfield** flying in from London, where he's lead in "Porgy and Bess," to keep a long-standing single concert date with the Philadelphia Orchestra in Worcester tomorrow (Thurs.) night . . . **Vera Zorina** to be Jeanne d'Arc and **Raymond Gerome** the Frere Dominique, for the two speaking roles in the Philadelphia Orchestra's presentation of Honegger's choral work, "Jeanne d'Arc Au Boucher," with chorus and soloists, at Carnegie Hall, N.Y., Nov. 18.

**John Gutman**, Met Opera assistant manager, speaking at Queens College today (Wed.) on "Opera in English."

## Metop Boffo Year Seen; $1,500,000 Subscription Coin; 1,000 New Names

Indications point to a sock year as the Metropolitan Opera preps bow of its 68th season Nov. 10. In face of declining biz elsewhere (in mercantile fields, for instance), the Met's subscription list (its **b.o.** backbone) is up over last season, with 1,000 more names added and $100,000 more in revenue. Season looks better than last (which was a good one); more people apparently are liking opera, and Met audiences are getting bigger. New regime of Rudolf Bing, now in his third season as general manager, seems to be taking public hold.

Subscriptions for the '52-'53 season (they're not all in yet) may run to $1,500,000. For 1950-51, Bing's first year as manager, subscription sales totaled $1,034,785, or just under 70% of capacity. For '51-'52, they increased to $1,355,210, or over 70%. Current season tabs have already passed the $1,451,800 mark.

Where there were 7,311 subscribers in '50-'51, and 7,638 last year, there are already 8,613 this season, or 1,000 increase in a year.

Both in number of subscriptions and in coin, according to Francis Robinson, boxoffice and subscription head, the Met has again broken its own record of last season. As for opening night Nov. 10, at greatly advanced prices, ticket demand is even greater than last year; entire orchestra was subscribed for by last Saturday (18), and only nine of the 34 boxes (at $450 a box) were left to sell.

The Met has upped its regular night top this year from $7.50 to $8. Prices have gone up generally, 10c to 50c, depending on seat location.

### YALE DRAMA GETAWAY

New Haven, Oct. 21.

Yale Drama Dept.'s 1952-53 semester unfolds its first major production Nov. 5.

Titled, "The New World," play is the work of Arthur Kelley, third-year student in the department.

# Equity, Barn Mgrs. Huddling Weekly Though No Official Status Given

Weekly meetings are being held by Actors Equity representatives and a group of strawhat managers to discuss conditions and possible changes in the rules covering stock. The union is still not formally recognizing the barn operators' organization, the Stock Managers Assn., but is including a number of the leading members in the confabs.

Over a dozen silo managers attended the first session with union officials and members of its stock committee, of which Gerald Savory is chairman. They and the others of the 27 producers have also been asked to the subsequent meetings, at which all points of view will be explored. Meanwhile, the SMA had its first fall membership meeting last night (Tues.) at the Algonquin Hotel, N. Y.

Equity officials deny charges by Herbert L. Kneeter, manager of the Norwich (Conn.) Summer Theatre, that they have asked "hand-picked" or "friendly" producers to the meetings. They explain that they made a point of not inviting Kneeter, who they say tends to be disruptive at such confabs and to take over by monopolizing the floor. They say they also omitted him from the list of those asked to similar meetings last spring, but that he came uninvited and turned the discussion into a wrangle that prevented any general agreement.

Managers who attended or sent representatives to the initial meeting recently included Manuel Davis (Asbury Park, N. J.), Gail Hillson (Binghamton, N. Y.), Lee K. Falk (Boston), Lewis Harmon (Clinton, Conn.), Richard Aldrich (Cape Cod), Philip Barry, Jr. (East Hampton, L. I.), Milton Stiefel (Ivoryton, Conn.), Barton Emmet (Mt. Kisco, N. Y.), Theron Bamberger (Philly and New Hope, Pa.), Kenneth Banghart (Olney, Md.), Thomas G. Ratcliffe (Sea Cliff, L. I.), Virginia Franke Davis (Skaneateles, N. Y.), Rea John

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## Petrillo Refuses Stay Of Local 802's Ruling Vs. Davis' Legit Interests

James C. Petrillo, American Federation of Musicians prez, has twice now turned down request from Meyer Davis for a stay of judgment on a N. Y. Local 802 ruling, forbidding musicians from playing in a Broadway show in which another member has an investment.

On first refusal last week, bandleader Davis, who is a heavy legit investor, asked for reconsideration, on grounds that an emergency existed. Some legit producers, now financing new shows, couldn't accept his investment, he said. Petrillo, however, answered the second personal appeal yesterday (Mon.) negatively, stating it was a matter for the international executive board to decide. He promised Davis matter would be rushed through, however.

Davis now plans filing an appeal within the next two weeks to the international board.

## M. FERRER PREPS 4-PLAY TOUR SERIES FOR TEXAS

Dallas, Oct. 21.

Mel Ferrer has worked out plans here for a four-play subscription series with R. J. O'Donnell, whose Interstate Theatres would play the shows, and Charles R. Meeker, Jr., managing director of State Fair Auditorium, who would co-produce with Ferrer.

Ferrer's theatre-for-Texas plan calls for touring plays that will be produced and opened in Dallas, either at the Interstate Circuit's downtown Melba, with 1,800 seats, or in the fairgrounds auditorium, with a 4,283 capacity. Actual dates are still uncertain. Two stagings due are "The Moon Is Blue," with Diana Lynn, David Niven and Scott Brady, and "Strike A Match," headed by Eva Gabor and Pat O'Brien.

Conferring here last week with Meeker, O'Donnell and N. Y. attorney Howard Reinheimer, Ferrer announced his Southwestern play tour, which may tour, which may start by Christmas.

## Show Biz Cavalcade For Musicians Fund 20th Anni

Musicians Emergency Fund, headed by Mrs. Lytle Hull as prez and Fritz Kreisler as board chairman, will hold its 20th anniversary celebration dinner and cavalcade at the Waldorf-Astoria Hotel, N. Y., Oct. 31.

Program will be devoted to scenes from productions created by the Fund in legit, opera and ballet since 1932. Produced and directed by Felix Brentano, written by Bella Spewack and narrated by Eddie Albert, program will include the City Center Ballet Orchestra, under Leon Barzin; Westminster Choir; Cesare Siepi, Jarmila Novotna, Andre Eglevsky, Melissa Hayden, Brian Sullivan, Wilma Spence, Virginia MacWatters, Ernest McChesney and Arnold Eidus, and William G. McKnight as emcee. Musical highlights will include scenes from "Rosalinda," "Merry Widow" and "Lady Macbeth of Mzensk."

## 40G Stock Setup For Chi Area

Chicago, Oct. 21.

The past several highly successful strawhat seasons in this area have led to the formation of a winter stock company, Showcase Theatre, Inc., in suburban Evanston. It'll be housed in the Stadium Theatre, a 1,200-seat pic house closed since June 30, currently being remodeled. First production is scheduled for Nov. 18.

Showcase will be Equity, on the same basis as strawhat—a minimum of six Equity resident players under season contract, and not more than 30% non-Equity performers in any one production.

Hope Summers, radio, TV and legit actress, is production topper. Carl Stohn is assistant producer. Film actor-director Fay Roope is set as director. Most of the resident company will be drawn from the Chi radio-TV-stock talent pool. Few, if any, names from outside Chicago will be used. Two-day preliminary auditions will begin Oct. 28, when Roope arrives from the Coast. Also, plans call for a small training school in conjunction with the theatre, with a maximum of 12 students.

Showcase will run six nights weekly. Each production will run two weeks, after a two-week rehearsal. During the summer season, a "film festival" will be held in the theatre.

The venture is capitalized at $40,000. Miss Summers holds half of the stock, and the remaining $20,000 is held by 20 persons.

## 'Guys' to Quit Chicago After 38-Week Run

Chicago, Oct. 21.

Having extended its local run a week because of a booking jam, "Guys and Dolls" is now set to leave the Shubert here Nov. 8 to resume its tour. That will give it a 38-week engagement, easily topping "Kiss Me, Kate," but not near the 67-week mark set by "South Pacific."

After leaving here, "Guys" will play a flock of new stands, including a few split-weeks, and also making repeat appearances in several key cities. It plays a one-week engagement in Milwaukee, opening Nov. 10, then goes to Minneapolis, Cincinnati, Indianapolis, Toronto (repeat), Cleveland (repeat), Pittsburgh, Detroit (repeat), Louisville, Nashville-Memphis and St. Louis. That will take it to next March 21.

## Doom Lima Opera House

Lima, O., Oct. 21.

Faurot Opera House here will be razed in January to make room for a S. S. Kresge store. Opera House, which had operated from 1882 until 1935, was once a top legit-vaude stop in the midwest.

Lima Assn. of Commerce is prepping an "Open House" fete to commemorate the razing.

## Philly's Midtown Arena Bow at Academy Foyer

Philadelphia, Oct. 21.

Arena-style theatricals will make their midtown Philadelphia bow Nov. 19, in the Foyer of the Academy of Music, with Tennessee Williams' "Summer and Smoke."

Foyer Theatre will be run by Theodore Mann, Jose Tuintero and Emilie Stevens, and will be fashioned after their Circle-in-the-Square Theatre, in Greenwich Village, N. Y. Betty Miller and Michael Sheehan will have the lead roles.

## Guinness Modern Dress 'Hamlet' Slated to Preem Canadian Bard Fest

Toronto, Oct. 21.

With Alec Guinness slated to do "Hamlet" and "Julius Caesar" next summer, plus Tyrone Guthrie of the Old Vic as producer, the start of an annual Shakespearian Festival at Stratford, Ontario, seems to be set, this to be financially backed by a group of local businessmen, plus an additional city fathers' grant. "Hamlet" opener will be done in modern dress, a repeat of the former successful Old Vic production in London, in which Guinness played the title role and Guthrie directed.

With British guest-stars supplementing Canadian casts, plan is to present large-scale outdoor Shakespearian productions on format of the Malvern Festival, with these to be staged in the mid-town park of the Avon River gardens at Stratford, similar to the setup of the namesake city in England.

Plans also call for the immediate construction of an Elizabethan-style theatre, with audience sitting around three sides of the stage in the Shakespearian tradition. Financial syndicate's venture also includes hotels and motels as an annual American tourist lure, similar to the Malvern event.

Guinness and Guthrie, with Tanya Moiselwitsch as scenic designer, have agreed to come over for the "Hamlet" and "Julius Caesar" productions, according to Tom Patterson, chief of the Stratford civic committee, and responsible for the Canadian undertaking. (Guthrie was here in August to study the Brill-Kamsler 1,640-seater theatre in-the-round setup of Melody Fair in Dufferin Park, Toronto, and is expected to adapt some of those stage technicalities in connection with the seating arrangement for the installation at Stratford).

Guinness, now appearing in London with Diana Churchill in "Under the Sycamore Tree," is understood to have turned down a film commitment in Britain in order to appear in Canada next summer.

## AUSSIES BUY 'MADAM'; EVIE HAYES IN LEAD

J. C. Williamson Theatres of Australia, through its N. Y. agent, Dorothy Stewart, has bought Aussie rights to "Call Me Madam," and will produce the Irving Berlin musical there early next year. Evie Hayes, wife of Will Mahoney, will play the Ethel Merman lead role.

Miss Stewart will probably do the rest of the casting of principals in N. Y. Sets and costumes will be done in Aussie.

Miss Hayes originated the title role in Berlin's "Annie Get Your Gun" for Williamson in Australia, in a production that ran over three years. She went back this summer for a four-week revival of "Annie" in Melbourne, and will return for another revival in Sydney end of the year. Then she'll preem "Madam," probably in Sydney rather than Melbourne, as Williamson has a longrun hit currently in Melbourne in "South Pacific."

## Lenore Tobin to Marry Book Publishers' Rep

Theatre party agent Lenore Tobin, who also publishes Stubs, a booklet showing the capacity and seating layout of New York theatres, will be married Oct. 31 to Meyer Schattner, a book publishers' representative.

The couple met several years ago when Schattner tried to buy the Stubs. When he was unable to purchase the annual publication, he became its rep and subsequently got it into bookstores in various cities, reportedly quadrupling its sale. He's now listed as "sole distributor."

# Unorthodox Coin Deal on Miller Show As Aid to Lo, the Poor Producer

Kermit Bloomgarden, on his forthcoming production of the new Arthur Miller play, temporarily titled "Those Familiar Spirits," will be his own general manager at a salary of $200 a week. That will apply until the show's production cost is recouped, after which Bloomgarden will revert to the standard setup of a share of the profits.

Another unusual angle on the "Spirits" financial arrangement is that Jed Harris' slice of the profits as director, believed to be 15%, will be absorbed entirely by Bloomgarden, instead of being borne equally with the backers, as was done in the case of "Death of a Salesman," on which stager Elia Kazan got 15% of the net in addition to his regular royalty based on the gross.

The Miller play is budgeted at $75,000, including bonds, with no provision for overcall. Boris Aronson is set to design the scenery and Mildred Dunnock and Maureen Stapleton are prospects for the cast.

### Growing Complaint

Although the arrangement for Bloomgarden to receive a salary as his own general manager is unorthodox, it is intended to meet a growing complaint in producer ranks. That is that under present economic conditions in legit, it is becoming more and more difficult to make a living as a producer. With even hit shows taking many months to pay off, the producer frequently has to wait almost indefinitely to share in the proceeds, and in many cases may make nothing out of a show that pays sub-

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## Touring Martha Wright Getting N.Y. 'SP' Billing

Although Cloris Leachman is subbing for Martha Wright as femme lead in the Broadway edition of "South Pacific" for the next three weeks while Miss Wright plays the same role in the touring company in her native northwest, the billing in the ads, program and house boards will remain unchanged. Miss Wright is still listed as costar with George Britton, while Miss Leachman's presence is indicated only in a slip in the program and by announcement from the stage before the opening curtain.

Explanation is that the switch is not actually a cast replacement, but merely a temporary substitution. Since the change is for only three weeks, the management prefers not to spend the money to have the house boards repainted and picture blowups made. Latter would be required under Actors Equity rules if the move were permanent.

## Road Tour Mapped For Bennett 'April'

Constance Bennett who toured in stock and on the strawhat circuit last spring and summer in George Batson's "I Found April," will partner with Kenneth Banghart in a road presentation of the comedy this winter, with herself in the starring role again.

Plan is to open around Jan. 1 and play about six weeks of key city stands, then go to Chicago for a run. On basis of critical and boxoffice reaction in the latter town, Miss Bennett and Banghart will decide whether to bring the play to Broadway.

Warren Munsell will be general manager of the production, which is budgeted at $40,000 and will break even at something under $12,000 weekly gross. An undisclosed name director is being considered to stage the show, and most of the cast used in the silo tour will probably be retained.

Banghart and Munsell are still planning a Broadway production of "Comin' Through the Rye," play-with-music by the late Warren Munsell, Jr., which was tried out last summer at the Olney (Md.) Summer Theatre, of which TV-radio announcer-commentator Banghart was co-producer with Evelyn Freyman, with young Munsell as business manager. Approximately $40,000 of the required $100,000 financing is pledged for the "Rye" production.

## Bizet Season Seen For 'Carmen'; Lotsa Versions

Opera department of Boosey & Hawkes, music agents and publishers, has added three works in English of interest to legiters, in the Howard Dietz-Garson Kanin version of "Fledermaus"; Benjamin Britten's "Let's Make An Opera," seen briefly on Broadway last season, and the Virginia Card-George Houston libretto of Bizet's "Carmen."

Last-named is being offered for production in three styles, as a full-length opera, in opera comique or arena style, and streamlined or concert version. Leopold Stokowski used the first full-blown opera to open his Hollywood Bowl season; the arena form had its first production at Pat Hurley's St. Petersburg Operetta last April, and the concert unit is being readied by Miss Card herself for a tour of U. S. and Canadian concert halls next season. She toured it briefly last season.

## Sadler's U.S. Return

Sadler's Wells Ballet will return to the U. S. in the fall of 1953 for a coast-to-coast tour booked by Sol Hurok, American manager of the troupe.

This will mark third U. S. visit of the company. Tour will be launched in September, '53 at the Met Opera House in New York.

## Segal & Cowles Audition Puppet Pic at New Haven For $200,000 Angel Coin

New Haven, Oct. 21.

Following a plan similar to the one they have utilized in promoting coin for stage productions, Ben Segal and Chandler Cowles, in association with Michael Meyerberg, held an audition here last week for purposes of financing a setup involving a new puppet-type of animated cartoon.

Called Aladdin, Inc., setup is an outcropping of a new kind of puppet which Meyerberg, after 14 years of experimentation and a $500,000 personal investment, is now ready to market.

Audition consisted of demonstration of puppets, whose features can be altered manually or by electrically-controlled dial system, also a runoff of film showing puppets in action.

Enterprise is now being supported via manufacture of film commercials, which draw around $5,500 for a nine-minute pic. Plan is to produce a full length feature, "Aladdin," hence the pitch for the added financing, which is estimated around $200,000.

Audition elicited considerable interest here and brought immediate response from a moderate list of investors.

## COAST EQUITY SEEKING LIBRARY THEATRE PLAN

Hollywood, Oct. 21.

Quarterly meeting last week of the local membership of Actors Equity voted to ask the union council in New York to okay a project here similar to the Equity Library Theatre.

The gathering also suggested the expansion of the Coast advisory board from nine to 15 members. Other moves passed at the session included a request for the council to empower Coast representative Charles Meredith to inaugurate new little theatre contract terms and scales for a three-month period.

Members also heard a talk by Ralph Wade, public information rep of the California State Dept. of Employment, who drew criticism when he revealed that it was solely his decision that thesps rehearsing without pay are not entitled to unemployment compensation, explaining that rehearsals constitute merely preparation for work. Equityites branded the action unfair and asked reconsideration by the state.

# Plays on Broadway

## The Millionairess

Theatre Guild, in association with H. M. Tennent, Ltd., production of comedy in two acts (four scenes) by Bernard Shaw. Stars Katharine Hepburn; features Cyril Ritchard, Robert Helpmann, Campbell Cotts, Peter Dyneley, Nora Nelson, Genine Graham, Vernon Greeves, Bertram Shuttleworth. Directed by Michael Benthall; settings, James Bailey. At Shubert, N. Y., Oct. 17, '52; $4.80 top ($6 Friday, Saturday nights; $8.40 opening).

| | |
|---|---|
| Julius Sagamore | Campbell Cotts |
| Lady | Katharine Hepburn |
| Alastair Fitzfassenden | Peter Dyneley |
| Patricia Smith | Genine Graham |
| Adrian Blenderbland | Cyril Ritchard |
| Doctor | Robert Helpmann |
| Man | Bertram Shuttleworth |
| Woman | Nora Nicholson |
| Manager | Vernon Greeves |

Perhaps because New York is more accustomed to her volatile personality, Katharine Hepburn is unlikely to repeat her London success in the title role of Bernard Shaw's "The Millionairess." The star has an uninhibited field day with the part, but doesn't make much of a transparently weak play. However, the Theatre Guild subscription, heavy theatre party bookings, a large advance sale and Miss Hepburn's b.o. draw are likely to insure capacity business for virtually the entire scheduled 10-week run.

Marching onstage and roaring her lines like an irate top sergeant, the actress starts her performance at top of her range, thereby leaving herself nowhere to go except down for the balance of the long evening. She is just as striking looking as ever, particularly in a succession of Parisian gowns that will be the envy of femme playgoers, and her unique personality is even more electrifying than in the past. But her performance becomes a Johnny One Note before long, and "The Millionairess" then demonstrates that even the miraculous Shaw could grow senile in his final years.

Probably the script couldn't be played legitimately and have any value at all. Shaw himself remarked that even his good plays had to be given almost a musical comedy performance. But the riot-squad farce treatment used by director Michael Benthall obviously doesn't do the trick for "The Millionairess," so the show becomes a monotonous gabfest and the dramatist is revealed as having been a pretty addled thinker on occasion.

As top-featured leading man, Cyril Ritchard and Robert Helpmann give amusing light comedy performances, while Genine Graham and Peter Dyneley are plausible in secondary leads, but the others don't especially register. James Bailey's scenery is decorative, with effective depth, but requires long intervals for changes.

Incidentally, this Shaw mash note to wealth and authoritarianism was first produced some years ago at the Malvern Festival in England and was to have been done later in London with Sybil Thorndike in the name part, but was postponed because of the war. It was presented in the summer of 1938 at the Westport (Conn.) Country Playhouse, with Jessie Royce Landis as star. The present edition is more dynamic and handsome than that strawhat version, but the script remains a dud.

*Hobe.*

## The Time of the Cuckoo

Robert Whitehead & Walter Fried production of comedy-drama in two acts (six scenes) by Arthur Laurents. Stars Shirley Booth; features Dino DiLuca, Lydia St. Clair, Geraldine Brooks, Donald Murphy. Directed by Harold Clurman; setting and lighting, Ben Edwards; costumes, Helene Pons. At Empire, N. Y., Oct. 15, '52; $4.80 top ($6 Friday, Saturday and opening nights).

| | |
|---|---|
| Signora Fioria | Lydia St. Clair |
| Eddie Yaeger | Donald Murphy |
| June Yaeger | Geraldine Brooks |
| Giovanna | Silva Gaselli |
| Leona Samish | Shirley Booth |
| Mrs. McIlhenny | Jane Rose |
| Mr. McIlhenny | Daniel Reed |
| Mauro | Jose Perez |
| Renato Di Rossi | Dino DiLuca |
| Vito | Ruggero Romor |

It's easy to see why producers Robert Whitehead and Walter Fried were willing to wait a year for Shirley Booth to be available for "The Time of the Cuckoo." For this comedy-drama, which Arthur Laurents wrote expressly for the star, not only provides her with a glove-fitting role, but it derives much of its substance and plausibility, and virtually all its poignance, from her virtuoso performance and touching personal quality.

But if the producers' decision to wait until Miss Booth had finished her appearance in the musical "Tree Grows in Brooklyn" and played her original role in the film edition of "Come Back, Little Sheba" has been so manifestly justified, so is the actress' desire to portray this part of the affection-starved American spinster who finds herself through an abortive romance while on a tourist visit to Venice. So "Cuckoo" becomes another of those by-now familiar instances of Miss Booth's irresistibly honest, artful performances providing the validity and heart to an otherwise undistinguished play.

In this case Miss Booth, already recognized for years in the profession as one of the most accomplished players on the stage, reveals still greater talent than in "Sheba" and "Brooklyn." This performance in "Cuckoo" shows that she is still developing and maturing as an actress, with a new authority and personal radiance. An artist of persuasive directness and superb technique, she is now ready to join the ranks of the very top dramatic stars, with that priceless gift of making you choke up even as she scores with a laugh line.

Already the darling of her profession, she may now become a public favorite who packs 'em in at the boxoffice. Certainly only the great ones can inspire the affection that welled up in the audience at her entrance opening night.

There are other values in "Cuckoo" besides its star, however. In Dino DiLuca, an Italian making his Broadway bow, the U. S. stage has a new romantic charm boy, sort of a non-singing Ezio Pinza. He is a poised and capable actor who radiates the sort of mature s.a. that captivates femme playgoers, particularly the dowagers with the price of an orchestra seat. Within the limits of Equity's alien rule, he should be a U. S. fixture hereafter.

Other effective portrayals are turned in by Lydia St. Clair as an Italian concierge with a "practical" moral code, Geraldine Brooks as a likable young American wife whose good looks have made her rather spoiled, Donald Murphy as her restless artist-husband, Jose Perez as the Venetian equivalent of a street urchin and Silva Gaselli as a slattern pension servant.

The play itself is a trifle thin and at times somewhat synthetic, but it has an absorbing basic situation and offers a perceptive study of femme psychology seasoned with amusing comedy touches and, at least in the hands of Miss Booth, several affecting scenes. Harold Clurman's direction seems sensitive, if a bit introspective on occasion, and the pension garden by Ben Edwards is atmospheric and apparently authentic.

A likely prospect for boxoffice success, "Cuckoo" is probably good film material if judiciously adapted.

*Hobe.*

## Bernardine

Irving L. Jacobs presentation of Guthrie McClintic production of comedy in two acts (10 scenes) by Mary Chase. Features Johnny Stewart, Alney Alba, Beverly Lawrence, John Kerr, Michael Wager. Staged by McClintic; scenery and lighting, John Robert Lloyd; costumes, Noel Taylor. At Playhouse, N. Y., Oct. 16, '52; $4.80 top ($6 opening).

| | |
|---|---|
| Arthur Beaumont | John Kerr |
| Leonard Carney | Girard Gillen |
| Will McElroy | Andy Sanders |
| Morgan Olson | Billy James |
| Dave Gibbs | Warren Berlinger |
| Ruth Weldy | Alney Alba |
| Selma Cantrick | Jane Van Duser |
| Jean Cantrick | Camilla De Witt |
| Buford Weldy | Johnny Stewart |
| Marvin Griner | Fred Baker |
| George Friedelhauser | Frank Valenza |
| Waitress | Peggy Cass |
| Vernon Kinswood | Michael Wager |
| Enid Lacey | Beverly Lawrence |
| Last Straw | Harmon Van Doren |
| Bellboy | Richard Camp |
| Hotel Manager | Bobby Vail |
| Woman | Katherine Barrett |
| Ogden Kratke | Paul Genge |

Because of its comedy scenes and the quality of recognition it offers playgoers who recall something of their own youth, "Bernardine" should have a satisfactory run. But the Mary Chase play is never quite believable and it's unevenly cast and played, so it's not likely to repeat the success of the same author's "Harvey" or "Mrs. McThing." The material offers screen possibilities, however, perhaps as a series.

Mrs. Chase, who has several sons of her own, is becoming something of a kid's Boswell. Where "Mrs McThing" was an adventure saga for moppets, "Bernardine" devotes an affectionate eye and an accurate ear to the humorous anxieties of teenagers. As result, its scenes of adolescence seem true and funny, while adult characters tend to be stilted and unconvincing.

The play was originally scheduled for production by Irving L. Jacobs and on the latter's death recently was taken over by Guthrie McClintic, who had been slated to stage it (and who has given Jacobs program billing as presenter). It is a carefree yarn about an unhappy teenager with a curious yen about sex. It is Mrs. Chase's idea that the youth's teenage friends are more sensible in the situation and help him more than does his doting, prudish mother.

As played by Johnny Stewart, the hero of this sympathetic comedy is a somewhat self-conscious and mannered, but essentially likeable boy, while John Kerr, Girard Gillen, Fred Baker and Frank Valenza are lifelike and laughable as his understanding cronies. But, doubtless partly due to the ill-written parts they play, Alney Alba, Jane Van Duser and Beverly Lawrence seem awkward as sentimental grownups. Peggy Cass as a waitress and Bobby Vail as a hotel manager score in bit roles, however.

John Robert Lloyd's scenery looks flimsy, but allows for lightning changes.

*Hobe.*

## Buttrio Square

Gen Genovese & Edward Woods production of musical comedy in two acts (six scenes), with music by Arthur Jones and Fred Stamer, lyrics by Genovese, book by Billy Gilbert and Genovese, based on play by Hal Cranton, from original story by Genovese. Features Gilbert, Lawrence Brooks, Lois Hunt, Susan Johnson. Directed and choreographed by Eugene Loring; scenery and lighting, Samuel Leve; costume supervision, Sal Anthony; choral arrangements and direction, Maurice Levine; dance music arrangements, Roger Adams; orchestrations, Don Walker; musical director, Levine. At Century, N. Y., Oct. 14, '52; $6 top ($7.20 opening).

| | |
|---|---|
| Michelino | David Kurlan |
| Padre | Vincent Barbi |
| Angela | Rina Falcone |
| Maria | Joan Morton |
| Elizabetta | Ann Needham |
| Dominic | Lionel Ames |
| Baron D'Alessandro | Ernest Sarracino |
| Rocco | Ferdinand Hilt |
| Vittorio | James MacCracken |
| Cassio | Orville Sherman |
| Pietro | Ted Thurston |
| Emelia | Jane Harven |
| Francesca | Marie Gibson |
| Pappa Mario | Billy Gilbert |
| Norina | Charlotte Jones |
| Carlo | Henry Hamilton |
| Sgt. McKenzie | Walter Black |
| Capt. Steve Dickson | Lawrence Brooks |
| Pvt. Poole | James Tarbutton |
| Tabulator | Leon Daniels |
| Marisa D'Alessandro | Lois Hunt |
| Pvt. Burns | Joe Mantell |
| Corp. Gower | Al Checco |
| Pvt. Whitfield | George Reeder |
| Pvt. Webster | Don Driver |
| Terry Patterson | Susan Johnson |
| Joan Wellington | Marti Stevens |

Dancers: Estelle Aza, Bettina Dearborn, Marcella Dodge, Vera Lee, Zoya Leporsky, Joan Morton, Ann Needham, Ann Olchoff, Sandra Zell, Alvin Bean, James Capp, Don Driver, George Foster, Loren Hightower, Rudy Mattise, Greg O'Brien, George Reeder, Lewis Schaw.

Singers: Sara Bettis, Joyce Carol, Ann DeBella, Rina Falcone, Marie Gibson, Iona Noble, Noella Pelloquin, Jan Scott, Joanne Spiller, Lionel Ames, Vincent Barbi, Robert Gilson, Henry Hamilton, Gene Holman, Mike King, Henry Lawrence, James MacCracken, Ted Thurston, Joseph Tocci.

Children: Barbara Karen, Babs Wood, Darryl Richards.

No use wasting space on a hopeless flop like "Buttrio Square." Except for the choreography of Eugene Loring and the comedy performance of a newcomer, Susan Johnson, it offers virtually nothing. The chief interest in the project is its fantastic mismanagement. After the succession of financial migraines it's a wonder the show ever opened at all, and on the basis of its quality it seems questionable why anyone bothered.

To accent the positive, Loring's dance direction and Miss Johnson's clowning are worthy of a better show—and should help to get them just that. The dancing is lively and entertaining and, although it occasionally seems overlong, it advances the story. Miss Johnson, in the dubious role of a sad sack gal soldier who has been assigned to the regular army instead of the WAC, and can't get a transfer to the proper outfit, has a laughably broad style of comedy and can put over a song.

But the rest of the evening is dreary. The show's book, something or other about Yank soldiers in a small Italian town in the final days of World War II, is depressingly similar to that of last season's calamitous "Shuffle Along" (which was another financial fiasco). The music is undistinguished, the lyrics are dull, the physical production is visibly budget-hogtied and, except for Miss Johnson and several unbilled ensemble members, the cast fails to add any sparkle. Film comic Billy Gilbert is stalled by the material he co-authored. Incidentally, a dance number titled "Tarantula" is so realistic it chased out of the theatre a few first-nighters who are presumably ultra-sensitive to spiders.

For the record, the show's songs include "Every Day Is a Holiday," "Let's Make It Forever," "I'll Tell the World," "No Place Like This Country," "Take It Away," "Get Me Out," "I'm Gonna Be a Pop," "One Is a Lonely Number," "Love Swept Like a Storm," "I Keep Telling Myself," "More and More" and "You're All Mine."

*Hobe.*

*(Closed Saturday (18), after seven performances.)*

## The Mikado

S. M. Chartock presentation of musical in two acts, with lyrics and book by W. S. Gilbert, music by Arthur Sullivan. Features Martyn Green, Robert Rounseville, Ella Halman, Joseph Macaulay, Lillian Murphy, Frank Rogier, Robert Eckles, Dorothy MacNeil, Earl William, Mary Roche, Glynn Hill, Radley Flynn. Staged by Chartock. Sets, Ralph Alswang; costumes, Peggy Morrison; production consultant, Green; musical director, Lehman Engel; assistant conductor, Eugene Kusmiak. At Mark Hellinger, N. Y., Oct. 20, '52.

| | |
|---|---|
| Nanki-Poo | Robert Rounseville |
| Go-To | Radley Flynn |
| Pish-Tush | Frank Rogier |
| Pooh-Bah | Robert Eckles |
| Ko-Ko | Martyn Green |
| Yum-Yum | Lillian Murphy |
| Pitti-Sing | Mary Roche |
| Peep-Bo | Dorothy MacNeil |
| Katisha | Ella Halman |
| Mikado | Joseph Macaulay |

School Girls, Nobles and Guards: Mary Louise Beatie, Dolores De Puglia, Helen Dodge, Grace Long, Stella Matthews, Eileen Moran, Shirley Pringle, Rita Schoen, Catherine Currie, Bonnie Grevatt, Glynn Hill, Jan Newby, Athena Pappas, Gloria Sacks, Jeanne Schlegel, Helen Whitfield, Don Kaplan, Don LaMon, Ray Morrissey, Feodore Tedick, Vincent Henry, Anthony Cerami, Michael Rich, Ken Smith, John Dorrin, Herbert Estrow, Radley Flynn, Roger Franklin, Irl Mowery, Bill Nuss, Stanley Propper, Chase Willard.

S. M. Chartock, a loyal as well as persistent Savoyard, who had a Gilbert & Sullivan troupe on Broadway three seasons ago, is back again—this time with quite an impressive one. He's buttressed his setup, mainly by borrowing the D'Oyly Carte's sparkplug, Martyn Green, of the comic gait and rubber feet, as well as Ella Halman, also from the famed British troupe. Romantic leads are strengthened, as with Robert Rounseville, former N. Y. City Opera Co. tenor who was lead in the film, "Tales of Hoffmann." Frank Rogier, seen on Broadway in "The Medium," is another strong addition.

With strengthened cast, all of good voices (Green, of course, doesn't need any for his comic antics); an able chorus; neat costuming, and brisk stage business and pace, under Chartock's staging and Green's supervision (doubling as production consultant), result is a pleasant evening, with full justice done the memories of G&S.

Chartock troupe opened a four-week stay on Broadway at the Mark Hellinger Monday (20) with "The Mikado." (It will follow with "Pirates of Penzance," "Pinafore" and "Iolanthe," then take off for a lengthy tour.)

"Mikado" tees off a sprightly Savoyardian season. Rounseville makes a robust Nanki-Poo vocally, although his stage deportment is slightly diffident and gentle. Lillian Murphy is a charming opposite as Yum-Yum, graceful on stage and lyric vocally. Robert Eckles is an amusing, pompous Poo-Bah and Joseph Macaulay a regal Mikado.

Miss Halman shows her years of D'Oyly Carte training and discipline by making Katisha an imposing figure, dramatically as well as musically. Frank Rogier gives stature to the Pish-Tush role, and Mary Roche is a delightful minx as Pitti-Sing. As for Green, his comedy, though familiar, is still laugh-provoking, and his style a treat.

Lehman Engel conducts the orchestra and cast with authority.

*Bron.*

## 'Horn,' Carolina Al Fresco, Sets Year-Round Mgr.

Greensboro, N. C., Oct. 21.

William M. Hardy, of Chapel Hill, has been named year-round general manager of the outdoor drama, "Horn in the West," which was presented this summer for the first time.

First successful run prompted creation of a permanent group. For the last two years, Hardy has served as manager of "The Lost Colony," presented since the early 30's on Roanoke Island. Last year Hardy was elected executive secretary-treasurer of the Southeastern Theatre Conference.

# Off-B'way Show

## Faith and Prudence

Blackfriars' Guild production of comedy in three acts (six scenes) by Lottie Michelson. Features Anne Marie Lee, Mary Westland, Edward Wrenn, Allan Cary, Gerald Buckley. Directed by Dennis Gurney; settings and lighting, Floyd Allan. At Blackfriars' Theatre, N. Y., Oct. 14, '52; $2.40 top.

| | |
|---|---|
| Julie Anne Peck | Anne Marie Lee |
| Prudence Clark | Mary Westland |
| Jonesy | Edward Wrenn |
| Duncan Peck | Allan Cary |
| Timothy Boyle | Gerald Buckley |

The Blackfriars' Guild, group devoted to the development of Catholic drama, exercised more faith than prudence in its selection of Lottie Michelson's comedy as its initial offering of the 1952-53 season. Play, a lightweight comedy effort, falls far short of the Blackfriars' previous productions and fails to bring Miss Michelson near the "promising playwright" classification.

Occasionally Miss Michelson displays a sense of comic values in her development of the plot, in which a young married couple attempt to marry off their spinster "aunt" to an old salt, but much of the humor is lost in the weak construction and interminable length of each scene. It's doubtful, however, if a script tightening job would add much meat to the flimsy idea.

Mary Westland is standout as the fluttery old maid and Gerald Buckley compliments her nicely as the reluctant sailor. Buckley draws most of the yocks in his anti-marital spiels delivered in a thick brogue. A drunk scene between Miss Westland and Buckley, in which he's finally trapped into marriage, is played to the hilt, but never rises above routine slapstickery. Anne Marie Lee and Allan Cary, as the young couple, miss in their attempts at frivolity or seriousness. In the fanciful role of a "talking dummy,' confidante of the spinster, Edward Wrenn does an outstanding job.

Floyd Allan has provided a busy set of a kitchen and living room in a New Hampshire farmhouse. Dennis Gurney's direction brings some spirit to the production, but he's hampered by the butterfinger quality of the comedy.

*Gros.*

# Yiddish Play

## Uncle Sam in Israel

Herman Yablokoff production of musical in two acts (18 scenes) by Benjamin Ressler, music by Sholem Secunda. Features Shifrah Lehrer, Ben Zion Witler, Michael Rosenberg, Bella Mysell, Tillie Rabinowitz, Myra Leeds, Max Rosenberg. Staged by Yablokoff; choreography, Belle Didjah; sets, Michael Saltzman. At Public Theatre, N. Y., Oct. 18, '52; $3.60 top.

| | |
|---|---|
| Shoshanah | Myra Leeds |
| Yehudah | Max Rosenblatt |
| Meirtl Gazlen | Yacob Susanoff |
| Elija | Moshe Feder |
| Bashe | Freidele Lipshitz |
| Miriam | Shifrah Lehrer |
| Machamud | Feivush Finkel |
| Sholem Shepsel | Max Wilner |
| Daniel | Ben Zion Witler |
| Sam Laks | Michael Rosenberg |
| Gussie | Tillie Rabinowitz |
| Mazall | Mira Yaron |
| Eugene | Harold Miller |
| Esther | Bella Mysell |
| King David | Yacob Susanoff |
| Ezrah | Moshe Feder |
| Israel | Max Rosenblatt |
| Yemenite Man | Isidor Elgard |
| Yemenite Woman | Rena Rosea |

When Herman Yablokoff's new production, "Uncle Sam in Israel," does not take itself seriously, it is frequently loaded with sock entertainment. Benjamin Ressler shows a knack for writing comedy and Michael Rosenberg has the ability to project the author's lines effectively. These aspects, combined with Sholem Secunda's tunes, sprightly terp routines, and young, attractive femme talent, makes the Public Theatre offering a welcome departure from the usual Second Ave., N. Y., fare.

It's obvious that a strong attempt has been made to introduce modern innovations in musical comedy to the Yiddish stage. Although the hard-working downtowners haven't succeeded completely, they have the satisfaction of knowing they're on the right track.

Yablokoff is to be congratulated for introducing new faces. He has brought in three young femmes, who at least look the age of the characters they are portraying. Shifrah Lehrer, as the rich girl from Kentucky, of all places, who comes to Israel as a pioneer, scores in both acting and thrushing departments. Myra Leeds, as a native Israeli, offers an unusual coloratura voice. Mira Yaron, playing a Yemenite, is on hand for decorative purposes. Latter is a striking beauty, and although her thesping is limited, is definitely worth looking at.

Story introduces various elements of the world's Jewish population in Israel. There's Samuel Laks and his wife, Gussie, played by Rosenberg and Tillie Rabinowitz, as the wealthy couple from Kentucky who had come to Israel to talk their daughter out of a pioneering venture. Rosenberg's caricature of the rich Jewish-American business man who would build a Pepsi-Cola factory as a source of water is a firstrate portrayal. There's Ben Zion Witler as a displaced person from the Warsaw Ghetto who falls for the American girl from Kentucky. In addition, there are veteran settlers, a Jerusalem zealot, a Yemenite, and displaced persons, all who find themselves in Israel for diverse reasons.

Another plus for the Yablokoff production is the choreography by Belle Didjah and the young, enthusiastic dancers who carry it out. Producer's direction, portrayals of the entire cast, and Michael Saltzman's settings, also rate nods.

*Holl.*

Thomas Scherman and the Little Orchestra Society will give the American premiere of Schubert's "Gastein" Symphony, composed in 1824, and world premiere of Howard Swanson's "Music for Strings," composed in 1952, at its Nov. 3 concert at Town Hall, N. Y.

## Chi B.O. Maintains Perky Pace; 'Dolls' $50,700, 'Poster' $27,400

Chicago, Oct. 21.

Loop legit scene was hit with the not unexpected folding of "The Fig Leaf" after an 11-day run. However, the other four shows are maintaining the perky grosses of recent weeks.

"Stalag 17" is the only show in town which has not posted a closing notice. "Fourposter" has seven weeks to go. "Guys and Dolls" has been extended one week, and will be followed into the Shubert Nov. 11 by "A Tree Grows in Brooklyn," which was originally set for the Great Northern Nov. 10. "Gigi" comes to the Harris Nov. 3 when "I Am a Camera" hits the road.

**Estimates for Last Week**

**"Fig Leaf,"** Selwyn (2d wk) ($3.80; 1,000). Folded Saturday (18) with a poor $11,000 for the week, and $15,800 for the entire run of 13 performances in 11 days.

**"Fourposter,"** Blackstone (4th wk) ($4.20; 1,534). Continues at almost-capacity; nearly $27,400.

**"Guys and Dolls,"** Shubert (35th wk) ($6; 2,100). Here, too, not many empty seats with a boff $50,700; engagement extended one week to Nov. 8.

**"I Am a Camera,"** Harris (5th wk) ($4.40; 1,000). Riding high with fine $19,300.

**"Stalag 17,"** Erlanger (7th wk) ($4.40; 1,334). Very bright $17,700.

## 'SHRIKE' GOOD $13,600 FOR NEW HAVEN STAY

New Haven, Oct. 21.

Breakin of national company of "The Shrike" (Van Heflin) got off to a slow start at the Shubert last week (15-18), but word-of-mouth built to SRO. At a $4.20 top, gross ended up a good estimated $13,600.

Current is full week of "Gentlemen Prefer Blondes," and next week gets "Jane" last-half (30-1). Two new ones follow, "Rise By Sin" (Nov. 6-8) and John van Druten's "I've Got Sixpence" (Nov. 12-15). "Don Juan in Hell" plays a three-day stand Nov. 20-22, then comes another tryout preem, "The Grey Eyed People" (Nov. 27-29).

## Bali Troupe Winds Boff 5-Wk. N.Y. Run With 101G

Dancers of Bali, presented at the Fulton, N. Y., for the past five weeks by Columbia Artists Mgt., ended its run Saturday (18) with a sock $101,050 take. Troupe took in $17,700 first week, capacity $21,000 the next three, and $20,300 for the windup. Friday night's (17) performance was sold to the UN, some of whose members wouldn't sit in the gallery, hence the lone non-sellout night since opening week. Troupe, originally regarded as a limited draw, surprised show biz with its pull and boffo take. Troupe played seven performances weekly.

As result of its biz, troupe was booked for a return N. Y. engagement of two weeks, starting Monday (27). It had to fill previously-set out-of-town bookings this week. The extra N. Y. fortnight was sold out by last week, and troupe can't stay longer, because of tour commitments. Fred C. Schang, Columbia prez, personally set up trip of the Bali dancers to the U. S., their first away from home.

## 'Bell' Moderate $15,000; 'Nina' Fair 11½G, Frisco

San Francisco, Oct. 21.

"Bell, Book and Candle" concluded its third and final frame at the Geary Saturday night (18), with house going dark. "Nina," town's sole legit, is building, greatly sparked by TV, radio and personal appearances of Edward Everett Horton.

**Estimates for Last Week**

**"Nina,"** Alcazar (2d wk) (C-$3.60; 1,157) (Edward Everett Horton). Fair $11,500 (previous week, a colorless $7,500).

**"Bell, Book and Candle,"** Geary (3d wk) (C-$4.20; 1,550) (Joan Bennett, Zachary Scott). Moderate $15,000 (previous week, okay $16,000).

## 'Wagon' 25G, Detroit

Detroit, Oct. 21.

"Paint Your Wagon," starring Burl Ives, grossed $25,000 in its second week at the 1,452-seat Cass.

Bette Davis returned to the stage Sunday (19) in "Two's Company," which will be at the Shubert for two weeks. Current Cass attraction is "Bagels and Yox," in for a week.

## 'Blondes' Pale $19,400 In New England Split

Providence, Oct. 21.

"Gentlemen Prefer Blondes" had a rough time last week, going into the red with a gross of only $19,400 on an eight-performance string of three stands. The musical opened with $3,600 for two performances Monday-Tuesday at the Elm Street, Worcester; added $8,200 on two evenings and a matinee Wednesday-Thursday (15-16) at the Court Square, Springfield, and finaled with $7,600 for two evenings and a matinee at the Metropolitan here Friday-Saturday (17-18).

Show is at the Shubert, New Haven, all this week.

## 'Juan' $49,900, 'Girl' 13G, L. A.

Los Angeles, Oct. 21.

"Don Juan In Hell" racked up a new one-week Los Angeles record for a dramatic show last week with $49,900, in the first of its two frames at the 2,670-seat Philharmonic Auditorium. Virtually unanimous rave notices greated the production, which had played a one-nighter at the same house 18 months ago. Current, final frame is expected to be right around the same figure.

"Country Girl" exited the Biltmore Saturday (18) after a disappointing three-week stand and was replaced last night (Mon.) by "Farfel Follies," Yiddish-American vaude revue, in for three weeks. Sole other opening this week is "The Web and the Rock," dramatization of the Thomas Wolfe novel starring Eugene Leontovich, which rekindles the long-dark Las Palmas tomorrow night (Wed.).

**Estimates for Last Week**

**"Affairs of State,"** Carthay Circle (3d wk) (1,518; $2.40). Up another notch to $14,300 with advance building. Typographical error last week gave it $5,000 too much; gross was $13,850.

**"Country Girl,"** Biltmore (3d wk) (1,636; $4.20). Down to $13,000 on the final frame, to exit with $47,000 for the three-week stand, for an operating profit of around $2,000 on the run.

**"Don Juan in Hell,"** Philharmonic Aud (1st wk) (2,670; $4.80). Smashing $49,900 for the first week, helped by $6 opening night top. New record for a dramatic show.

## 'Pacific' Smash $74,730 In Portland Stanza

Portland, Ore., Oct. 21.

Martha Wright and Webb Tilton in "South Pacific" chalked up a new house record with a smashing $74,730 for five evening performances and three matinees at the Civic Auditorium last week (14-18). The 3,500-seat seat house was scaled at $4.80. Manager William Duggan turned away enough customers to sell out for nearly an additional week, if the big musical could have been held over.

Robert Young, Dane Clark and Nancy Kelly in "Country Girl" is next at the Mayfair Theatre, starting Thursday (23).

### Seattle's $12,523 Single

Seattle, Oct. 21.

Opening a week's engagement last night (Mon.) at the 4,000-seat Municipal Auditorium, "South Pacific" drew $12,523 for the single performance. With the show completely sold out in advance, the week's receipts are expected to be in the neighborhood of $100,000, easily a local record for legit.

From here the Rodgers-Hammerstein steamroller goes to the Fox, Spokane for an eight-day stand Oct. 27-Nov. 2.

### 'BAGELS' $16,400, TORONTO

Toronto, Oct. 21.

Thanksgiving observance in Canada, with holiday exodus, dented "Bagels and Yox" at week's start, but show built up to end engagement with a satisfactory $16,400.

Royal Alexandra, 1,525-seater, was scaled at $4 top with tax.

## Ballet Theatre $27,500 For Six in Split Week

Ballet Theatre, starting a coast-to-coast tour last Tuesday (14) in White Plains, N. Y., racked up a healthy $27,500 in six performances in a split week.

Troupe did $4,500 in White Plains; a $2,500 capacity take in Northampton, Mass., Wednesday (15); $4,700 in Syracuse Thursday; $9,600 in two, Friday-Saturday, in Rochester, and $6,200 Sunday at a matinee in Cleveland.

Company this week had stops in Indianapolis and Lafayette, Ind., before opening a 10-day stand in Chicago tomorrow (Thurs.).

## 'Brooklyn' 30G, 'Sea' 19G, Hub

Boston, Oct. 21.

Two newcomers bowed in last night (20), "The Shrike," in for two weeks at the Colonial, and "Good Night Ladies," set for an indefinite run at the Majestic. Holdovers, "Deep Blue Sea" in finale at Plymouth and "Tree Grows in Brooklyn" ditto at Opera House, continue in upper brackets. Slated for next week (27) is "The Suspects," bowing into the Plymouth.

**Estimates for Last Week**

**"Deep Blue Sea,"** Plymouth (1st wk) ($4.20; 1,200). Margaret Sullavan lured a tasty $19,000 into the boxoffice, with final frame expected to hold near it.

**Gilbert and Sullivan Co.,** Shubert (2d wk) ($4.20; 1,700). Off to about $18,000 for final week. Dancers of Bali here for two performances (20-21).

**"Jane,"** Colonial (2d wk) ($3.60; 1,500). Second week wound within few dollars of initialer, with nifty $15,300.

**"Paris '90,"** Majestic (2d wk) ($3.60; 1,280). Dropped to about $11,700 for final stanza; previous week registered $13,500 and the week before reached $19,500 in Toronto.

**"Tree Grows in Brooklyn,"** Opera House (1st wk) ($4.20-$4.80; 3,000). Slick $30,000 for first week.

## 'DIAL' FINE $23,800; 'CLIMATE' BAD 6½G, D.C.

Washington, Oct. 21.

Washington's two major legit houses represented opposite extremes business-wise last week.

The newly done over Shubert-Gayety, opening with Maurice Evans in "Dial 'M' for Murder," chalked up a sock $23,800 week and looks very good for the current stanza as well. House was assured of solid biz by the Theatre Guild subscription list and by the fine critical reception.

On the other hand, Moss Hart's new "Climate of Eden" grossed a very bad $6,500. Although it was skedded for a two-week stand, Hart yanked it at the end of the week and sent it into Pilly, leaving the National dark for the current week.

Both plays were scaled to a $4.20 top.

## 'Gigi' Disappoints At $15,600 for Pitt Week

Pittsburgh, Oct. 21.

"Gigi" began its tour rather disappointingly at the Nixon last week, getting only around $15,600 at $3.90 top ($3 plus 30% Federal and city taxes). Show was figured to do much more on at least a couple of counts. It was the first attraction of the season that hadn't played here before—first two tenants were "Oklahoma" and "Mister Roberts," both multiple returnees—and notices were generally excellent, with all of the critics singing hosannahs for Audrey Hepburn. Broadway hit of last year started slowly and while it picked up somewhat down the stretch, the potentialities were never realized.

ATS-Theater Guild subscription series tees off this week with Katharine Cornell in "Constant Wife," and then the Nixon gets two musicals in a row, Phil Silvers in "Top Banana" and Bette Davis in "Two's Company," latter for a fortnight.

### 'LADIES' $8,600, WILMINGTON

Wilmington, Del., Oct. 21.

"Good Night Ladies" drew $8,600 here last week at the 1,223-seater Playhouse.

Show was in for six performances Oct. 15-18.

## B'way B.O. Hotter, With 5 Sellouts; Hepburn, Booth Capacity Starters, 'Bernardine' OK $13,100 for First 6

Business on Broadway continued to roll along in high gear last week. With the town still jammed with visitors and the public apparently in a buying mood, brokers were helped by the arrival of five new shows during the week.

Booming attendance brought sellout totals to five shows, "An Evening with Beatrice Lillie," "Guys and Dolls," "King and I," "New Faces," "Pal Joey" and "Wish You Were Here," while "Millionairess" and "Time of the Cuckoo" had standees at all regular performances for the first partweek. New highs were registered by "Male Animal," "New Faces" and "Wish You Were Here."

Of the new entries, "Cuckoo" and "Millionairess" appear to be virtually assured hits, while "Bernardine" has at least fair prospects and "In Any Language" is also getting promising attendance. "Buttrio Square" closed last Saturday night (18), with the management announcing plans to refinance and reopen, and "Sacred Flame" exits next Saturday (25).

This week's only premiere is S. M. Chartock's new Gilbert & Sullivan company, which started Monday night (20).

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).*

*Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

**"Bernardine,"** Playhouse (1st wk) (C-$4.80; 999; $21,500). Opened Thursday night (16) to six favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American) and two pans (Pollock, Compass; Watts, Post); first four performances and two paid previews grossed almost $13,100.

**"Buttrio Square,"** Century (1st wk) (MC-$6; 1,645; $49,191). Opened Tuesday night (14) to unanimous pans; first seven performances grossed an estimated $12,000; closed Saturday night (18) at a loss of about $110,000, with the management announcing plans to refinance and reopen.

**"Evening With Beatrice Lillie,"** Booth (3d wk) (R-$6; 900; $24,500) (Beatrice Lillie, Reginald Gardiner). Over $24,500 again.

**"Fourposter,"** Barrymore (52d wk) (C-$4.80; 1,060; $24,996) (Betty Field, Burgess Meredith). Almost $20,800 (previous week, $20,500; week before, $18,400).

**"Guys and Dolls,"** 46th St. (100th wk) (MC-$6.60; 1,319; $43,904). As usual, exactly $44,000.

**"Gambler,"** Lyceum (1st wk) (D-$4.80; 995; $22,845) (Alfred Drake). Opened Monday (13) and first full week drew nearly $8,600 for a loss of about $1,400; continuing at least through this week.

**"In Any Language,"** Cort (2d wk) (C-$4.80; 1,056; $27,700) (Uta Hagen). Just short of $19,000 (previous week, $13,500 for first five performances).

**"King and I,"** St. James (82d wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Over $51,700 again.

**"Male Animal,"** Music Box (25th wk) (C-$4.80; 1,012; $25,903) (Elliot Nugent, Martha Scott, Robert Preston). Went to another new high for the run, over $21,000 (previous week, $20,800).

**"Millionairess,"** Shubert (1st wk) (C-$6-$4.80; 1,361; $39,000) (Katharine Hepburn). Opened Friday night (17) to three favorable reviews (Chapman, News; Coleman, Mirror; Watts, Post), four pans (Atkinson, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American) and one inconclusive (Pollock, Compass); first three performances and two paid previews drew $24,500.

**"Moon Is Blue,"** Miller (85th wk) C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Almost $15,600 (previous week, $15,500).

**"Mr. Pickwick,"** Plymouth (5th wk) (CD-$4.80; 1,063; $29,019). Nearly $12,800 (previous week, $13,800); must move to another house if it continues next week, as "Dial 'M' for Murder" is due here.

**"Mrs. McThing,"** Morosco (28th wk) (C-$4.80; 912; $23,400) (Helen Hayes). Over $24,000 (previous week, $23,000).

**"New Faces,"** Royale (23d wk) (R-$6; 1,035; $30,600). New high for the run, almost $30,900 (previous week, $30,600).

**"Pal Joey,"** Broadhurst (42d wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Just under $40,000 (previous week, $39,900).

**"Point of No Return,"** Alvin (40th wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Over $27,800 (previous week, $28,300); closing Nov. 22, to tour.

**"Sacred Flame,"** President (2d wk) (D-$3.60; 300; $7,000). Around $2,000 (previous week, $3,000 for first seven performances); closing Saturday night (25).

**"South Pacific,"** Majestic (183d wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $49,400 again; Cloris Leachman is subbing for Martha Wright for three weeks, but with the billing unchanged.

**"Time of the Cuckoo,"** Empire (1st wk) (D-$6-$4.80; 1,082; $25,056) (Shirley Booth). Opened Wednesday night (15) to a four-four split of favorable (Atkinson, Times; Chapman, News; McClain, Journal-American; Pollock, Compass) and negative (Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Watts, Post); first five performances and two previews grossed over capacity $20,300.

**"Wish You Were Here,"** Imperial (17th wk) (MC-$7.20; 1,400; $52,080). Went to still another new high for the run, $52,319 (previous week, $52,296).

**OPENING THIS WEEK**

**Gilbert & Sullivan,** Hellinger (O-$4.80; 1,507; $40,113). S. M. Chartock's Savoyard troupe opened Monday night (20) for a week's engagement of "The Mikado," with "Pirates of Penzance" set for next week.

## 'Suspects' $8,600, 'Top' 42½G, Philly

Philadelphia, Oct. 21.

Smash business was continued here by "Top Banana" with terrific $42,500 for its second session. Other entry, "The Suspects," at the Locust, drew a panning from two of the three critics and wound up with a thin $8,600. Show is being revised, with cast changes and cuts bringing it down from three acts to two.

Surprise entry last night (20) was Moss Hart's "Climate of Eden," which came into the Forrest one week ahead of schedule. Show dropped the second week of its Washington engagement to move up the Philadelphia date.

## 'Madam' $33,300, St. Louis; 'Born' Pleasing $18,000

St. Louis, Oct. 21.

Irving Berlin's "Call Me Madam," at a $5.50 top, opening the legit season here at the American Theatre, wound up the first of a two-week frame Sunday (19) with nearly $33,300 for eight performances. The musical piled up a $60,600 gross the previous week at the Fox, Milwaukee.

"Born Yesterday," with William Bendix and Doddie Bauer, visiting leads, closed a successful one-week stand Sunday (19) at the Empress Theatre, with house scaled to $2.50. Gross for eight performances was approximately $18,000. "Royal Family" with Ruth Hussey, John Newland and Ilka Dehl in top roles, tees off a week's frame tonight (Tues.).

## 'Roberts' Okay $17,700 In Three-Way Split

Buffalo, Oct. 21.

"Mister Roberts" had another profitable gross last week in a three-stand series of eight performances, totalling $17,700 for the string. The Tod Andrews starrer got $2,200 for a one-nighter Monday (13) at Shea's, Bradford, Pa.; picked up $5,700 more in two nights and a matinee Tuesday-Wednesday (14-15) at the Auditorium, Rochester, and wound up with $9,800 for three nights and a matinee at the Erlanger here.

Leland Hayward production is splitting this week between Jamestown, N. Y., Ashtabula, O., Akron and Youngstown.

# Plays Out of Town

## Two's Company

Detroit, Oct. 19.

James Russo & Michael Ellis presentation of musical revue in two acts (20 scenes), with book by Charles Sherman; music, Vernon Duke; lyrics, Ogden Nash, Sammy Cahn. Directed by Jules Dassin. Stars Bette Davis; features Hiram Sherman, Nora Kaye. Sketches by Charles Sherman and Peter deVries; scenery, Ralph Alswang; costumes, Miles White; dances, Jerome Robbins; musical supervisor and conductor, Milton Rosenstock; ballet music by Genevieve Pitot; associate producer, Clifford Hayman. At Shubert, Detroit, Oct. 19, '52 $4.80 top; Fri.-Sat. $5.40.

With Bette Davis, Hiram Sherman, Nora Kaye, Bill Callahan, Stanley Prager, George Irving, Peter Kelley, Maria Karnilova, Ann Hathaway, Nathaniel Frey, Sue Hight, Maurice Brenner, Si-Moi Ling, Earl Renard, Buzz Miller, June Laine.

Singers: Art Carroll, Clifford Fearl, Bill Krach, Robert Neukem, Frank Neil, Lenore Korman, Tina Louise, May Muth, Basha Regis, Deborah Remsen, Teddy Tavenner, Doris Wolin.

Dancers: William Inglis, John Kelly, Ralph Linn, Robert Pagent, Job Sanders, Stanley Simmons, Florence Baum, Eleanor Boleyn, Babs Heath, Dorothy Hill, Julie Marlowe, Helen Murielle.

Teen Aces: Robert Orton (Leader), Francis Edwards, Henry Mallory, Gilbert Shipley, Armstead Shobey, Norman Shobey.

Bette Davis' collapse during opening night performance of "Two's Company" Sunday night (19) here proved a shocker. But Charles Sherman's musical revue needed no opening-night hypo. It stands on its own very well. However, it stood far too long opening night: two hours and 50 minutes. The first act, with 11 scenes, lasted an hour and 42 minutes. There was a 17-minute intermission. There were nine scenes in the second act.

"Two's Company" opens on a stage bare to the brick walls except for a piano and a step-ladder. Dancers drift on the stage as Hiram Sherman deadpans an intro with the explanation that nowadays the "production" has forced the introduction out of existence. As he talks, curtains, resplendent with color, drop and the stage blooms with fine hues.

Scenery by Ralph Alswang and costumes by Miles White are beautiful. Capacity audience in the 2,050-seat Shubert exclaimed or laughed uproariously at each change of scenery or costumes. The belly-laughs, incidentally, occurred when Miss Davis donned outlandish costumes for her hillbilly and other character sketches.

While Miss Davis is no singer, it's also true that a singer isn't required for the "songs" she is called upon to "sing." Actually, the music of Vernon Duke can be "talked" and it is good-enough talk-music that it sounds like song.

Miss Davis talks on beat in a deep voice which produces a very nice effect of singing. Her diction is sharp and the witty Ogden Nash and Sammy Cahn lyrics come through clearly. Her best numbers are the hillbilly "Purple Rose," and "Just Like a Man."

No one left the theatre humming the Duke music or trying to remember the Nash-Cahn lyrics. While music and lyrics fit aptly into the revue, they don't have the lilt that will make them hits.

Miss Davis reveals a real talent for broad comedy. She has 'em rolling in the aisles as a gap-toothed hillbilly with a Park Ave. background in "Purple Rose," and as the frowzy wife of a jealous truck driver in "Jealousy." She also scores with Hiram Sherman in a set of sketches (costume accessories changed onstage) showing how Noel Coward, Eugene O'Neill or William Saroyan would have written "Clear Blue Sky." instead of Duke and Nash.

Miss Davis' dancing is good. Her hip-shaking dance in the "Roll Along, Sadie," sketch is outstanding. The ballet numbers, featuring Nora Kaye, are excellent. Miss Kaye's portrayal of the rejected girl in "Roundabout" and the torrid role as the stripper in "Haunted Hot Spot" bring down the house.

"Two's Company" is rich in talent, dancing, color and very clever sketches. It isn't so rich in music, producing not a single discernible hit song.

The revue obviously ran too long opening night. It is just as obvious, however, which scenes need to be eliminated: "The Kongais," "Herbert," "Glug, Glug, Glug" and "Conservation Piece." With those cuts, "Two's Company" will be a comfortable production which should enjoy a long life on Broadway. Opening night audience gave it a great sendoff, with heavy on-the-spot mitting and six curtain calls.

As to Miss Davis' collapse in her first stage appearance in 22 years, it happened as she was singing her opening number. She did not wilt and flutter to the floor; she toppled over stiff-as-a-board and hit the stage with a terrific, bone-jarring bang. It was as if someone had given her a knockout punch on the chin.

Fellow performers were frozen in position onstage. A shirtsleeved stagehand had to rush out to half-carry, half-drag Miss Davis to the wings. The orch recommenced and then stopped. Then the house lights went on.

Five minutes later, the curtain parted and a disheveled Miss Davis, trying to arrange her hair and her dress at the same time, teetered to the front apron. "Well, you couldn't say I didn't fall for you," she quipped. She blew a kiss and the show went on.

*Tew.*

## The Robe

Phoenix, Oct. 9.

Phoenix Little Theatre production of drama in three acts (10 scenes) by John McGreevey, dramatized from novel by Lloyd C. Douglas. Directed by Bob Pollard; sets by Charles R. Larkin. At Phoenix Little Theatre, Phoenix, Oct. 9, '52; $1.50 top.

"The Robe," a dramatization by John McGreevey of the late Lloyd C. Douglas' 1942 best-selling novel, is an interesting trailer to Frank Ross' forthcoming film production for 20th-Fox. Confined dimensions of the play point up the need for full-blown screen treatment, on Homeric scale; if premise of the novel in all its ramified phases is to be fully realized. It's virtually too big an assignment for a stage vehicle.

Play was written by McGreevey, a localite, for publication by the Dramatic Publishing Co. (Chicago), and should prove its worth to religious groups and amateur secular thesps. It lacks sufficient literary and dramatic scope for the big-time.

Subject matter deals with the conversion to Christianity of Marcellus, Roman legate who carries out the Crucifixion order of Pontius Pilate, and to whom Christ's robe becomes a momentous symbol of his new faith.

Hegira of Marcellus and Demetrius, his Greek slave, to Calvary, Rome, Athens and Jerusalem, while facing moral and spiritual conflicts, provides the nub of the story and lends an insight into the mores of the times.

Play runs to more than three hours, but moves at a brisk clip with a minimum of dull stretches. Task of telescoping the turgid Douglas novel to three acts is an assignment that would have fazed many a more experienced playwright, but McGreevey turned the trick by the elision of considerable material and by dropping a score of minor characters. Result is a good piece of stage craftsmanship of its kind.

The Phoenix Little Theatre has invested the play with firstrate scenic and production values, and lead roles are limned with authority by George Hills and Bill Peterson. Remainder of simon-pures, with a few exceptions, are just passable. Bob Pollard's direction shows a professional touch, and the period costuming is handsome as well as authentic.

*Jona.*

# Biggest Legit Season In Years Looms for Omaha

Omaha, Oct. 21.

Blackout on Paramount Theatre for pix will result in the biggest Omaha legit season in years.

Tristates has kept the house busy the past month with forums and appliance shows, and will swing into legit next Wednesday (29) with Elsa Lanchester's "Private Music Hall."

Following will be "Country Girl," with Robert Young, Dane Clark and Nancy Kelly (Nov. 6-7), Wayne King's "Music in the Air" show (Nov. 10), "I Am a Camera," with Julie Harris (Nov. 20), "John Brown's Body," with Tyrone Power (Nov. 23), "Bell, Book and Candle," with Zachary Scott and Joan Bennett (Nov. 28-29), and "Constant Wife," with Katharine Cornell (Jan. 20).

Cornelia Otis Skinner in "Paris '90" is set for December and "A Tree Grows in Brooklyn" is tentative for January.

Power's "John Brown's Body" will include a Sunday matinee, first here since before the war.

Bill Miskell, Tristates manager, will continue to emphasize outstate ads. Past legit biz has been 64% out of town, he says.

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**Green Attractions, Inc.**, has been chartered to conduct a booking agency for performing artists and a theatrical business in New York. Leonard H. Benson is a director and filing attorney.

# Renaud-Barrault Troupe Wows Montreal; Opener Lives Up to Big Buildup

Montreal, Oct. 21.

The Madeleine Renaud, Jean-Louis Barrault Co. from the Theatre Marigny in Paris hit Montrealers last Wednesday (15) with a theatrical whammo seldom witnessed before in this city.

The long-awaited arrival of this celebrated company from Paris; the hefty word-of-mouth buildup and advance raves were all justfied when these talented performers opened with two French classics, "Les Fausses Confidences" by Marivaux and Moliere's frothy comedy, "Les Fourberies de Scapin."

To a near-capacity, opening-night house at Her Majesty's Theatre, this company brought a theatrical experience to localites that was elegant, classical and showwise. Here is a group steeped in an era of the theatre that could come only from France; a company that has directed its choice of offerings to a certain intellectual level and a group that has more than a little faith in its thesping convictions.

Choice of "Confidences" and "Scapin" (which it played for its first six performances) exhibited outfit's forte to best advantage. Barrault played the lead in both vehicles and the combined effort showed all 20 members of the cast effectively.

### Polite Manners

Opener, Marivoux's "Confidences," is a play of polite French manners and intrigue. Miss Renaud, the femme lead, is outstanding as Araminte, with Barrault as the scheming Dubois intent on arranging a marriage between Araminte and Dorante (played by Jean Desailly). The obvious and expected complications arise with a domineering mother who wants her daughter to marry nothing less than a count; a tinkering uncle, and a maid of the social level of the suitor who thinks she is the lucky girl.

As the disappointed girl, Simone Valere is standout. She plays the role with restraint and just enough of the exaggeration required for the period to contrast sharply with the broad interpretation by Barrault. The latter, as the late Louis Jouvet, is given to the grand gesture, the blatant wink and a series of neatly calculated stage tricks that would make an experienced American up-stager look like a juve from a backwoods circuit.

Pierre Bertin as the uncle is excellent; Marie-Helene Daste as the mother is convincing at times but fails to sustain, and looks more like a sister than a mother to Araminte. Costumes and decor by Maurice Brianchon are effective, particularly the gowns of Miss Renaud, which drew audible appreciation from payees.

"Scapin," directed originally by Jouvet, is a tour-de-force between Charles Mahieu and Pierre Bertin, who as the miserly fathers create a form of comedy that is a joy to behold. The plot revolves around the fathers and their respective sons who marry beneath their station and because of this have been cut off financially. Barrault, as Scapin, is brought in to try and convince the fathers that they should support the young lovers, and the ensuing pantomime and events are loaded with every possible Moliere situation (Scapin was one of the last plays written by Moliere).

Here again the Jouvet influence is apparent in Barrault's treatment of the rascally Scapin.

In fact, there are moments during this cream puff that verge very close to what present-day theatregoers know as slapstick. Overall stage savvy, however, comes through every time just when things are going overboard.

All 10 members of this single-acter are well cast; the late Christian Berard did both set and costumes, a heavy contributing factor to the offering, and incidental music is by Henri Sauguet.

Company is currently playing Andre Gide's translation of "Hamlet," to be followed by Jean Anouilh's "La Repitition ou l'Amour Puni" starting Friday (24), and then winds up its Montreal stay with Moliere's "Amphitryon" and a group of poems and pantomime, "Les Adieux."

Canadian Concerts & Artists is handling the Montreal date for Sol Hurok, who planed from New York for the opening. Following Montreal, company goes to Quebec City and then to Ottawa for brief appearances, and opens at the Ziegfeld Theatre, N. Y., Nov. 12 for a four-week stand.

*Newt.*

# Legit Followups

## The Shrike

(SHUBERT, NEW HAVEN)

New Haven, Oct. 15.

Regardless of whatever else this national company of "The Shrike" may do, it will present to road audiences a well-rounded cast that will leave little, if any, leeway for the beef that touring troupes hang their merit on the peg of a single name, and let the rest of the acting chips fall where they may. Minor roles, and there are a flock of them, get good treatment and help to turn in a neat overall balance.

Although in one respect, Van Heflin's lead assignment is a sort of followup of the Jose Ferrer thesping chore, in a more comprehensive sense it is not because, although it's not generally known, Heflin was obliged to turn down the role originally about two years ago, when picture commitments made it impossible for him to assume the part.

A comparison of the Ferrer and Heflin interpretations is beside the point. It's sufficient to note that the latter gives a sincere, moving and sympathetic performance that carries an authenticity that has every member of the audience living the part with him. His work in this one should add stature to his record.

Featured in the cast are Doris Dalton, as the possessive wife, and Kendall Clark, as the inquiring medic. Although at times Miss Dalton seems to lack emphasis in conveying the insidious facet of her role, her overall delineation is good. Clark, a member of the original cast, offers a smooth picture of the precise doctor.

Other holdovers from the Broadway troupe are William Bush, Joe Comadore and Arthur Jarrett. Newcomers include Rica Martens, Fred Miller, Jill Miller, Si Oakland, Maxwell Glanville, Ann Driscoll, James Clark, Robert Berger, Walter Appler, Sy Travers, Edgar Grower, Kermit Kegley, Bernard Pollock, Ken Renard, Metro Welles, Mary Farrell and Harold McGee.

This Kermit Bloomgarden presentation is billed as a Jose Ferrer production and carries no listing of a director. However, author Joseph Kramm is the unbilled stager and he has done a highly competent job. Sets are by Howard Bay and costumes by Edith Lutyens.

*Bone.*

## Tree Grows in Brooklyn

(OPERA HOUSE, BOSTON)

Boston, Oct. 20.

The tree that grows in Brooklyn may not be exclusively indigenous to that community, but this particular specimen of it, now current at the Opera House, isn't taking root any too securely.

Main trouble, aside from the notoriously weak and hitless nature of the score, is the shifting of emphasis in the characterization of Cissy that goes with the Joan Blondell instead of the Shirley Booth personality. Miss Blondell does the role well enough in her conception of it, but that conception is a little too blowsy, a little too dependent on appearance. Cissy thus becomes a pretty low character rather than a completely natural one, and it somehow brings the level down.

Supporting cast is very able, with Robert Shackleton and Evelyn Ward as the romantic pair likeable and convincing, and up to the vocal demands of the roles. John Vivyan does Cissy's oafish partner with a nicely-drawn deadpan approach, and Anne Mary Tallon as the child is appealing.

Despite the period character of the staging, it often seems dull and forced, however, to give the overall aspect a dated look. The dancing is good, as is the raffle ballet of the second act, and the costumes and sets are fine. The whole show is nicely paced, too, and the p.a. system in operation when caught allowed dialog and lyrics to be heard throughout the big house. But this version needs a lot of improvement to demonstrate to the road how come it lasted so long on Broadway.

*Elie.*

## Top Banana

(SHUBERT, PHILLY)

Philadelphia, Oct. 15.

"Top Banana" tried out here at the same Shubert Theatre almost exactly a year ago and impressed from the start then as pretty much of a natural for New York, due almost entirely to the fast and whammy comedy of the star, Phil Silvers, and his collection of stooges.

As seen on its return (and it's been doing near-capacity biz at the Shubert after a rather slow start) it still rates as first-rate entertainment, a pretty good bet for success on tour.

There haven't been too many changes in the cast and those that have been made are not unduly important. Kaye Ballard has the heroine's role originated by Rose Marie, sings it well and acquits herself creditably in the romantic and dramatic (such as they are) sequences. Ditto goes for Danny Scholl, who has taken over Lindy Doherty's chores as Cliff Lane.

Judy Lynn is still playing the other femme lead of Sally and Jack Albertson continues as Vic Davis. Then most of Silver's crew of zany stooges, headed by Joey Faye, are on hand again and they and the star still coax a carload of laughs. Silvers has evened out the rough edges of his performance and works more smoothly without missing any of the guffaws. It is, of course, his show from start to finish.

It's to the credit of producers Paula Stone and Mike Sloane that they have not only not allowed the tempo of the performance to slacken but have also maintained the high standard of the physical production. The ballet in Act II is spiritedly performed and all the dance routines, neatly staged by Ron Fletcher, still have their original zip. There has been some rearrangement of scenes (only eight in Act 1 as compared to 13 originally), but this too is a minor detail. It seemed to this reviewer that vocally, especially in regards to the singing chorus, "Top Banana" is better now than it was last season. At all events, it's a good, lively, rowdy show and should be liked in the hinterlands.

*Waters.*

## The Constant Wife

(FORD'S, BALTIMORE)

Baltimore, Oct. 13.

With Robert Flemyng playing the straying husband essayed on Broadway by Brian Aherne, and Margery Maude as the understanding mother played there by Grace George, Katharine Cornell's touring version of "The Constant Wife" holds up in good style. Other cast changes include Anna Cameron as the straying girl friend, and Peter Boyne as the butler.

Miss Cornell is enjoying a romp in this somewhat madeover Maugham vehicle and the daring dialog and unorthodox situation of another era is given authority by her presence. Supporting players fall in line and it's all pleasant enough, if on the lightweight side.

Flemyng's clipped British reading will have to be slowed down and pointed a bit to save some of the lines that are being lost in this opus of almost solid conversation and little action. The same goes for most of the others headed by Miss Maude, who will have to learn to speak out in the spacious auditoriums of the provinces. There's too much mumbling in the beards at the present moment.

John Emery, as the returning lover, takes hold with each entrance, and Miss Cornell captures every nuance of Maugham's nimble telling of the problem of whether to meet connubial cheating with cheating or let it take its natural course. Setting is attractive and direction sure. It's all theatre, and with Miss Cornell on the marquee it's money in the bank for the tour ahead.

*Burm.*

## Gigi

(NIXON, PITT)

Pittsburgh, Oct. 14.

If producer Gilbert Miller hadn't elevated Audrey Hepburn to stardom last season for her performance in "Gigi" on Broadway, it would have been a crying shame. Young actress justifies and deserves it with a performance that takes a trivial little comedy and lights up the stage with it. Although she's only here on a temporary visa, the theatre should immediately put in motion the machinery to make it a permanent one.

Miller has sent the original Broadway company on the road with two exceptions. Margaret Bannerman is now playing the Cathleen Nesbitt role, that of the aging cocotte with the grand manners, and Roland Telfer is the butler in place of Francis Compton. Miss Bannerman delivers all the way with a job of trouping that presses the acting skills down to a fine point, while Telfer is okay, too, as the lady's gentleman with the imperious manner.

The others, if anything, have matured in their parts since the New York run last season, and Michael Evans is delivering solidly in the part of the suave Paris blade, a longtime friend of the

(Continued on page 60)

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Appearing in the JOSÉ FERRER Production of JAN DE HARTOG'S Comedy

# THE Fourposter*

| | |
|---|---|
| **LOS ANGELES** (2 WEEKS) | $58,742.10 |
| **SAN FRANCISCO** (4 WEEKS) | $106,642.50 |
| **MINNEAPOLIS** (6 PERFS.) | $25,872.30 |
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* *with Appreciation, Gratitude and Affection too, to* **BETTY FIELD** *and* **BURGESS MEREDITH,** *New York Stars of* **THE FOURPOSTER** *who are creating their own records at the Barrymore Theatre*

# Brit. Equity Bd. Reverses Ferrer Ban; Final Decision Now Up to Full Council

London, Oct. 21.

In an emergency session yesterday (Mon.), the British Actors equity executive reversed its previous ban on Jose Ferrer playing at the Old Vic, by seven votes to five. Owing to the small attendance, it decided to ballot the entire council membership before proceeding. Widespread protests stemming from the original ban, imposed by nine votes to eight, led to the unprecedented action in quickly reversing a major policy decision.

Ferrer left Southampton on the Queen Mary, Thursday (16), and is due in N. Y. today (Tues.).

Opposition by British Equity towards the granting of a work permit to Jose Ferrer to appear at the Old Vic, because it's a repertory theatre working under certain labor concessions led to considerable ill feeling. The Broadway star, who recently finished filming in a British pic, had agreed to work for a nominal salary of around $100 a week, all of which would have been donated to the Actors Benevalent Fund.

Hugh Hunt, director in chief of the Old Vic, applied to the Ministry of Labor for a permit to enable Ferrer to star in a production of Chekhov's "The Seagull." Following the usual procedure, the Ministry referred the application to Equity, whose opposition was accompanied by an offer to name British artists who could adequately fill the role. In view of this opposition, the Old Vic withdrew its request to the Ministry.

An Old Vic official told VARIETY last week that after some difficulty, the theatre had built up good working relations with Equity. In the interests of continued harmony they decided not to press the application.

### U. S. Equity Affected

Attitude of Actors Equity membership on the alien actor question, which the union is currently polling by mail questionnaire, may be strongly influenced by the recent action of British Equity in originally barring Jose Ferrer's proposed guest appearance in a revival of "The Sea Gull" at the Old Vic in London. It's figured the incident, particularly come at this time, will cause widespread resentment among U. S. players.

Results of the poll will be seriously considered by the Equity council in working out a basis policy on the alien actor situation. The union's stringent restrictions on alien employment, adopted last August, are in abeyance until Jan. 1. Meanwhile, the council hopes to decide on a general policy, which will be the basis of negotiations with British Equity. Therefore, those favoring a mutual liberalizing of alien rules in both countries fear that the Ferrer incident may complicate the situation.

Until the results of the membership poll are tabulated and the Equity council has worked out a policy, no moves toward negotiation can be taken. After that, a representative will presumably be selected to go to London to try to reach an agreement with British Equity.

## Unorthodox

Continued from page 55

stantial sums to authors, director and actors, besides returning almost the entire investment to the backers.

In Bloomgarden's case, the general manager assignment is figured manifestly legitimate, since he was regarded as one of the most competent men in the field, working for such established managements as Herman Shumlin and the Group Theatre before becoming a producer on his own. Since going into production himself, Bloomgarden has participated more in the business end of his operations than most producers do. Thus, he has been in effect largely his own general manager anyway, but without drawing a salary for it.

"Spirits" is now second on Bloomgarden's production schedule for the season, probably due for presentation in midwinter. It had been planned for early fall, but Miller recently withdrew the script for further revision and has not yet completed the new version. Meanwhile, Bloomgarden is going ahead with his revival of Lillian Hellman's "The Children's Hour," in which Patricia Neal, Kim Hunter and Iris Mann are set for the three leads. The authoress will stage the production, which is financed at $50,000 including bonds, without provision for overcall.

Bloomgarden's touring edition of Joseph Kramm's "The Shrike," with Van Heflin in the leading role played by Jose Ferrer in last season's original, opened in New Haven last week and is currently at the Colonial, Boston.

## Equity, Barn

Continued from page 55

Powers (Spring Lake, N. J.), William Miles (Stockbridge, Mass.) and Leslie Savage (Virginia Beach, Va.).

Others invited but who did not attend or send reps included Jack Ragotzy (Kalamazoo, Mich.), Charles O. Carey (Bar Harbor, Me.), Paul Marlin (Chagrin Falls, O.), Paul Crabtree (Fayetteville and East Rochester, N. Y.), Guy Palmerton (Fitchburg and Worcester, Mass.), Jean Guild (Holyoke, Mass.), Clay Flagg (Irwin, Pa.), Harold E. Lawrence (Lake Hopatcong, N. J.), John Kenley (Barnesville and Yark, Pa.) and Vincent Y. Bowditch (Nantucket, Mass.).

John Huntington, operator of the Spa Theatre, Saratoga, and president of the SMA, said last week that Kneeter's accusations against Equity did not represent the policy or views of the SMA. "He did not and does not represent the SMA," Huntington explained, "and he was not authorized to issue any statement in the name or behalf of the organization. He speaks only for himself."

## Legit Follow-Ups

Continued from page 58

### Gigi

family of unmarried women, who doesn't realize at first he's fallen in love with 16-year-old Gigi. Doris Patson is vastly amusing as the third-rate opera singer; Josephine Brown gets everything there is out of the role of the old harridan of a grandmother, and Bertha Belmore, who doesn't come on until the second act, bangs out a 10-strike as the nosey, independent servant woman.

But it's Miss Hepburn who stacks the cards in favor of "Gigi" as she develops a full-length portrait from adolescent gaucheries to poignant, mature womanhood. She has, in her very first visit to this country, already taken permanent possession of the welcome mat. *Cohen.*

### 'Honorary Critic' Kaye

San Francisco, Oct. 21.

San Francisco's Drama Critics Council, in a special session Friday (17), presented Danny Kaye with a lifetime honorary membership card, making him an "Honorary Critic" of the organization.

Recognition came partly as result of a testimonial benefit during Kaye's first engagement at the Curran.

# CORNELL SETS BALTO OPENER MARK, $30,400

Baltimore, Oct. 21.

Season of legit finally got under way here, with an all-time record opening week's business chalked up by Katharine Cornell in "The Constant Wife" at Ford's, drawing a smash total of $30,400 at a $4.22 top. In as the first of a stepped-up series of subscription of productions promised under Theatre Guild-American Theatre Society auspices, opener indicates healthy activity for attractions ahead, practically guaranteed by increased list of subscribers, whose coins are already in the till. "Jane" is current, with "The Shrike" set for Nov. 10.

Gross was a new record for Miss Cornell here, her former high marking of $28,900 having been set in "Antony and Cleopatra" in 1948.

## Current Road Shows

*(Oct. 20-Nov. 1)*

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott) — Capitol, Salt Lake City (20-21); Chief, Colorado Springs (23); Aud., Denver (24-25); Forum, Wichita, (27); Municipal Aud., Oklahoma City (28); Majestic, Fort Worth (29-30); Melba, Dallas (31-1).

**"Call Me Madam"** — American, St. Louis (20-25); Hartman, Columbus (27-1).

**"Climate of Eden"** — National, Wash. (20-25); Forrest, Phila. (27-1).

**"Constant Wife"** (Katherine Cornell, Robert Flemyng, John Emery) — Nixon, Pitt. (20-25); Hanna, Cleve. (27-1).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—Community, Berkeley, Cal. (20); Alhambra, Sacramento (21); Mayfair, Portland (23-25); Temple, Tacoma (27); Metropolitan, Seattle (28-2).

**"Deep Blue Sea"** (Margaret Sullavan, Alan Webb) — Plymouth, Boston (20-25); National, Wash. (27-1).

**"Dial 'M' for Murder"** (Maurice Evans) — Shubert-Gayety, Wash. (20-25).

**"Don Juan in Hell"** (Charles Boyer, Cedric Hardwicke, Agnes Moorehead, Vincent Price)—Civic Opera, Chi (29-30).

**"Fig Leaf"** (Ernest Truex, Sylvia Field)—Selwyn, Chi (20-1).

**"Fourposter"** (Jessica Tandy, Hume Cronyn) — Blackstone, Chi (20-1).

**"Gentlemen Prefer Blondes"** — Shubert, New Haven (20-25); Shubert, Phila. (27-1).

**"Gigi"** (Audrey Hepburn)—Cox, Cincinnati (20-25); Cass, Detroit (27-1).

**"Good Night Ladies"**—Majestic, Boston (20-1).

**"Guys and Dolls"**—Shubert, Chi (20-1).

**"I Am A Camera"** (Julie Harris) —Harris, Chi (20-1).

**"Jane"** (Edna Best, John Loder, Howard St. John)—Ford's Baltimore (20-25); Community, Hershey, Pa. (27-28); Clark Inst., Worcester, Mass. (29); Shubert, New Haven (30-1).

**"Maid in the Ozarks"** (Bert Wheeler)—Army Camp theatre, Indiantown Gap, Pa. (27); American, Pittston, Pa. (28); Capitol, Pottsville, Pa. (29); Penn Senior H. S., York, Pa. (30); Forum, Harrisburg (31-1).

**"Mister Roberts"** (Tod Andrews) — Shea's, Jamestown, N. Y. (20); Shea's, Ashtabula, O. (21); Colonial, Akron (22-23); Palace, Youngstown (24-25); Cox, Cincinnati (27-1).

**"Oklahoma"**—Davidson, Milwaukee (20-25); Lyceum, Minneapolis (27-1).

**"Paint Your Wagon"** (Burl Ives) —Erlanger, Buffalo (20-23); Aud., Rochester (24-25); Royal Alexandra, Toronto (27-1).

**"Paris '90"** (Cornelia Otis Skinner)—Court Sq., Springfield, Mass. (20-22); McCarter, Princeton (23); WRVA Theatre, Richmond (24-25); Marshall College, Huntington, W. Va. (27); Weller, Zanesville, O. (28); Ohio, Newark, O. (29); Indiana U., Bloomington, Ind. (30); Murat, Indianapolis (31-1).

**"Seven Year Itch"** — Parsons, Hartford (30-1).

**"Shrike"** (Van Heflin)—Colonial, Boston (20-1).

**"South Pacific"** (Martha Wright, Webb Tilton) — Aud., Seattle (20-25); Fox, Spokane, Wash. (27-2).

**"Stalag 17"** — Erlanger, Chi (20-1).

**"Suspects"** — Locust, Phila. (20-25); Plymouth, Boston (27-1).

**"Top Banana"** (Phil Silvers) — Hanna, Cleve (20-25); Nixon, Pitt. (27-1).

**"Tree Grows in Brooklyn"** (Joan Blondell, Robert Shackleton) — Opera House, Boston (20-25); Gayety-Shubert, Wash. (27-1).

**"Two Is Company"** (Bette Davis) —Shubert, Detroit (20-1).

# Plays Abroad

## Letter From Paris

London, Oct. 11.

Tennent Productions, Ltd., presentation of drama in three acts by Dodie Smith; adapted from Henry James' novel "The Reverberator." Directed by Peter Glenville. Settings and costumes by Oliver Messel. At Aldwych Theatre, London, Oct. 10, '52; $2 top.

| | |
|---|---|
| Francie Dosson | Brenda Bruce |
| Mr. Dosson | Eliot Makeham |
| Delia Dosson | Jessie Evans |
| Suzanne de Brecourt | Maxine Audley |
| Gaston Probert | Peter Barkworth |
| Mr. Probert | Nicholas Hannen |
| George Flack | Scott McKay |
| Marguerite | Marjorie Stewart |
| Maxime de Cliche | Lawrence Davidson |
| Charles Waterlow | Nicholas Phipps |
| A. de Brecourt | Michael Nightingale |

It is 14 years since Dodie Smith's last London production, "Dear Octopus," kept unbroken her continuance of successful plays. It seems that the gap has been too long and not too happily bridged with this adaptation of a Henry James novel. Both writers lack something, and the homely family touch which proved so consistent a winner has been lost in the author's collaboration with an alien mind. In addition, there are no top-ranking stars for the marquee so that the venture likely will hang precariously on the authors' fame.

This is the kind of plot that the early Cochran could have embellished and glamorized with lilting music and lavish period settings. It circles about American residents in Paris, one of whom has been in France for 40 years and is now more French than the French. His daughters have acquired marital titles.

His only son is an art loving, correctly behaved scion of the house, but choked by family affection and influence. He falls in love with an American girl whose portrait is being painted by his friend. But he is conscious of her brash father and elder sister, and fears his family's snobbish aversion to a match. They are officially betrothed but the boy is tactfully shunted off on a business trip to America, during which time his family hope something will occur to prevent the marriage.

On his return the son is appalled at a "Letter from Paris" column in an American newspaper printing plenty of dirt involving his household. His fiancee had artlessly divulged some home truths to a journalist, and the skeltons fairly rattle in the cupboard. The engagement is broken following a stormy scene with the outraged family and the girl packs up to leave, but a reconciliation is effected when her sweetheart finds her in the studio where they first met.

Brenda Bruce is all charm and naive sincerity in the leading role while Peter Barkworth is excellent as her convention-bound lover. Nicholas Hannen gives a sound performance as the "French" papa, with Eliot Makeham less happily cast as his American counterpart. Maxine Audley makes a human, gracious figure of the boy's sympathetic sister. Jessie Evans turns in a lively contrast as the older American girl, with minor roles in graduating levels of quality

The settings are in the good period taste and design associated with Oliver Messel. Peter Glenville directs the story with unerring simplicity. *Clem.*

## The Apples of Eve

London, Oct. 15

Jack Hylton production of drama in three acts by Allen Berthal. Stars Florence Desmond. Directed by Richard Bird. Setting by George Ramon. At Comedy Theatre, London, Oct. 14, '52; $2 top.

| | |
|---|---|
| P. C. Brown | John Walters |
| P. C. Potter | Richard Pearson |
| Dr. John Kingsley | Geoffrey Kerr |
| Insp. William Burnett | Anthony Ireland |
| A Man | Bruce Beeby |
| Tommie | Melvyn Hayes |
| Ann Saunders | |
| Jean Healy | |
| Sylvia Loraine | |
| Mrs. Adams | Florence Desmond |
| Louise Lanser | |
| Lady Helen Dunsborough | |
| Betty Brooks | |

The casting of Florence Desmond in all seven femme roles of this play is an exploitable gimmick which may well determine its success in London. In other respects, "Eve" is a pedestrian whodunit with little action, conventional dialog, and lacking in inspiration.

Action of the play takes place in the office of the superintendent of a mental home who has been murdered just before the story opens. Miss Desmond plays the five inmates as well as the dead woman's mother and the daily help. Her performance, involving rapid costume changes, is reminiscent of her cabaret and vaudeville appearances. Her solid sense of characterization is given every scope.

Without this novelty angle, the play would have little or no chance of survival. Thence, any success it may achieve will result from her personal effort. With equal facility she plays a dipso, an American playwrite, a grandmother and a maid, and each of the roles is carefully etched. The plot itself is of little merit, the three acts developing a minimum of incident. The familiar red herrings are liberally strewn across the stage but there is little surprise in the final denouement.

The male roles are completely overshadowed by Miss Desmond's multiple performances but Anthony Ireland as the police inspector and Geoffrey Kerr as the medico at the mental home fill the two principal masculine roles adequately. Richard Pearson as a comic, dull witted policeman is too much of the familiar stock character. Richard Bird's direction and decor by George Ramon are quite adequate. *Myro.*

## Early Curtain

Continued from page 1

touring shows in the last couple of seasons have noted that audiences now tend to arrive at the theatre early and that there are relatively fewer late-comers than formerly. It's not uncommon nowadays for a sizable group, sometimes up to 100 or so, to be in the theatre lobby by 8 o'clock, waiting for the performance to start at the scheduled 8:30 or 8:40.

Similarly, in the road cities and towns even more than in New York and Chicago, many people invariably have to leave before the show is over, and it's a regular thing to see commuters hurrying up the aisles before the curtain so as not to miss the last train or bus home to the suburbs. This is regarded as proof that the established late-performance schedule is no longer practical.

Numerous studies have demonstrated that the prevalent trend is for people to live in the suburbs and in some cases in the semi-country, even though they may continue to work in the city. There is even a growing tendency of industrial concerns to move factories and offices outside the city.

Since much of the consequent commuter traffic is now by private auto, rail and bus transportation is no longer available at late hours, so the old performance time tends to be less and less convenient. It's argued that the 8:30 curtain dates from the time when theatregoing was more of an event and people expected and had more time to make the effort involved. The virtual disappearance of formal evening wear at the theatre, even at New York openings, is a symptom of altered conditions.

Nowadays, most white-collar employees are through work at 5 o'clock and have ample time for dinner before a 7 o'clock or 7:30 curtain. The old tradition of dressing to eat out and then go to the theatre is a thing of the past. It's expected tha most potential theatregoers would welcome the earlier curtain, with its chance of getting home via regular transportation and getting to bed at a reasonable hour.

In New York and to a lesser degree in Chicago it's figured that the old setup may still be practical, although even there conditions may be changing and continued study may ultimately reveal the need to extend the Monday early curtain to other nights of the week. But in these two cities a substantial portion of the theatregoing public consists of transients, many of whom are in town primarily for recreation purposes and others are on business trips in which attending shows is a regular part.

The proposal to move up the performance time every night of the week on the road was recently made to the Early Curtain Committee of the League of N. Y. Theatres. It was generally approved, with Lee Shubert expressing immediate agreement, and plans were undertaken to poll theatre managers, critics and newspaper ediitors in the principal legit towns on the desired time for the curtain.

The early curtain Monday nights in New York is now regarded as an established success, with all but "New Faces" conforming to the policy. Receipts for the earlier showing have been up from the start, and now that the setup has been widely publicized and is generally known, it is expected that it will operate smoothly. It's assumed that an intensive educational campaign will be necessary before the idea is extended to the road, although the fact that it will apply every night of the week should make it less confusing to the public.

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# Literati

### Mlle. Gets Hep

Mademoiselle magazine, for November, will run an eight-page entertainment section, instead of the normal two to four pages with entire section being a VARIETY takeoff. It will have items on legit, pix, bands, disks, radio-TV and even books and art, done in VARIETY style, heads and language. Outside contributors include Harriet Van Horne, Aline Louchheim and Edwin Shallert. Section is edited by Leo Lerman.

There's also a VARIETY link in fashions, for nine other pages.

### 'Fanny' Promotion Drive

Ladies' Home Journal is prepping a big promotion drive on "Fabulous Fanny," bio of Fanny Brice by Norman Katkov, which it is serializing prior to the tome's publication by Knopf. First of the four-part serial hit the stands today (Wed.). Mag is sponsoring a cocktailery Oct. 28 for the late comedienne's friends at Toots Shor's New York restaurant.

Miss Brice's children, Frances Stark and William Brice, turned over about 300 pages of her unpublished memoirs to Katkov for this bio chore.

### Esquire Reshuffling

Death of David A. Smart, prez and board chairman of Esquire, Inc., at age 60 in Chicago last week (16) has necessitated a reshuffling of the mag publishing company's top echelon. A new prez and board chairman will be named tomorrow (Thurs.).

Smart was the publisher of Esquire and Coronet mags.

### Jack Lait Back In Hosp

Jack Lait is back in University Hospital, N. Y., with the same circulatory leg ailment which bedded him four months ago. He was recently discharged but the N. Y. Daily Mirror editor is encoring for new treatments.

### Chapman's New 'Best Plays'

George Jean Nathan didn't think the 1951-52 season warranted his annual "Theatre Year Book" but John Chapman, continuing where Burns Mantle left off with his "Best Plays" series, again has an appealing record and document of the past season. In addition, as if to take up the slack where Nathan-Knopf left off, it is subcaptioned "The Yearbook of the Drama in America."

The N. Y. Daily News' drama critic gives detailed space to "Mrs. McThing," "I Am A Camera" (the N. Y. Drama Critics Circle choice), "The Shrike" (the Pulitzer prizewinner), "Barefoot in Athens," "The Fourposter," "Jane," "Venus Observed," "Gigi" and "Remains To Be Seen," besides the other vital statistics of the 1951-52 season. These include the chronology of openings and closings; and other vital statistics; the Pulitzer and Critics Circle winnahs over the years; a review of the Broadway season by Chapman who also did the Off-Broadway and Dance reprises; and informative key city reviews by the local critical outstanders: Elliot Norton (Post) on Boston; Arthur B. Waters (Gazette-Democrat) on the Philadelphia season; Claudia Cassidy (Trib), Chi season; Fred Johnson (Call-Bulletin), San Francisco; and Edwin Schallert (L. A. Times) on the season in Southern California.

There are several references to VARIETY for source material by several critics, and Chapman mentions this paper's Hobe Morrison (*Hobe*) for his statistical breakdown on the dollar equations. It holds a load of pertinent info expertly put together, such as best plays over the years (and their publishers where in book form); agents for the current crop; births and birthplaces; necrology for the past year and the toll of other show biz personalities over the years. Withal, Chapman's newest "Best Plays" (Dodd, Mead; $4) is a library must and for general reference. *Abel.*

### CHATTER

Ray Brock, Middle East expert, visiting Greece then on to Italy.

Curt Siodmak's new novel, "Whomsoever I Shall Kiss," is on the book stands.

Upcoming November Dance News will be the 10th anniversary issue of the magazine.

"Two Reels and a Crank," tome by pic industry pioneer Albert E. Smith, out next month via Doubleday.

Radio actor-director Jack Lloyd author of story on Perry Como in December issue of Movies magazine.

The Holmes-Neatrour literary agency has added a play and television department headed by Ed Kaufman.

Maitland A. Edey, assistant managing editor of Life magazine, elected a director of the N.Y. Philharmonic-Symphony.

"New York—Winter Serenade," article by Rober Angell on Gotham as a winter resort, to be published by Holiday mag in its December issue.

John B. Danby, formerly articles editor of Redbook mag, named executive editor of the publication succeeding William B. Martley, who resigned last June.

Gian-Carlo Menotti's "Amahl, and the Night Visitors," opera beamed by NBC-TV, published by Whittlesey House in book form with illustrations by Roger Duvoisin.

Harold R. Foster, creator of the "Prince Valiant" comic strip, will be honored at the Banshees lunch Nov. 6 at the Waldorf-Astoria, N. Y. Milton Berle headlines the entertainment.

Chicago Tribune has dropped its gossip column, leaving it the only Chi daily without a chatter pillar. Bill Leonard, who has been doing the column for almost two years, will do feature stories.

Book by Ward Morehouse, columnist-critic of the N.Y. World Telegram-Sun, a log on personal experience going back to his Georgia boyhood, to be published by McGraw-Hill in spring of 1953.

Kenneth Bird and Russell Brockbank, ed-in-chief and art editor, respectively of Punch, British humor mag, due in New York next month for exhibit of original drawings from the mag which will be on display at Time-Life Bldg., Nov. 11-Dec. 6.

William Constable, Sydney artist associated with J. C. Williamson Theatres, Ltd., who designed costumes and scenery for most of the ballets presented by the Borovansky Ballet Co., has produced a new volume of sketches and comments called "Flying Artist."

French Cultural Services, who edit a France in New York monthly, are devoting the November-December issue to a special edition on the Madeleine Renaud & Jean-Louis Barrault legit troupe, which Sol Hurok is presenting at the Ziegfeld, N. Y., Nov. 12.

The New Yorker magazine is currently running a two-part profile on drama critic-lecturer John Mason Brown. Scribe Herbert Warren Wind refers to him as, "in the opinion of audiences from coast-to-coast, the greatest lecturer of the present day."

Tallulah Bankhead to address the first Book & Author Luncheon of the season at the Hotel Astor, N. Y., Tuesday (28). She'll be in the role of author (her autobiog appeared last month). Also on program will be Judge Harold R. Medina and novelist Mary Borden.

Bill Ornstein, Metro trade rep whose book, "Ma and Me," is about to go into a second printing, has four short stories coming up for publication in as many periodicals, starting next month. Yarns will be published in Kansas Magazine, Prairie Schooner, New Story and American Jewish Times Outlook.

## Exhibs Eye

Continued from page 1

fraction of that. And industrial sales meets represent only one facet of the possibilities open to such uses of theatre TV.

Halpern revealed that TNT lost out by a shade in pacting with Volunteers for Stevenson to use a circuit of big-screen theatres for fund-raising campaigns. With the number of equipped theatres expected to be far more numerous in 1956, he said, it's inevitable that Presidential candidates will turn to them to help raise funds. Deal to televise the United Nations Ball Oct. 24 to a string of interconnected theatres fell through because of lack of facilities, and TNT also almost had a deal with the D'Arcy ad agency for Coca-Cola to hold its national sales meet in theatres.

### Surgical Demonstrations

Big-screen TV'ing should be especially valuable to organizations like the American Medical Assn., since TV will permit a number of doctors to watch demonstrations of new surgical techniques, unique operations, etc., without being forced to close down their own practices while they travel to Atlantic City for the usual AMA meet. Such outfits as Smith, Kline & French, pharmaceutical lab which sponsored such demonstrations on CBS-TV recently, could tie in easily with the AMA meets to add further coin to the exhibs' coffers.

Halpern also pointed to the potential use of the medium by manufacturers of certain intimate articles for women which are not permissible on regular broadcast TV. Such a manufacturer, he said, could rent a string of theatres to sell an educational program on its product to young girls. Or, Halpern said, there could be Emily Post lectures, how-to-dress demonstrations, etc. And, he added, there's a definite use for theatre TV in fighting juve delinquency, via sales pitches on safe driving, etc., which could be made by popular athletes.

Best feature of big-screen video for sales meets, Halpern said, is the dramatic way in which the sales pitch can be made. Lees, he said, will literally roll out its carpets for the assembled salesmen, retailers, stockholders and others, and then, via montage effect, will depict the use of Lees products on the new United States steamship, United Airlines, in the new Lever House, etc. Lees will air the show in Boston, Chicago, Cincinnati, St. Louis, Cleveland, Denver, St. Paul, New York, Philadelphia, Pittsburgh, Washington, Detroit, Salt Lake City, San Francisco and Los Angeles.

Halpern has set up a new division of TNT, Theatre Tele-Sessions, to handle the new biz. Victor M. Ratner, former veepee for CBS and Macy's department store, N. Y., is in charge.

## Ceiling Pay

Continued from page 4

compensation converted into weekly amounts. If the sum is less than $1,000, no cut is made but the slice is 25% in the $1,000-$2,000 bracket, 35% in the $2,000-$3,000 category and 50% on everything in excess of $3,000 weekly.

Assuming that Schenck's 1951 salary of $130,357 and his additional compensation of $94,411 (based upon Loew's profits) continue at the same rate in the 1952-'53 fiscal year, he would be cut to a total of $159,172 upon application of the percentage table. But since this figure is in excess of the $146,799 ceiling, the company chief would collect the latter.

Likewise, Rubin would find himself with a new salary of $137,176 compared to his 1951 total coin of $180,898. Mannix, who drew $202,607 in 1951, would be sliced to $148,096. Here, too, the $146,799 ceiling would apply. Evidently losing the least under the percentage table is veepee William F. Rodgers. Collecting $1,100 weekly as a consultant under a July, 1952, deal, he's been docked only $25 per week.

## American Legion

Continued from page 1

Chaplin's right to re-enter the country. He's now in England.

UA is currently testing exhib reaction to various policies for "Limelight." Pic opens in New York tomorrow (Thurs.) with a dual premiere at the Astor Theatre on Broadway and the Trans-Lux 60th St. artie. Astor will play on a grind policy at regular prices, while the Trans-Lux goes two-a-day at $1.80 and $2.40.

Key-city poll on two-a-day, added to the New York experience, will help UA establish the final pattern for showing the Chaplin film. Pic is skedded to open at the Odeon, Toronto, and the United Artists Theatre, San Francisco, Nov. 14. Odeon run will be at advanced prices, but the UA Theatre plays the film at regular admissions.

Hollywood Foreign Correspondents will honor Charles Chaplin, in absentia, at a luncheon at Ciro's, Hollywood, Oct. 30.

Award will be given for the producer's newest, "Limelight."

## Big Chaplin Ovation, Pic Sock in London

London, Oct. 21.

After the terrific buildup for the world preem of "Limelight" at the Odeon, Leicester Square, last Thursday (16) the event itself might easily have come as an anticlimax. That it didn't was indicative of the tremendous upsurge of pro-Chaplin popularity since the star returned to his native London a month ago. The gala drew a bigger turnout of fans than is normally seen for a Royal Command show, and the crowds held their positions outside the theatre for several hours.

Chaplin's personal ovation as he entered the theatre after his presentation to Princess Margaret was far greater than that accorded the royal personage. It was a spontaneous tribute almost without parallel.

Entire proceeds of the royal preem were handed over to the Royal Society for the Blind. Inflated admissions for the occasion (with a top of $45) raised a net of over $25,000. The following day, "Limelight" began its normal run at the Odeon, where it is expected to play into the New Year. It grossed $8,500 in the first three days. Pic is leading for a record-breaking $19,500 in first week.

During the past week the Chaplin probe by the U. S. Attorney General was the subject of questions to Anthony Eden, the British Foreign Secretary, in the House of Commons and he was asked to make representations to Washington to allow Chaplin's re-entrance to the U. S. The Minister resisted the suggestion of official action, explaining that nothing could be said until the U. S. Attorney General's decision had been made known.

Although qualifying their reviews, the London critics gave exceptional space to "Limelight," and with one exception the notices all appeared after the press screening and were not delayed, as is normal custom, for the usual weekly column. The majority verdict appeared to be that the film was overlong and that Chaplin had overdone the pathos. With these reservations, however, they were almost unanimous in hailing a picture of magnitude and went overboard in their comments on the final pantomime sequence. Claire Bloom nabbed unanimous raves for her sensitive performance as the ballerina.

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# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Having looked in vain through several thousand words of Uncle Joe's brochure on the laws governing capitalism, Socialism and Communism for some reference as to how sweet charity louses up the admittedly selfish motivations of capitalism now and then, I thought of John Haskell and wondered what he was doing to keep Uncle Joe confused on this issue. I found he was doing alright.

The Variety Clubs of America, it seems, are celebrating their 25th anniversary this year and plan a big show in Pittsburgh Nov. 23. Haskell has lined up a charity show in Dublin for next May 30. So he is taking the troupe from Hollywood, stopping off in Pittsburgh to give his Variotous pals a sneakview.

In Dublin Louis Ellerman, et al, hope the Haskell touch will do as much for Irish kids as it did for London kids a year ago. That benefit raised 18,000 quid, which is about 50G. According to the Duke of Edinburgh, who is prez of the National Playing Fields Assn., this sum exceeded the committee's wildest dreams and broke all records for charity performances, including command performances in pix and vaude.

Considering that the benefit was played in the middle of December and was under advance wraps because it was feared such publicity might take off some of the sheen of the Command Performance, which was due in ahead of the playground pitch, such a response was the triumph of hope over experience.

### In London They Pan Benefits?

The show as a show took some terrific pannings both at home and abroad. Frank Sinatra was in rather low favor at the time and his name, unfortunately, led a troupe, which I suspect got panned-by-association. Among them were Ava Gardner, who said nothing and did nothing, so frightened was she by the whole thing; Tony Curtis and Janet Leigh, Dorothy Kirsten, Orson Welles, Rhonda Fleming and Jimmy McHugh. The London end of the bill was carried chiefly by Noel Coward and Tommy Trinder. Trinder also staged the event.

Haskell showed me photographs of what had happened to the $52,000 take in the intervening 10 months. A bombed-out slum area had been cleared and is now a beautiful playground of 30 acres and three cricket fields. It even has a baseball field and stands, so the Yanks will never be allowed to forget their beau geste.

Variety tents have been or are being formed in other continental capitals, and these will follow similar lines of activity. If the Dublin show is well received (at the boxoffice, to heck with the critics), it will be repeated in Hamburg, Paris, most certainly Madrid, and possibly Rome.

Haskell went to Madrid this summer. He didn't know a soul there. He got in touch with a publisher and explained who he was, what he had done in London and what he would like to do for the children of Madrid.

### Five's a Crowd in Madrid

In a short time he was called back. A senor named E. Sanchez Cobos was in the lobby and wanted to talk to him. Haskell said he would be right down, but checked with the Embassy first and was assured the senor was allright. He interviewed Haskell, who seemed to him more like a Wall St. magnate in appearance than a humanitarian (See what I mean about lousing them up?). After the interview he warned Haskell about a Spanish law which made it a prison offense if more than five persons gathered together for any purpose, and assured the humanitarian that after the Cobos interview appeared in Madrid, the innocent abroad would be swamped with visitors.

It worked out exactly as Cobos predicted. Haskelll's hardest job was keeping out of that population squeeze. It seemed every time he turned around in his room there were at least 15 persons present. Franco must have been busy elsewhere, because Haskell got his Variety tent set up and his arrangements in order for the playground benefit, and then hopped back to Hollywood to round up a troupe.

As the primary objective was Dublin, he began contacting people like Maureen O'Sullivan, Ann Blyth, Stephen McNally, Dennis Day, Barry Fitzgerald, Owen McGiveney, Jack Mulhall, Irene Dunne and Virginia Mayo, though my own belief is that he'd do better by trying to rescue acts from the Masquers, whose cavalcade of show biz, put on as a benefit for the Motion Picture Relief Fund a few weeks ago, not only scooped up $50,000 but put on a show that not even Pegler could have panned.

In fact, the Masquers show, cut from four to two hours, and retaining all the features of the original format, was worthy of a world tour and would do more good to relax the tensions of the era of ill-feeling than anything that has come out of Hollywood since Charlot made "Shoulder Arms!" Of course, it would be pretty hard to get singles like George Burns, Frank Fay, Eddie Cantor and Jack Benny, but there are lots of performers buried in the files of Central Casting whose real talents haven't been used since they were typed as character actors.

That names are not all-important was proved at that Masquers presentation of an old time minstrel show, which closed the first half of the program. People didn't know that the great singing and dancing were being done by Dan Dailey, Dick Haymes, Jack Carson and Phil Harris. Well, maybe they knew Harris, but Dailey was certainly applauded first as a performer and afterward as a name.

Europe has fond memories of our old minstrel shows. They were about our most original contribution to show biz, and they still carry as much of a kick as the can-can. Burlesque, too, was something we added, and Jane Wyman's performance as a soubret, backed by a chorus of the ugliest female impersonators in history, would panic even a conference at Panmunjong.

I urge Senor Haskell to look into this before flooding Europe exclusively with a troupe of singing and dancing Sinn Feiners.

# Broadway

VARIETY's Hy Hollinger and singer-actress Gina Colliens to wed in January.

Si Seadler, Metro's ad topper returned Monday (20) from a European vacation.

Publicist Lynn Farnol planed to the Coast last night (Tues.) on a 10-day stay in the interests of Cinerama.

P.a. Mike O'Shea to Hollywood for 10-day vacation. He'll do the nitery circuit in S. F. before returning to N. Y.

Harold Boxall, assistant managing director of London Films, returning to Britain today (Wed.) on the Queen Mary.

Johnny Green, head of Metro music dept. at the studio, returned to the Coast Monday (20) after a weekend in Gotham on biz.

Phil Reisman motoring to Boston this week to powwow with his new boss, Joe Kennedy, and thence to his Cape Cod house.

Bernard Smith, producer of Paramount's forthcoming "Rhapsody," and Charles Vidor, who will direct, are in town for script confabs with writers Ruth and Augustus Goetz.

M-G producer Albert Lewin left for the Coast over the weekend following his return from a six-month research tour abroad on his latest, "Saadia," set for production in Europe.

Dorothy Ross has exited Ross Associates, having returned last week from Mexico with her final decree from George Ross, who now heads the flackery. She's in business for herself.

Charles Schlaifer, onetime 20th-Fox ad-pub chief, who now heads his own agency, is guest speaker today (Wed.) at a Lions Club conclave at the Roger Smith Hotel, New Brunswick, N. J.

Marks Levine, National Concert & Artists Corp. prez, flying to L.A. Friday (24) for a week of confabs with San Francisco Opera Assn. officials and to catch the Frisco group performances in L.A.

Benay Venuta would swap her Bevhills manse for a large N. Y. apartment, for the duration of the "Hazel Flagg" run in which she'll costar. Husband-actor Fred Clark would fly east between pix.

Bernard A. Grossman, theatrical attorney, elected prez of the Federal Bar Assn. of N. Y., N. J. and Conn.; Theodore R. Kupferman, of NBC's legal department, was elected secretary.

Elmer G. Leterman has a good personal clipping service gag—for friends—enclosing anything about them that he sees in the public prints. It's also a good continuing trailer for the show biz insurance exec.

Frank Sinatra and Ezio Pinza co-chairmanning the Theatre, Motion Picture & Television section of the American Committee on Italian Migration which is holding a $100-a-plate dinner at the Waldorf Oct. 30.

Metro scripter Helen Deutsch took off Saturday (18) for Italy to research her next film, "Nina." She'll be gone three weeks and return in time for the world preem of "Plymouth Adventure," which she screenplayed.

Frank Mattison, Warner assistant director, headed back to the studio yesterday (Tues.) after returning from Europe, where he worked with director William Keighley on the Errol Flynn starrer, "The Sea Rogue."

Paralleling Rocky Marciano's rapport with the waiters and busboys of the Blue Angel nitery, the click of Ruggero Romor in "Time of the Cuckoo" has special meaning for the Colony restaurant staffers. He was a checker in the kitchen there.

Ceil Chapman designed a modern version coronation gown in Metro's "Prisoner of Zenda." It will highlight the Saks-Fifth Avenue fashion show at the Colgate night of the National Assn. of Food Buyers powwow in Miami next Tuesday (28).

Gael Sullivan, ex-TOA exec sec, who used to be in realty, and still is a member of the American Society of Appraisers (Alpha Lamba—which means "land appraisal in Greek") to the Coast next week to assist a friend in appraising a piece of L. A. realty.

Ernie Anderson returning with Jose Ferrer to London end of Oct. Latter got in yesterday (Tues.). Also aboard were Bing Crosby and Artur Rodzinski. London producer Jack Hylton, and associate of Ferrer in several co-productions abroad, couldn't make the trip but plans flying over shortly.

# Paris

Agent Andre Bernheim started his own film production setup, Abbey Films.

Gilbert Miller over to inspect Paris fall legit crop before returning to U.S.

"Queen of Hearts," new play by Gabriel Arout, a hit of the new legit season here.

Adolphe Menjou in for his first visit here since pre-war days and then back to London for his telepix.

Gypsy Markoff singing as well as playing her accordion in the new show at Spivy's East Side which includes Pepe Costa and Muriel Gaines.

Rainy weather postponed departure of Bing Crosby "Little Boy Lost" unit on location here until Oct. 18. Claude Dauphin goes to Hollywood to complete pic.

Georges Ulmer, now at Drap D'Or, being considered for lead in French production of "Pal Joey." Archie Thomson flies here next week to confer with Marcel Achard on the adaptation.

Albert Lewin off to visit London and Rome before returning to Hollywood for conferences on filming of "Saaida." Pic will be made in North Africa next year with top Metro star in the lead.

Marquis de Cuevas ballet troupe relights the Empire Oct. 23. House has been dark since Chevalier show, "Fuli Fire," closed in August. Cuevas company remain for three months with Festival Ballet following in January.

# Cleveland

### By Glenn C. Pullen

Betty Reilly singing at Sky-Way Club with Four Jacks & Jill on same bill.

Sandy Solo, amputee disk crooner, doing a week at Moe's Main Street Club.

Eileen Wilson, TV canary into Vogue Room in show including Johnny Conrad's line.

Young son of Bobby May, juggler, rushed to hospital with polio. Father is at Alpine Village.

Kurt Cerf, nephew of Bennett, directing new version of "Lysistrata" for Karamu Theatre.

Patti Phillips rejoined "Ice Capades" at Arena and starts skating in it again in Philadelphia.

Shizu Morya, Jap actress, here to plug "Willie and Joe Back at Front" for U-I and RKO Palace.

Bob Whalen, local tenor who won first prize in Arthur Godfrey TV contest, getting a Metro test.

Young son of Bobby May, juggler, rushed to hospital with polio while father was performing at Alpine Village.

Kaye Ballard, Clevelander, has featured song-and-comedy role in Phil Silver's "Top Banana," current at Hanna.

"Biggest Show of '52," with Stan Kenton, Sarah Vaughan and Nat (King) Cole, drew 5,700 attendance (17) to Cleveland Arena.

# Miami Beach

### By Lary Solloway

Bill Jordan back from New York and enlarging his Bar of Music for seasonal preem.

Walter Jacobs back to prep his Lord Tarleton Hotel for seasonal opening in November.

Conventions of American Society of Travel Agents and Florida Automobile Dealers hypoed biz around town this week.

Henry Neyle, general manager of Vagabonds Club, back in town after long vacash. Won't reopen spot until return of the quartet in late November.

Arthur Blake being held over by Sans Souci until the 17th. Shine & Stone, who clicked during summer, follow, with new personal rep Abner J. Greshler readying new act for comedy duo.

Martha Raye, recovering from ailment which hospitalized her for over a week, readying for trip to New York and TV date, then returns Nov. 3 for reopening of her Five O'Clock Club.

French singer Michael Allard, allowed into country under $500 bond posted for Immigration authorities here after entrance difficulties, opens at Henry Thau's Dream Bar this week.

# Scotland

### By Gordon Irving

"Rashomon," Japanese film, pulling in top biz at Cameo Theatre, Edinburgh.

Next strawhat season at Pitlochry's canvas theatre-in-the-hills will tee off May 9, 1953.

Brisk advance sale for Betty Hutton vaude week at Empire, Glasgow, starting Oct. 20.

Big demand for seats for Italian opera season at Theatre Royal, Glasgow, starting Nov. 10.

New production of "Smilin' Through," with Dermot Walsh and Hazel Court in leads, opening at King's Theatre, Glasgow, Dec. 8.

George Lacy, co-star of "Half-Past Eight" at King's Theatre, Edinburgh, out of show and ordered by medicos to rest. Jack Tripp, English comic, replacing him.

# London

William Pine (and Thomas) arrived in London yesterday (Tues.).

Variety Club annual stag dinner to elect a new crew for 1953 set for Dec. 11 at the Savoy.

Mary Martin and Noel Coward starring in a cabaret show at the Cafe de Paris Nov. 9 to aid the Actors' Orphanage.

Jose Ferrer dickering with John Mills to play the lead in the London production of "The Shrike" which is expected to open next year.

Harry Foster scheduled to plane to N. Y. tomorrow (Thurs.) on his regular talent looksee, with a particular eye for next year's Palladium season.

Kirk Douglas is the latest addition to list of Hollywood stars who will appear in the stageshow following the Royal Command film next Monday (27).

Mrs. L. Paterson, Toronto theatrical agent, who has been recruiting Sheakespearean actors for the Canadian stage, sailed for Quebec last week on the Franconia.

Producer George K. Arthur in London on a three-day quickie to acquire the rights of "King of Diamonds" by Louis Tracy, which he will put into production next spring.

Clifford Guest who wound a three-week run at the Palladium last Saturday (18) planed to New York yesterday (Tues.) and is set to open at the Statler, Cleveland, Oct 27.

Julie Wilson returned to London last Thursday and was guest of honor at a Drury Lane cocktailery the following day. She takes over the Mary Martin role in "South Pacific" Nov. 10.

Peter Ustinov's secretary, Patricia Pakenham-Walsh, authored a new play, "The Fiddle at the Wedding," which began an out-of-town tryout this week. It was directed by Ustinov.

# Shreveport, La.

### By Bill Monroe

The Diplomats in for three weeks at Florentine nitery.

The Four Bits prance in for second local date in indef stay at the Dome.

Thesps prepping for Southwest Theatre Conference here, Oct. 30-Nov. 1.

Good advance sales for Wayne King one-nighter at Blackham Coliseum in Lafayette.

Harnett T. Kane in from New Orleans to plug and sign copies of "Dear Dorothy Dix," bio of his friend and neighbor.

New director James D. Moos, from Sumter, S.C., Community Theatre, skeds "Liliom" to bow in the Courtyard Players here.

Civic Opera rehearsing "Samson and Delilah" under maestro Walter Herbert. Blanche Thebom, Ramon Vinay, Sigurd Bjoerling set as principals.

Danish Symphony to tee off Community Concert Series with Chilean pianist Claudio Arrau booked as bonus for this year's package.

John Carradine in for a night of "Great Scenes from Great Literature" as Knife & Fork Club season opener (15), replacing Monty Woolley.

Preem of Jonathan Bates' "Connecticut Hallowe'en" at Little Theatre. Network interview on tap for first performance with playwright and director John Wray Young.

# Minneapolis

### By Les Rees

Minneapolis Symphony opens season Nov. 1.

Herbie Fields in second week at St. Paul Flame.

Page Cavanaugh Trio continuing at White House.

Roy King & Komic Kings in third year at Magic Bar.

Heinie's holding over Ray Reynolds band for fourth week.

Former Congresswoman Helen Gahagan Douglas here for Gov. Adlai Stevenson.

"Dr. I. Q." (Lew Valentine) emcee at an Eisenhower "birthday party" here.

Comedian George Gobel into Hotel Radisson Flame Room for third engagement.

John Melendez into Dorothy Lewis Ice Show at Hotel Nicollet Minnesota Terrace.

Billy Eckstine, George Shearing Quintet and Count Basie orch at Auditorium for concert Oct. 25.

Harry James set for one-nighter at New Ulm (Minn.) Ballroom Oct. 30 and being advertised in Twin Cities.

"The Country Girl," with Robert Young, Dane Clark and Nancy Kelly, pencilled into Lyceum week of Nov. 9.

St. Paul Club Capitol has exotic dancers Lupita & Louise Sharae, singer Lee Marmer and Irv Williams orch.

Yehudi Menuhin here this week for concert at Lyceum with admission restricted to purchasers of Israeli bonds.

"Original" Dagmar back at Alvin (burlesque) for quick return after breaking season's record there two weeks ago.

# Washington

### By Florence S. Lowe

Tony Muto, 20th rep, screened "Stars and Stripes Forever" for group of Marine toppers.

Maurice Evans, current at Shubert Theatre in "Dial M for Murder," guest on the Hazel Markel WWDC-Mutual radio show.

Rita Gam, here to tub-thump for the wordless "The Thief," took time out for a speaking stint on behalf of Community Chest.

Gladys Swarthout, soloist at opening concert of National Symphony, was tossed a post-concert fete by American Newspaper Women's Club.

Despite mixed reviews, in-the-round production of Eugene O'Neill's "Desire Under the Elms" had a record-breaking first week at Arena Theatre.

Col. Joseph Goetz, head of Armed Forces Professional Entertainment Branch, currently in Hollywood laying spade work for Christmas shows to be sent by USO and Hollywood Coordinating Committee to far-flung troops.

# Omaha

### By Glenn Trump

Don Cosey's band in at Ballerina Gardens.

Singer pianist Marietta opened at Colony Club Piano Bar.

Navy Band due Tuesday (28) at City Auditorium for two concerts.

TV organist Warren Piper an added attraction at the Cave under the Hill Hotel.

Heavy paper going up for "Hollywood Ice Revue" at Ak-Sar-Ben rink, Nov. 5-12.

Wayne Sweeney to take over as manager of Ralph Goldberg's State Theatre this week.

"Jazz at Philharmonic," with Ella Fitzgerald, Gene Krupa, Oscar Peterson and Charles Shavers, in Friday (24) at Tech High Aud.

Earl Wilson, his b.w., Hedda Hopper and "Mrs. America" (Mrs. Robert Schenk) concluded the World-Herald's Better Living Forum.

Ralph Hayward, ex-Burlington Railroad official and show fan now in retirement in Long Beach, Cal., sent 30 volumes containing programs of Omaha theatrical performances from 1893 to 1925 to City Library.

# Australia

### By Eric Gorrick

U.S. baseball team is due in this zone next Xmas.

Night trotting taking heavy coin from film boxoffices.

"Encore" (BEF) a smash at Grosvenor, Melbourne.

Borovansky Ballet socko in Auckland, New Zealand, for Williamson.

"South Pacific" terrific at His Majestys, Melbourne, for Williamson.

Biz continues big with "Folies Bergere" at Tivoli, Sydney, for David N. Martin.

Indie bid will be made next year to introduce drive-ins in the Queensland zone.

Dan Carroll, managing director of Prince Edward, Sydney, due back soon from abroad looksee.

Virgil, U. S. magician, set for run at Princess, Melbourne, following so-so biz at Empire, Sydney.

Many Queensland country exhibitors are reducing admissions to bolster falling biz caused by unemployment upbeat.

Evie Hayes, Mrs. Will Mahoney, may return here around middle next year to do a top U. S. musical for the Williamson management.

Roy Brauer, Columbia chief, visiting New Zealand presently. Understood that Brauer will try to iron out product contract problems with Mike Moodabe of the Amalgamated loop.

# Riviera

### By Ed Quinn

Jean Cocteau after a quiet vacation here left by plane for Dusseldorf.

Fernandel started work on a new film with exteriors being shot in the French Provence.

Georges Guetary spent a few days in his Cannes villa before leaving for a "Don Carlos" stint in Lyon.

Roberto Rossellini in Monte Carlo, and on returning from a Barcelona trip, will take a vacation with his wife in Italy. His next pic is "Sagapo."

# Hollywood

Walter O'Keefe broke his left ankle in an accident in Pasadena.

John C. Flinn to San Diego to arrange the preem of "Flat Top."

Stan Laurel & Oliver Hardy in town after six months in Europe.

Bernard Herzbrun returned to his UI desk after seven months of illness.

Arthur Krim in from N.Y. for huddles with United Artists' producers.

Duncan Sisters presented with honorary memberships in the Studio Club.

Theron Warth returned from Samoa where he produced "Return to Paradise."

"Bullets" Durgom added Ray Benson and Bob Finke to his Hollywood office staff.

Tallulah Bankhead in at Goldwyn studios for her role in "Main Street to Broadway."

Paul Douglas and Jan Sterling will put on a Christmas show for servicemen in Korea.

Mervyn LeRoy will preside at the City of Hope's testimonial dinner for Eric Johnston.

Richard Basehart an suspension for turning down "Nearer My God to Thee" at 20th-Fox.

Joseph Sistrom in from London where he laid plans for filming "Wings Across the Sea."

John Balaban and Nate Platt in town booking talent for the Balaban & Katz circuit in Chicago.

Irving Reis cited by American Assn. of University Women for his direction of "The Four Poster."

Mayor Bowron dedicated the new $500,000 Mary Pickford building at the Jewish Home for the Aged.

Arthur Freed goes to London next month to huddle with Gene Kelly about "Invitation to the Dance."

Mrs. Gus Kahn a visitor at Warners where her late husband was biofilmed in "I'll See You in My Dreams."

Nate J. Blumberg, on behalf of UI, accepted an award from the President's Committee on Employment of the Physically Handicapped.

# San Francisco

### By Ted Friend

John Gielgud on Nob Hill.

Alfred Katz doing the seven hills.

Beatrice Kay at Peacock Court of Mark Hopkins.

Clarence Green and Russell Rouse advancing "The Thief."

Louis Lurie hosting party at Jack's for Edward Everett Horton's 93-year-old mother.

Samuel Goldwyn, Don Hartman and Milton Rackmil all in within four days to gander the Danny Kaye Show.

Robert Ryan, Benay Venuta, Lauren Bacall and Humphrey Bogart in for Adlai Stevenson rally at Con Palace.

Diane, Hollywood fashion stylist, hitting the TV and radio circuit for "Employ Physically Handicapped" Week.

# Reno

### By Mark Curtis

Arlene Judge in.

Dick Haymes current at Mapes Skyroom.

Don Cornell follows Guy Mitchell into New Golden, Oct. 22.

Johnnie Ray in for one week at Riverside, Oct. 30 with Les Baxter to follow.

Sanford Adler, co-owner of Cal-Neva Lodge, Lake Tahoe, buys defunct Tahoe Biltmore for $350,000.

Cornel Wilde and Jean Wallace in town. He and Peggy Lee split New Golden sked, Oct. 22 to Nov. 4, for one week each.

Guy Mitchell announces engagement to Jackie Loughery, 21-year-old starlet. Mitchell says wedding will take place at coast home after his current engagement at New Golden.

# Vienna

### By Emil W. Maass

Oscar Straus disking here for Marcel Prawy productions.

Telos Film Co. began work on "Dachstein," a film story about the Alpine region.

A modern art theatre, Cocteau, opened here in former Alraune cabaret on Lichtensteg.

Schoenbrunn studio working on new Prater (Vienna amusement district) film, called "Hearts of the Prater," with Curd Juergens in the lead.

Robert Stolz writing the music for "Lieber Augustin," a festival play for the Vienna music weeks next year. Paul Hoerbiger will play the lead.

Centropafilm, American outfit accepted Johann M. Simmel's script on "Sarajevo 1914," a historical pic about the assassination of Franz Ferdinand.

# OBITUARIES

### COL. NATHAN LEVINSON

Col. Nathan Levinson, 64, pioneer in the development of talkers and head of Warners' sound department, died Oct. 18 at his Toluca Lake (Cal.) home. In association with the late Sam Warner, Col. Levinson brought the first sound to the screen in the form of a musical score for "Don Juan," in 1926. A year later they were instrumental in revolutionizing the film art by introducing the spoken word in "The Jazz Singer."

Born in New York City, Col. Levinson became a wireless telegrapher at the age of 14. At 18 he was a civilian radio engineer with the Navy. He became a major in World War I and a colonel in 1940.

He became affiliated with motion pictures in 1926 as western division manager of the Vitaphone Corp. and sound director for Warner Bros. A year later he received a special award from the Academy of Motion Picture Arts and Sciences for "outstanding service to the industry and the Army." He was also cited by the Army for helping form a motion picture unit for the Signal Corps.

## MADY CHRISTIANS

*In Loving Memory* -

Herbert Kenwith

In 1942, Col. Levinson won an Academy Award for best sound recording in the Warner production, "Yankee Doodle Dandy." For 20 years he represented Warners on the Research Council of the film industry and served for years as an officer and director of the Academy.

Surviving are his wife, three sons and two grandchildren.

### CATHERINE C. CUSHING

Mrs. Catherine Chisholm Cushing, playwright-songwriter-librettist, died Oct. 19 in New York.

Her comedy, "The Real Thing," was produced on Broadway in 1911 and two years later May Irwin appeared in Mrs. Cushing's farce, "Widow By Proxy." In 1914 her comedy, "Jerry," starring Billie Burke, was presented by Charles Frohman. During the same year, another of her comedies, "Kitty MacKay," had a run of 278 performances on Broadway. She later wrote the book and lyrics for "Lassie," a musicomedy version of "Kitty MacKay." Among her other credits are "Pollyanna," a play based on the Eleanor H. Porter novel of the same name, and "Glorianna," for which she wrote book and lyrics to the Rudolf Friml score. She also wrote the books for two other musicomedies, "Marjolaine" and "Topsy and Eva." Two of her plays, "The Master of the Inn" and "Edgar Allan Poe," were produced in 1925.

Mrs. Cushing wrote the lyrics for such tunes as "L'Amour, Toujours L'Amour" (music by Friml), "I Love You, Dear" and "When Brown Eyes Looked In Eyes of Blue."

Two brothers and two sisters survive.

### BASIL RADFORD

Basil Radford, 55, British legit and screen actor, died Oct. 20 in London after suffering a heart attack a week before. He had returned to the London stage two months ago to appear in "Affairs of State."

In Fond Memory of

**JACK GANSERT**

**August, 1952**

Radford was noted for his characterizations of uppercrust Britons as exemplified by his role of the cricket enthusiast in Alfred Hitchcock's film, "The Lady Vanishes." Among his other film credits are "Tight Little Island," "Night Train," "The Girl In The News," "The Galloping Major," "Johnny In The Clouds," "White Corridors," "Chance of a Lifetime," "A Girl In A Million," "The Winslow Boy," "Quartet" and "The Captive Heart."

Radford went on the stage in London in 1924 and had toured Australia, New Zealand, Canada and the U.S. Among his plays were "The Astonished Ostrich," "Clutterbuck," "Blind Goddess," "The White Falcon" and "Taking Things Quietly."

### DEWEY BLOOM

Dewey Bloom, publicity director of Metro Pictures (Canada) for 20 years, died Oct. 17 in Toronto. Previously, he had been manager for the late Gertrude Lawrence in her U.K. and U.S. tours, and pressagent for Jane Cowl, Peggy Hopkins Joyce and others.

In 1924, Bloom joined the publicity staff of the Selwyns, later was with Associated Pictures Corp., N. Y., during the building fanfare of the Roxy, and then held a top flack post at Pathe when its studios were on Long Island. Bloom was drumbeating the roadshowing of "Trader Horn" in Canada when he met Henry Nathanson, general manager of M-G in Canada, and took over the publicity of British-made films in 1927 when Nathanson secured certain franchises. He later became director of publicity for all Metro and allied product in Canada.

Survived by wife.

### RUSSELL C. COMER

Russell C. Comer, 54 head of the ad agency which bears his name and which he had owned for 27 years, collapsed in his office Oct. 17 and died shortly after in St. Luke's Hospital, Kansas City.

Comer was w.k. as creator of "Air Adventures of Jmmie Allen," radio serial. He was engaged in a tele version of the show at the time of his death, via filming in Hollywood.

He had produced a number of other radio serials, including "Adventures of Frank Farrell," "Ann of the Air Lanes," "Clem and Tina" and "Lady Skyhook."

Surviving are his wife, son and daughter.

### JULIA DEAN

Julia Dean, 74, stage and screen actress, died Oct. 17 in Hollywood. On Broadway she starred for David Belasco and William A. Brady and appeared in such plays as "Bought and Paid For," "Paid in Full," "Litle Grey Lady," "Law of the Land" and "Woman on the Index."

**IN MEMORIAM**

**In Loving Memory of Our Brother**

**SAMUEL LIEBERT**

**COMEDIAN**

**Died Oct. 24, 1945**

**AT REST**

Miss Dean retired from the stage 27 years ago but 10 years later began a screen career. Her first film was RKO's "The Cat People." Other pictures included "The Emperor Waltz," "Nightmare Alley," "Out of the Blue," and "You for Me," still unreleased. She was forced to withdraw from 20th-Fox's "Nearer My God To Thee" because of illness.

### HUGO K. SCHAAF

Hugo K. Schaaf, 52, company manager of the Theatre Guild's touring company of "Oklahoma," died of a heart attack Oct. 17 in Chicago. Show was moving from Joliet to Freeport, Ill., when he was stricken. He was taken off the train at Chi and died a few hours later in Henroiten Hospital.

Schaaf had been in legit for 30 years. Early in his career he was house manager and general manager for Mark Klaw. Later he was company manager for Jed Harris, Sam Grisman and Anthony Brady Farrell. He also was manager of the touring company of "Carousel."

Wife and daughter survive.

### MRS. A. H. BLANK

Mrs. A. H. Blank, 70, wife of the president of Tri-States Theatre Corp., Des Moines, died in that city Oct. 15.

Mrs. Blank had been active in numerous civic groups, particularly at the Raymond Blank Memorial Hospital for Children which the parents gave to the city in 1943 as a memorial to their son, 33, who died in 1943 of a heart condition. They financed the building of an addition to the hospital in 1947.

In addition to her husband, she is survived by a son, a sister and three grandchildren.

### BERNARD J. McOWEN

Bernard J. McOwen, playwright-producer-director and former leading man under David Belasco, died at his San Francisco home, Oct. 13 of a heart ailment. He had played opposite Ann Harding, Lenore Ulric, Ina Claire, Jane Cowl, Ethel Barrymore and other legit stars.

McOwen authored seven Broadway plays and directed and produced many others. In addition, he had operated schools of drama in New York, Cleveland, San Francisco and Oakland.

### LAURA BURT

Laura Burt, 80, retired legit actress, died Oct. 16 in New York. She appeared in "Fantasma," "Blue Jeans" and "In Old Kentucky." She also played in "The Christian," "The Palace of the King," "Dorothy Vernon of Haddon Hall" and "The Walls of Jericho."

In recent years, Miss Burt had played with Charles Coburn in the Mohawk Drama Festival at Union College, Schenectady, N.Y. She was the widow of Henry Stanford, English actor.

### FREDERICK FORRESTER

Frederick Forrester (ne Frederick C. Forster), 80, retired legit actor, died Oct. 14 in New York. Among his Broadway credits were "Days Without End," "The Animal Kingdom," "The Last Mile" and "Dead End."

Forrester began his career with a Shakespearean road company and after World War I toured Australia and New Zealand in "White Cargo."

Two brothers and a sister survive.

### CHARLES A. MIDELBURG

Charles A. Midelburg, 72, Charleston, W. Va., exhib, died at his home there Sept. 29. He owned the Capitol Theatre. More than 30 years ago, Midelburg took over the old Plaza Opera House which he remodeled into the Capitol. In 1907, he was elected to the West Virginia House of Delegates and was re-elected in 1920. He also served two terms on the Charleston City Council.

Surviving are his wife, one son and two daughters.

### ABRAHAM LEHR

Abraham Lehr, 72, former veepee of Samuel Goldwyn Productions, died Oct. 17 in Hollywood after a long illness. He entered the film industry as an executive in 1917, swinging over from the business world. He left Goldwyn 15 years ago, later becoming an agent.

A son, daughter and brother survive. His wife, Ann, who conducted Hollywood Guild for Servicemen during World War II, died about a year ago.

### LEO M. WHELAN

Leo M. Whelan, 76, vaude actor for 36 years, died Oct. 15 in Arlington, N.J. A native and longtime resident of Bridgeport, Conn., Whelan was first a variety single and then one of the "Four Happy Whelans" with other members of his family.

He played in several of the first silent films and during World War I was a K. of C. entertainer among the U.S. troops. After the war he did bits with the "Four Cohans."

### ROBERT C. HARRIS

Robert C. Harris, 66, former city editor and associate managing editor of the Cincinnati Times-Star, died Oct. 12 in that city. Illness forced his retirement last year.

In his early days as a reporter he was in amateur theatricals and later was pressagent for the Grand Opera House, under the Erlanger regime, and for Cincy's former Chester Park. He had also been a nitery reviewer for the Times-Star.

His mother survives.

### LEW LACEY

Lew Lacey, 57, associate editor of the Housewives' Protective League editorial and research department, died Oct. 14 in San Francisco after a heart attack.

As "Lewis Martin," he had voiced the HPL and "Starlight Salute" programs on KCBS for several years. He had worked for Texas stations and with KYA, San Francisco.

Wife and two daughters survive.

### CHAS. N. EVANS

Charles N. Evans, 35, manager of WING, Dayton, O., since Jan. 1, died Oct. 11 in Clearwater, Fla. He came to Dayton in 1943 from Pittsburgh, as an announcer and assistant production manager at WING. In 1948 he became manager of WIZE, Springfield, O., a post he held until moving back to Dayton.

His wife, a son and his mother survive.

### HARRY GROVE

Harry Grove, 36, radio and TV announcer, was killed Oct. 18 in a motor car accident near Jonesburg, Mo. He had been with KCMO, Kansas City, for six years, and for the last 18 months had been a tele commentator for WCPO, Cincinnati. In World War II, he served as radio operator on a B-24 bomber in India and Burma.

Surviving are his wife, a daughter, his mother and two brothers.

### E. A. PRINZ

E. A. Prinz, 80, father of Leroy and Edward Prinz, motion picture choreographers, died Oct. 19 in a Macon, Mo., hospital. He had conducted a dancing academy in St. Joseph, Mo., for 59 years when failing health forced him to retire in 1950.

Prinz was a frequent visitor to Hollywood and had a wide acquaintance with film personalities.

### BERTA MORENA

Berta Morena, 74, former Metropolitan Opera soprano, died Oct. 7 in Rottach, Germany. Nee Bertha Meyer, Miss Morena made her debut in 1898 at the Munich Opera and continued to sing there intermittently until 1924. She debuted at the Met in 1908, remaining until 1912.

She was noted for her Wagnerian roles.

### LON B. WORTH

Lon B. Worth, 47, former radio announcer and musician, died Oct. 17 in Somerville, N. J. He was with the circulation department of the Crowell-Collier Publishing Co. at the time of his death. He was the brother of musicomedy actress Billie Worth.

In addition to his sister, his mother, another sister and a brother survive.

### TOM RUSSELL

Tom Russell, 81, who trouped in vaude for more than a half century, died Oct. 20 in Brooklyn after a long illness. He did a burlesque boxing routine as Russell & Glenroy and later teamed with his wife, Marie.

Surviving besides his wife are a son and daughter.

### NIXON GRAY

Nixon Gray, 72, music-hall comedian who began his professional career as a light baritone singer, died in Cardiff, Wales, Oct. 2. His trademark was a black coat and canary yellow trousers.

He had toured Australia, South Africa, Canada and the U. S. A., retiring in 1934.

### FREDERICK R. RYAN

Frederick R. Ryan, 73, member of the board of directors of Republic Pictures, died Oct. 15 in New York. He was prez of Associated Motion Picture Industries, an investment company.

Surviving are his wife, three stepchildren and four sisters.

### DOMINICK BARRECA

Dominick Barreca, 52, Warner staffer in Newark and former theatre manager for Loew, died Oct. 14 in Christ Hospital, Jersey City, after a six-month illness.

Wife, two daughters and a son survive.

### HAROLD GODSOE

Harold Godsoe, 48, film production manager, died Oct. 11 at Motion Picture Country Hospital on the Coast after a long illness.

He was formerly associated with Ben Hecht and Charles MacArthur.

### LEE WEBER

Lee Weber, wife of Rex Weber, vaude and nitery ventriloquist, died Oct. 20 in Hollywood after a brief illness.

She had assisted her husband in his act for many years.

### FRED SPENCER

Fred Spencer (Bretherton), retired screen actor, died Oct. 13 in Hollywood.

He played for Mack Sennett and other producers in silent films.

**Edward A. Cormier**, 48, a former vaude performer and professional boxer, died of a heart attack Oct. 10 while vacationing at Bar Harbor, Me.

**Father**, 70, of E. M. (Pete) Schloss, Jr., manager of station WWSW in Pittsburgh, died Oct. 14 at his home in New York.

**Father**, 82, of Philip Scheuer, drama and film critic of the Los Angeles Times, died Oct. 16 in that city.

**James Henderson**, 74, film pioneer in northeast England, died in Stockton-on-Tees, England, recently.

**Clarence J. Bulliet**, 69, former art and music critic of the Chicago Daily News, died Oct. 20 in Chicago.

**Ian Mackay**, 54, scribe and diarist with the London News Chronicle and frequent writer on vaude, died in Morecombe, England, Oct. 3.

**Paul J. Deike**, 70, retired film technician, died Oct. 14 in Hollywood.

**George J. Gowan**, 59, publicist, died Oct. 12 at the Motion Picture Country Home on the Coast.

**Sagar J. Mitchell**, 85, cinema pioneer, died in Blackburn, England, Oct. 13.

**Matt Martell**, 40, vaude violinist and comedian, died in Glasgow, Oct. 14.

**William P. Norton**, a member of IATSE in St. Louis, died at his home there Oct. 10.

**Lloyd C. Priest**, 58, film house manager, died Oct. 14 in Los Angeles.

**Mother** of Alvin Kabaker, film agent, died Oct. 15 in Hollywood.

## MARRIAGES

Joan Dixon to Ted Briskin, Las Vegas, Oct. 17. She's a screen actress; he's an executive of the Revere Camera Co. and former husband of Betty Hutton.

Beverly Barrett to Robert S. Osborne, Jr., New York, Sept. 25. Bride is the daughter of Hughie Barrett, pianist-raconteur currently at the Roney Plaza, Miami Beach.

Mrs. Mary Ellin Berlin Burden to Marvin Barrett, Esenada, Mexico, Oct. 14. Bride, daughter of songwriter Irving Berlin, is a researcher on Time; groom is ex-Time staffer; they met while he was on the staff.

Evelyn Bastone to Richard Ancona, New York, Oct. 19. Groom is the son of Gigi, Latin Quarter, N. Y., maitre l'hotel.

Joyce Giraffa to Robert Heicklen, New York, Oct. 19. Groom is son of Manny Heicklen, manager of Vincent Lopez orch.

Janet Glenn to Michael Keefe, Coventry, England, Oct. 4. Both are legit actors.

Rosalind Appleton to Geoffrey Hugh R. Newbury, Edinburgh, Oct. 4. Bride is Wanda Alpar, dancer at Windmill Theatre, London, and daughter of Sir Edward Appleton.

## BIRTHS

Mr. and Mrs. Meyer Mishkin, daughter, Hollywood, Oct. 11. Father is a Hollywood talent agent.

Mr. and Mrs. Joe Waxman, daughter, Coventry, England, recently. Mother is radio and vaude singer Margary Manners; father is revue proprietor.

Mr. and Mrs. Roger Weldon, daughter, Bridlington, England, recently. Mother is actress Pamela Marr, father is producer of the Pyramid Players, Bridlington.

Mr. and Mrs. Dan Rochin, daughter, Los Angeles, Oct. 13. Mother is Gloria Carpenter, screen player; father is theatre manager.

Mr. and Mrs. Jim Ameche, son, Oct. 14, Chicago. Father is a Chi radio-TV actor and brother of film thesp Don Ameche.

Mr. and Mrs. Tom Moore, daughter, Oct. 11, Chicago. Father is an engineer at WBKB there.

Mr. and Mrs. Harry W. Davis, son, N.Y., Oct. 14. Mother is Regina Resnik, Met Opera soprano.

Mr. and Mrs. Christy Walsh, Jr., son, Hollywood, Oct. 14. Father is a radio publicist.

Mr. and Mrs. Bernard Benkwoitz, son, Pittsburgh, Oct. 13. Mother is the daughter of Jake Soltz, Pitt theatre owner.

Mr. and Mrs. Gino Conte, son, Hollywood, Oct. 13. Father, former production manager for Pittsburgh Playhouse, is now with NBC-TV in Los Angeles.

Mr. and Mrs. Mike Kancel, son, Pittsburgh, Oct. 11. Father, ex-"Ice Capades," teaches skating at the Gardens there.

Mr. and Mrs. Ed Tragesser, son, Pittsburgh, Oct. 10. Father was former publicity director for KQV there.

Mr. and Mrs. Leonard Sitomer, daughter, New York, Oct. 15. Mother is Charlotte Jablons, secretary to N. Y. Post columnist Earl Wilson; father is with Ted Ashley Associates.

Mr. and Mrs. Irving Fields, son, New York, Oct. 19. Father is orch leader.

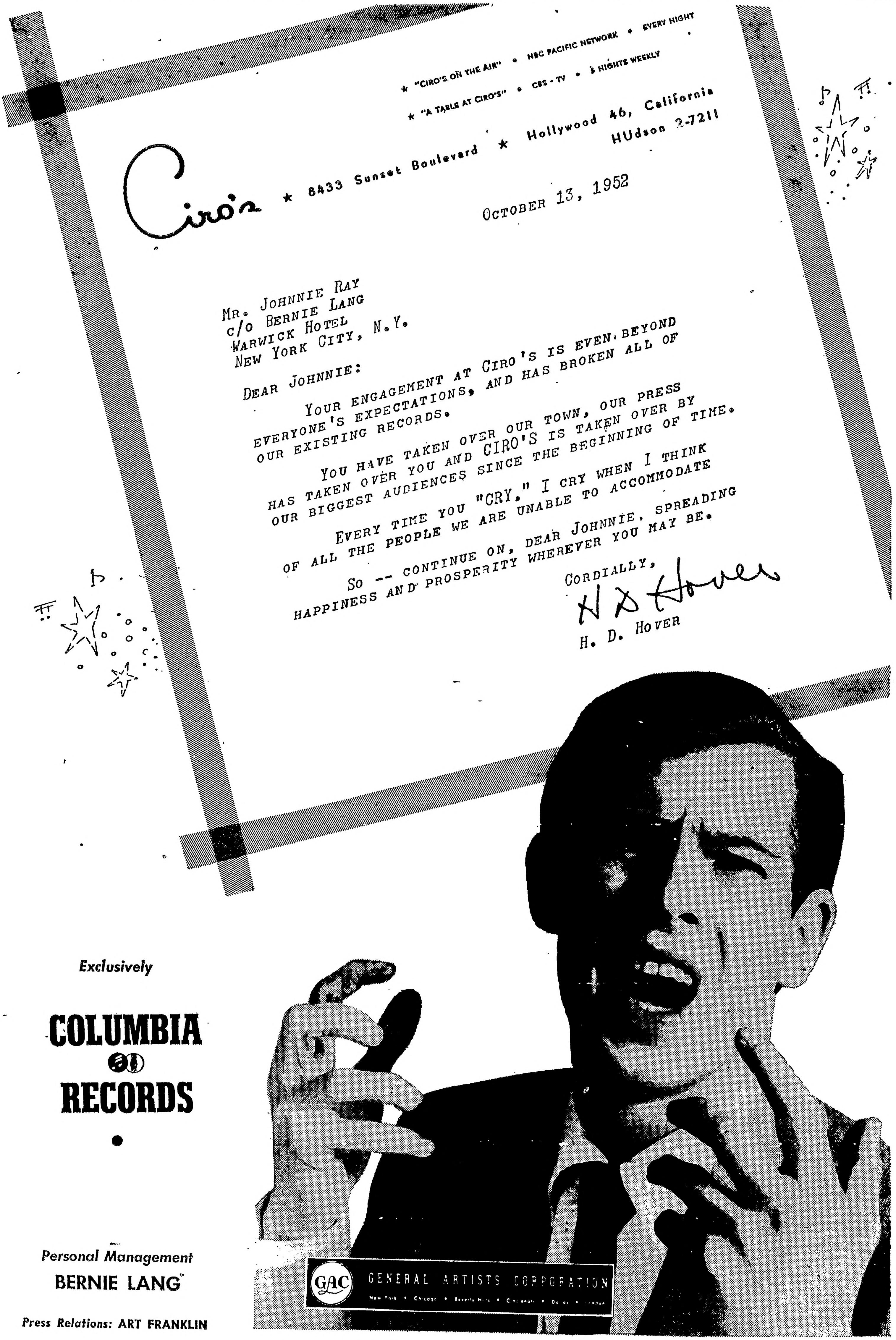
Mr. and Mrs. Robert L. Jacks, son, Santa Monica, Cal., Oct. 18. Mother is the former Darrylin Zanuck; father is a producer at 20th-Fox.

Mr. and Mrs. Louis Hippe, son, Hollywood, Oct. 11. Father is a makeup man at Warners.

Mr. and Mrs. Larry Allen, son, Chicago, Sept. 25. Mother is singer Doris Drew; father is a comic.

Mr. and Mrs. Frank Youngs, daughter, Glasgow, Oct. 11. Father is exploitation man with Paramount in Scotland.

Mr. and Mrs. Harry Mimmo, son, New York, Oct. 19. Father is a pantomime comic.



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OCT 29 '52

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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# TV NETWORKS IN STRAITJACKET

## Silo Group May Form Barn Circuit, Producing, Touring Own Legiters

Group of top strawhats may form a circuit next summer to produce and tour their own shows. Those mentioned as prospective participants, informally referred to in the trade as the Big Ten, would work cooperatively, sharing production costs and booking expenses.

Idea is admittedly tentative as yet, but is being considered by barn managers on basis of successful tours last season of the Beatrice Lillie show (produced at the Falmouth Playhouse, Coonamessett, Mass.), Faye Emerson in "Dangerous Corner" (produced at the Olney, Md., Summer Theatre), Peggy Wood in "Here's Mama" (produced at the Ogunquit, Me., Playhouse) and, although it was a consistently disappointing boxoffice draw, Dana Andrews in "Glass Menagerie" (produced at Falmouth).

As it worked out last summer, those shows were produced by the barns themselves, with costs shared equally, and were booked over the complete circuit for a limited number of weeks, depending on how many weeks the star involved wanted to work. Costs were kept at a minimum, with stars generally accepting profitable but not excessive terms. With the exception of "Menagerie," all the shows cleaned up for everyone concerned.

One aim of the cooperative producing-booking plan is to expand this limited-cost aspect of last season's operation. Instead of leaving it to agents and New York promoters to put together and book package shows, the silo managers would deal directly with the stars or their agents. A possible angle on the setup would be that full cast productions could be booked, without bothering with

(Continued on page 71)

## Beats U.S. Taxes By 'Donation' Admissions; Candy Sales Make It Up

Okanogan, Wash., Oct. 28.

An exhibitor here has come up with a fool-proof method for beating admission taxes.

Fed up with local and Federal levies, Loren A. Gillespie has stopped charging admissions. Instead, he started last week to ask patron "donations" in any amount that suited their pocketbooks. The response was fine. He had a full house. And while adults donated an average 29c (usual price, 55c including tax), Gillespie's candy and popcorn sales more than doubled, with patrons spending almost exactly as much as they did for admission alone on pay-the-tax nights.

Before embarking on his experiment, Gillespie checked with a local tax solon and was told he need not pay a national tax as long as the contributions are not in specified sums.

## WATSON QUICK WITH NEEDLE FOR GOTHAM

Ottawa, Oct. 28.

Lucile Watson, Ottawa-born actress who will be 73 next March, told Austin Cross of the Evening Citizen last Friday (24) that she may play Effie Ellsler in a revival of "The Bat." She's visiting relatives here.

She described New York these days as "awful," its parks as "filthy" and overrun with "rough people," and its air as "carbon monoxide." She said that people there comb their hair during a play and laugh at the wrong places. "It seems to me," Cross quoted her, "that as New Yorkers get worse, Canadians get better."

## Top BMI Melon Of $3,076,640

Continuing its steady upwards financial growth, Broadcast Music, Inc., shelled out $3,076,640 in performance rights and royalties for the fiscal year ending last July 31.

Total, which also covers expenses for selling, public relations and production costs, represents more than a $400,000 increase for the same purposes last year and about $800,000 over 1950's disbursements. Financial status was disclosed in BMI's consolidated profit and loss statement received by stockholders last week.

BMI's income last year showed an even bigger jump than its performance rights kitty, going about $800,000 over the previous year's revenue. BMI's income for the fiscal year was $5,607,841 as compared with $4,799,000 last year. Financial statement broke down the income sources as follows: License fees from radio and TV sta-

(Continued on page 71)

## N.Y. Roxy at Stageshow Xroads; May Be 'World's Only' Steady Ice Theatre

Future stageshow policy of the Roxy Theatre, N. Y., will be decided latter part of this week with the arrival of Charles Skouras, National Theatres prexy, for huddles with the staff. Expected to receive the major attention will be the suggestion that the Roxy feature ice shows exclusively on its stage. Refrigeration engineers already have made preliminary surveys to enlarge the Roxy rink, and costs will be weighed against current entertainment outlays in formulating future plans.

Meanwhile, Roxy will be devoid of a chorus for the first time in

(Continued on page 20)

## $150,000,000 BIZ, BUT SLIM PROFIT

By GEORGE ROSEN

NBC-TV will wind up 1952 with an approximate gross business of $80,000,000. That's tops to date, far exceeding the best year that the network ever enjoyed in radio. CBS-TV will wind up '52 with about $70,000,000 gross biz, topping its banner year in radio.

Yet, when the incoming-outgoing balance sheets are tallied, NBC-TV will be lucky if it comes through with a net of $1,000,000. CBS-TV will make some money; certainly far short of $1,000,000.

The extreme divergence in the margin between gross (a combined $150,000,000) and profit (under $2,000,000) is perhaps the No. 1 ripley in American industry today. The networks themselves are far from convinced as to the economic feasibility of coast-to-coast TV, a state of affairs recognized in the past by no less a communications chieftain than RCA's board chairman Gen. David Sarnoff.

At the end of last year the TV networks just managed to get over the hump and into the black ink stage. This was to have been the year of the mop-up, with SRO in nighttime commercial availabilities and the first full year of coast-to-coast live video transmission. But the cleanup hasn't materialized,

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## Radio-TV Set For '99% Coverage' On Election Nite

The marriage of electronics and electioneering, with the candidates putting major emphasis on vote-getting via video and radio, will culminate in the most comprehensive coverage of the election returns by broadcasters on the night of Nov. 4. The 99% of the population with AM sets and the half of the U. S. with TV will be sitting up with radio and tele and sitting in on the vote-sorting process. Closeness of the race is expected to pile up a record audience.

The communications network being set up will be the most ex-

(Continued on page 44)

## TVatican-to-N.Y. '53?

Crystal-balling the TV future, Sylvester L. (Pat) Weaver, NBC veepee in charge of radio-television, told the Manhattan College Centennial Seminar last week that international TV will be sufficiently advanced to permit for a direct pickup of the Christmas Mass from the Vatican in Rome in 1953.

## Presidential Songs Used to Be Part Of U.S. Topical Scene—Now No More

By JIM WALSH

Whirling turntables may have helped turn the tables in more than one Presidential election.

Ever since the phonograph has been a popular medium of entertainment, it has been put to political use—sometimes by Presidential candidates themselves (as related in the recent special RCA Victor edition of VARIETY, Oct. 1), and sometimes as a medium of topical songs and sketches.

One of the most hotly contested campaigns was between William McKinley and William Jennings Bryan in 1896. Stanley L. Johnston of Lansing, Mich., has just reported finding a cylinder evidently made that year and sung by one of the popular pioneer recorders, Steve Porter. Roller doesn't have the name of the song engraved on the end, as was later the case, but Johnston says the words of unidentified ditty give a good cussing out to McKinley and that year's astute GOP campaign manager, Mark Hanna.

In this writer's collection is a seven-inch Emile Berliner disk by George Graham, Washington, D. C., street corner patent medicine spieler who also made "comic monologs" for the early phono firms. It's called "Free Silver Orator" and was made on Nov. 30, 1896—several weeks after the election in which McKinley came out ahead. There have been funnier records. Graham gives a burlesqued rendition of

(Continued on page 70)

## KAYE RUNS S.F. SCORE TO WOW 247G IN 5

San Francisco, Oct. 28.

The Danny Kaye show wound up its third and final frame Saturday (25) at the 1,758-seat Curran with a sock $49,400. Total (two-part) run, one day short of five weeks, drew a smash gross of $247,400.

The initial run of two weeks pulled capacity $110,000 and repeat three weeks a solid $137,300.

House was scaled to $4.80, with first two stanzas backed by Civic Light Opera mailing list campaign.

## 4 Rodgers Shows In One N.Y. Block?

Richard Rodgers may have four shows running simultaneously next spring in the 7th-8th Ave. block of West 44th St., New York. He's virtually certain to have four shows on Broadway, if not in the same block. As far as recalled, no other composer or author has ever had such a record.

With the new, untitled Rodgers-Oscar Hammerstein 2d musical due to open in New York late in May after a tryout tour, there has been trade speculation that it might be booked for the Majestic, with "South Pacific" being moved to another theatre. If rumors that the forthcoming Cole Porter-Abe Burrows show, "Can-Can," is set for the Shubert are incorrect, "S.P." might go to that house.

That would give Rodgers the four concurrent shows in the same block, since his and Hammerstein's

(Continued on page 61)

## Color Line Into Focus On Joyce Bryant's Dec. Date at Algiers, M.B.

Miami Beach, Oct. 28.

Booking of Joyce Bryant, Negro songstress, by the new Algiers Hotel here (opening in December), brought conjecture among talent agents and nitery operators on what official reaction would be. This is in face of the fact that colored entertainers (Josephine Baker, Billy Daniels, Lena Horne, et al) have worked such cafes as Copa City, Ciro's, Five O'Clock Club and Mother Kelly's. There is, however, no record of Negro talent working a hotel spot.

Procedure in hotel bookings here includes room and other privileges. Local law does not allow colored people to live in any hotel catering to whites. Cafes have been okayed as long as they provide washroom and separate dressing facilities for such entertainers or musicians.

## B'way Crix 'God-Complex' Claimed by Playwright; Sees H'wood Scribe Bias

The Broadway legit season is now officially open. A playwright has let fly with the season's first blast at the critics.

According to Edmund Beloin, coauthor with Henry Garson of "In Any Language," the New York aisle-perchers have a "God-complex." In a by-line piece in the Monday (27) issue of the N. Y. Compass, he added, "They can't help it. It's an occupational hazard, like laryngitis to a radio announcer."

The former film and radio comedy scripter defines a God-complex as leading individuals to "think of themselves as beyond human frailties and prejudices. They forget that by the very nature of things mortal opinion must be subjective. What is sad to one man may make another man laugh derisively. One person will smile where another will wince. People with God-complex sometimes confuse opinion with truth."

Noting that seven of the eight stringers panned "Language," the author asserted, "The audiences laugh throughout and enjoy Uta Hagen. We even get a lump in the throat a couple of times." But he

(Continued on page 71)

# Uruguay Shocked at Josephine Baker's Anti-U.S. Blast and Pro-Peron Pitch

Montevideo, Oct. 24.

Josephine Baker's current South American tour has developed into a political crusade, with a virulent anti-U.S. twist, and a pronounced pro-Peron angle.

On arrival in Buenos Aires early this month, the colored singer, who is always looked upon as a Frenchwoman by Argentine audiences, and who is admired as a French resistance worker of World War II, launched into praise of the Peron regime, and solicited an audience from Peron himself.

It was first thought likely that this was part of the routine which most entertainers, visiting Argentina, must go through to avoid stymies with the government of one sort or another, such as excessive taxation, or to obtain unfreezing of their coin when they leave. However, Miss Baker went overboard to stress that her calls on the President and on entertainment "czar" Raul Apold, and the customary tour of the Eva Peron Institutions were more than routine gestures into which she had been pressured.

In fact, apart from the "required" calls on the Press Minister, and tour of the Foundation showplaces (which are never used except for show), Miss Baker was present on a balcony near Government House during the mass demonstrations honoring Peron and the memory of Eva Peron on Oct. 17, the Argentine "Loyalty Day" instituted by Peron in 1945, which is commemorated as other countries celebrate Labor Day.

Miss Baker also summoned a

(Continued on page 27)

## WORLDWIDE TRIBUTE TO KALMAN BIRTHDAY

Composer Emmerich Kalman is being honored with a worldwide tribute to mark his 70th birthday last Friday (24). In a greeting in behalf of the American Society of Composers, Authors & Publishers, ASCAP prexy Otto Harbach linked Kalman's name "with such other great American operetta creators as Herbert, Kern, Friml, Romberg and Youmans." Kalman came to the U. S. in 1940 and is now a citizen. Kalman is currently residing in Paris.

Radio networks in the U. S. are programming special concerts of Kalman's music while European capitals are staging festival performances of his works. Zurich, Berne and Munich are putting on simultaneous productions of Kalman's classic, "Countess Maritza." Kalman, meantime, is winding up a new musical, "Arizona Lady," his first in several years, with an American setting. The book is by the late Alfred Grunwald, author of "Countess Maritza," and Joseph Beer. Production is planned for early next year.

## Deanna Returns

Deanna Durbin, who's been in Europe for some time, returned to New York yesterday (Tues.) on the Ile de France. She was accompanied by her husband, French film director Charles David.

Couple leaves for the Coast today (Wed.). Miss Durbin later plans to return to N. Y. for discussions on resumption of her career.

## Jessel East for UJA, N.Y. Stevenson Rally

George Jessel flew east Sunday morning (26), directly after his "All-Star Revue" NBC-TV show for Kellogg's Saturday night. Under United Jewish Appeal auspices he played Rochester, N. Y., on Monday. Last night (Tues.) at Madison Square Garden (N.Y.) he appeared for the Stevenson rally. Dates in Toledo, Providence, Tulsa, Chicago and Shreveport follow, all for UJA.

Jessel is talking with RKO's Arnold Grant in connection with an upcoming indie pic, "Rip Van Winkle, Jr.," starring Jimmy Durante.

## It's West Vs. Storm In Tempest of Chests; Lotsa Bust (50G Worth)

Los Angeles, Oct. 28.

Two burlesque peelers are unreeling for legal action in Federal Court here in "The Battle of the Treasure Chests."

Plaintiff is Patricia McQuillan, known professionally as Evelyn West, and defendant is Annie Locke, known as Tempest Storm.

Miss West declares she took out a $50,000 insurance policy on her bust with Lloyds' of London in 1947, chiefly for publicity distinguishing her from other strippers as "Treasure Chest West" and "The $50,000 Treasure Chest Girl."

Recently, she charges, Miss Storm took out a $50,000 policy and publicized herself as "The $50,000 Hollywood Props."

Miss West wants an injunction and $50,000 damages.

## THEATRES IN PITCH FOR ELECTION NITE TV-ERS

Exhibs in many key areas across the country are set to fight the TV bid for attention on Election Day with the pitch that the outcome of the presidential, state and local public office sweepstakes will be determined only after theatre-going hours. Point the theatremen will stress is that patrons can catch the film shows and return home in time to catch the elections windup on TV. Also, theatre audiences will be kept posted on trends on returns as they're recorded via announcements by house managers and the like.

International News Service has a deal with exhibs in which teletype machines are installed in theatres at $130 to $150 each with the news thus channeled through. Some chains are tying in with local newspapers and radio stations as a means of obtaining spot coverage for the theatre ticket-buyers. Another plan is to use film slides with announcements of who's on top in the political arena at various intervals.

All five newsreels will have special issues out Wednesday (5), that is, devoted entirely to the elections with background material as filler.

No theatre TV is planned, Exhibs with large-screen facilities feel that the elections for the most part will make for a dull show and not worth the expense in arranging for hookups.

10/29

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FRANK LIBUSE

We are at the LIDO, Paris so long (Oui, Oui) we speak French (Oui, Oui) imagine, this is our 22nd week (Oui, Oui) and we are still continuing (Oui, Oui).

FRANK LIBUSE with MARGOT BRANDER starring at the

LIDO

Champs Elysees

Paris, France

(Oui, Oui)

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## Royal Command Film Showing In 70G London SRO

London, Oct. 28.

Seventh Royal Command Film Performance held last night (Mon.) at the Empire Theatre, Leicester Square, grossed approximately $70,000 for the Cinematograph Trade Benevolent Fund, with admissions scaled to $75 top. House was sold out well in advance for the event, which had Metro's "Because You're Mine" on the screen.

Stage show portion of the Command Performance plugged the film industry's "Let's Go to the Pictures" slogan in a cavalcade of pix over the past 50 years. Biggest ovation went to Gene Kelly's

(Continued on page 27)

## Feature-Length Tinter On Coronation Planned By Rank; No TV Cameras

London, Oct. 21.

As a result of a deal made with Technicolor, the J. Arthur Rank Organization is to produce a full-length feature of the coronation including the ceremony in Westminster Abbey. It will get worldwide distribution a few days after the event. Film will be produced by Castleton Knight who made "Royal Wedding" and "Their's is the Glory" also for the Rank group. Preparation already has started. Film will show in detail the events leading up to the ceremony.

Hundreds of Technicolor prints will be required but their speedy

(Continued on page 70)

## Cantor Ready to Resume Taped Show Biz Series

Eddie Cantor, recovering from a heart attack, admits that he had a scare, but is making rapid recovery. He is already sufficiently mended at Cedars of Lebanon Hospital, Hollywood, to evidence a desire to resume his taped deejay-type show of show biz memories (he still has two more shows in reserve). When he starts recording again next week Cantor will also possibly start a series of radio shows plugging the picture business.

Abe Lastfogel, William Morris Agency head, has been huddling with Robert J. O'Donnell for a film industry, exhibitor-backed (COMPO, etc.) series where, three mornings a week, Cantor would chatter about Hollywood and urge the housewives "to go out and see the movies."

Incidentally, George Jessel states that he, too, has a similar "picture of the month" vidpix series, on film, set with Ed Morris & Co., a Coast sponsor.

Cantor will probably omit his Dec. 21 TV commitment on the Colgate "Comedy Hour."

## —But Ike & Adlai Say No

The entire video networks' facilities would be opened on Sunday night, two days before the nation's electorate goes to the polls, for the "Electronic Debate of the Century." To Democratic Presidential candidate Adlai Stevenson and GOP aspirant Dwight D. Eisenhower, would be offered a full hour of choice time, for a no-holds barred crystallization of all the vital issues, with the "See It Now" TV technique of picking up the candidates at their respective homes as they individually square off in resting their cases before the nation's TV audience.

Thus far there's one stumbling block. Neither Stevenson nor Eisenhower will say yes to the plan whereby six of the country's top newsmen and political analysts frame the six most vital issues and present them, one by one, to the two candidates.

It's a program feat without precedence, pitting as it would the two "men of the hour" in a simultaneous projection to define their policies on the eve of "the great event."

TV is still hoping.

## This Week's Football

By HARRY WISMER

### College

EAST

| GAMES | SELECTION | *PTS. |
|---|---|---|
| **Clemson-Boston College (Fri. nite)** | **Boston College** | 6 |
| More offense by B. C. | | |
| **Kentucky-Miami (Fri. nite)** | **Miami** | 3 |
| Both teams have been kicked around. | | |
| **Detroit-Fordham** | **Detroit** | 6 |
| Titans can score. | | |
| **Cornell-Columbia** | **Columbia** | 7 |
| Lou Little the difference. | | |
| **Penn State-Pennsylvania** | **Penn State** | 7 |
| They have everything to gain. | | |
| **Brown-Princeton** | **Princeton** | 27 |
| Waltz me around Willie. | | |
| **NYU-Lafayette** | **NYU** | 6 |
| Hugh Devore has a little more. | | |
| **Dartmouth-Yale** | **Yale** | 12 |
| Pro coaches helping Yale. | | |
| **Temple-Rutgers** | **Temple** | 14 |
| Owls wide-awake. | | |
| **Maryland-Boston U.** | **Maryland** | 27 |
| Soft touch for Tatum. | | |
| **Indiana-Pittsburgh** | **Pittsburgh** | 7 |
| Pitt on rebound. | | |
| SOUTH | | |
| **Georgia Tech-Duke** | **Georgia Tech** | 6 |
| Bobby Dodd the master. | | |
| **No. Carolina-Tennessee** | **Tennessee** | 12 |
| Vols can coast again. | | |
| **Louisiana State-Mississippi** | **Mississippi** | 3 |
| Battle of the underdogs. | | |
| **Auburn-Florida** | **Florida** | 21 |
| 'Gators best since 1929. | | |
| **Washington & Lee-Vanderbilt** | **Vanderbilt** | 10 |
| Edwards' team strong enough. | | |
| **Alabama-Georgia (at Birmingham)** | **Georgia** | 3 |
| Two floundering elevens. | | |
| **Mississippi State-Tulane** | **Tulane** | 7 |
| Just another ball game. | | |
| **No. Carolina State-Wake Forest** | **Wake Forest** | 14 |
| Deacons have edge. | | |
| **SMU-Texas** | **Texas** | 17 |
| Texas has too much all 'round power. | | |
| **Wisconsin-Rice** | **Wisconsin** | 14 |
| Badgers can win here. | | |
| **Virginia-South Carolina (at Norfolk)** | **Virginia** | 15 |
| Guepe's team will be ready. | | |
| **Baylor-TCU** | **Baylor** | 6 |
| Texas teams having off year. | | |
| MIDWEST | | |
| **Navy-Notre Dame (at Cleveland)** | **Notre Dame** | 10 |
| Irish have backfield talent. | | |
| **Holy Cross-Marquette** | **Holy Cross** | 7 |
| Syracuse memory rankles. | | |
| **Illinois-Michigan** | **Michigan** | 14 |
| Young Wolverine team has arrived. | | |
| **Michigan State-Purdue** | **Michigan State** | 12 |
| Spartans' toughest foe to date. | | |
| **Ohio State-Northwestern** | **Ohio State** | 14 |
| In and out Buckeyes this time. | | |
| **Iowa-Minnesota** | **Minnesota** | 3 |
| Another afternoon of football. | | |
| **Oklahoma-Iowa State** | **Oklahoma** | 14 |
| The Sooners back on victory trail. | | |
| **Kansas-Kansas State** | **Kansas** | 13 |
| Intra-state battle always a classic. | | |
| FAR WEST | | |
| **UCLA-California** | **UCLA** | 7 |
| Smell of roses strong. | | |
| **Oregon State Washington (at Portland)** | **Washington** | 7 |
| Huskies hit stride. | | |
| **Professional** | | |
| **Bears-'49ers** | **'49ers** | 21 |
| Bears miss Hunk Anderson. | | |
| **Browns-Lions** | **Lions** | 7 |
| Detroit back at full strength. | | |
| **Texans-Rams** | **Rams** | 14 |
| "Crazy Legs" Hirsch has recovered. | | |
| **Giants-Cardinals** | **Giants** | 6 |
| Giants will be fired up. | | |
| **Eagles-Packers** | **Eagles** | 6 |
| Eagles on the warpath. | | |
| **Steelers-Redskins** | **Redskins** | 7 |
| Eddie LeBaron master of sleight-of-hand. | | |

SEASON'S RECORD

Won, 141; Lost, 49; Ties, 11; Pct. .742

(Ties Don't Count.)

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*Point margin represents selector's choice.

## CHEVALIER CHEERED IN 1-MAN BERLIN SHOW

Berlin, Oct. 28.

The Titania Palast rocked with applause when Maurice Chevalier appeared on the stage last Wednesday (22) night. The house did SRO biz, tickets ranging from 50c to $3. Using only the curtain as backdrop and performing under full houselights, Chevalier immediately established intimate contact with his audience. The cocked strawhat, the slightly wicked grin and the laugh are all there, and proved as irresistible as ever to the Berlin audience.

Enthusiastic applause greeted his chansons. He smilingly gave one encore after the other, but finally begged off with a friendly "non."

# REMAKES DRAW EXHIB SCORN

## RKO Down $1,050,000 in 5 Wks.

In the five weeks which have passed since Ralph Stolkin and pards bought out Howard Hughes' hefty block of stock in RKO Pictures, the shares have depreciated $1,050,000 in open market value.

Stolkin group bought 1,050,000 shares (including 36,000 from former RKO President Ned E. Depinet) at $7 per share. Market price at that time was $4.75. Closing price yesterday (Tues.) was $3.75.

Interesting to the trade will be the amount which Stolkin, et al., will now accept for their holdings, in the event they want to unload.

Total Hughes price was $7,345,000, via an initial payment of $1,500,000, with the rest to be paid off in two and one-half years. Purchaser, of course, would be required to meet all obligations to Hughes, as set forth in the Stolkin purchase agreement.

## Majority of Stockholders Now Control RKO for 1st Time in Many Years

For the first time in many years the control of RKO is in the hands of the majority of stockholders, independent of any vote-controlling individual or group. Last week's bowout of Ralph Stolkin from the presidency and board membership, and Abraham Koolish and William Gorman from the board, meant the end, at least temporarily, of a succession of "single units" at the helm via ownership of stock blocks, from Howard Hughes dating back to Floyd Odlum's Atlas Corp., Radio Corp. of America and Joseph P. Kennedy.

Board chairman Arnold Grant states that the replacements on the parent corporation's board will, like himself, be independent and bent on serving the interests of all shareowners. In other words, they'll be unbound by any commitments to any minority group.

Stolkin, Koolish and Gorman (latter repped Ray Ryan on the board) each will have only the status of individual minority stockholders, with only the right "to ask normal stockholder questions in the normal way," Grant declares.

Situation will remain thus so long as the Stolkin associates hold on to the 1,014,000 shares bought from Hughes (at $7,098,000) and the 36,000 shares from former prez Ned E. Depinet (at $252,000). Total amounted to 1,050,000 shares for $7,350,000.

**Would Like Out**

It's widely accepted that the Stolkin group has a strong desire to sell out. But the $7 per share commitment which was made to Hughes is substantially more than the control is worth at this time, say some close observers. Thus, while Stolkin and his pards would like to unload they'd have to take a loss of about $1 per share, or a total of $1,050,000, according to insiders.

It's recalled that Hughes had been offered $6 per share by, among others, a group headed by

(Continued on page 22)

## With Stolkin, Etc., Out Of RKO, Wall St. Journal Ends 'Expose' Series

Wall St. Journal's "expose" series on the biz backgrounds of the recently-resigned RKO officers has been concluded, according to Henry Gemmill, managing ed of the financial daily. Last article, dealing with the "philanthropic" ventures of Ralph Stolkin, former prexy, and A. L. Koolish, Stolkin's father-in-law and ex-RKO board member, appeared in yesterday's (Tues.) Journal.

Gemmill said the paper "had other stuff" on the syndicate which recently took over control of the film company, but saw no point in continuing the stories since Stolkin, Koolish, etc. were no longer officers or employees of RKO.

"We will watch the company with great interest and take notice of the personnel changes," he declared, "but we don't believe in kicking dead dogs." Editor also noted that news interest had dropped off since the resignations and that except for spot news coverage the Journal planned no further probing of RKO. He stressed again the reportorial job was

(Continued on page 20)

## Bigs Fete RKO Sales Chiefs

Execs of all film companies and prominent circuit and indie exhibs are on the list to attend the testimonial luncheon for Arnold Picker, Charles Boasberg and Walter Branson to be sponsored by the Independent Theatre Owners Assn. at the Hotel Astor, New York, tomorrow (Thurs.).

Honor guests were recently appointed to new posts at RKO, Picker as exec v.p., Boasberg as domestic sales chief and Branson as assistant domestic sales head.

## Corwin Jockeys To Unload Stock In RKO Tangle

Sherrill C. Corwin was seen this week jockeying to unload his 2% holdings of the Howard Hughes block of RKO stock acquired by the Ralph Stolkin-Corwin, etc., group. However, his plans appear at least temporarily thwarted by contractual agreement with his pards.

Under the setup, all members of the syndicate are jointly liable for commitments made to Hughes under the purchase terms. It's this tieup from which Corwin hasn't been able to extricate himself.

Corwin's aimed-for stock interest sale reportedly would be a preliminary to his departure from the RKO board and from the post of board rep at the studio. He, Edward (Buzz) Burke and Arnold Grant are the remaining members of the parent corporation's directorate.

Corwin is currently in New York but repeated efforts to reach him for comment have been unsuccessful. Others in the setup also have been ducking press queries, including top homeoffice attorney William Zimmerman and assistant board chairman Harry Pimstein, who reportedly have been given v.p. chevrons.

## All Cos. to Supply Pix For Telemeter Test

Hollywood, Oct. 28.

Carl Leserman, back from N. Y. huddles with various homeoffice execs, reveals that all majors, save 20th-Fox, have agreed to supply product for Telemeter's test in Palm Springs next February.

Leserman said he hadn't had a chance to talk with 20th toppers, but anticipates no difficulty getting their pix for subscription TV system.

## Mochrie on Coast Scouting Film Post

Hollywood, Oct. 28.

Robert Mochrie, former RKO v.p. in charge of domestic distribution, is here from New York apparently scouting possibilities for a new industry post.

Mochrie is said to be specifically eyeing a tieup with indie producers whom he would represent in the east on distribution matters.

## 'PUBLIC WANTS SOMETHING NEW'

Coupled with the recent, renewed squawks of exhibs over alleged trade practice abuses by distribs, as evidenced in recent statements by Wilbur Snaper and Col. H. A. Cole, officials of Allied States Assn. of Motion Picture Exhibitors, theatremen are raking over the production companies for a predilection toward remakes. Snaper, Allied prexy, is leading a campaign for new story ideas, charging that the remakes "are seldom better than the originals and rarely, if ever, are profitable for exhibitors."

The public, according to Snaper, wants something new and no matter what attempt the studios make to disguise the fact that the pix are remakes, the film-going audience catches on quickly. Allied topper also has similar views of sequels, pointing out that few of the followups do as well boxoffice-wise as the originals. When Snaper blasted distribs for trade practice "abuses" recently, he said that it wouldn't be such a bad idea if the production outfits consulted exhibs occasionally on what type of pix to make. "At least, we'll be able to tell them what not to make," he asserted.

Apparently a dearth of new story material is forcing the studios to work over properties in their vaults. In addition, it's an economy device, making it unnecessary for the filmeries to shell out new coin for yarns. Studios go to great lengths to update the stories, frequently giving them new twists, turning them into musicals or making them lavish Technicolor productions. In addition, they'll alter the titles, or if the stories are too well known or classics, the filmeries will wage a special campaign to tell the public that they're new pictures. For example: a Loew's Theatres' informal survey on "The Prisoner of Zenda" still indicates that around 25% of people interviewed are uncertain this is a new picture, a factor the Loew's-Metro flackeries are concentrating on correcting.

Warner Bros. apparently shows the greatest propensity for dipping into its story bin for overhauling jobs. Eight of the outfit's recent, current or upcoming pix are more or less in the remake category. These include "Where's Charley?"

(Continued on page 25)

## Wald Named to Head Col. Prod; Excepting Indies, As He Exits RKO

Hollywood, Oct. 28.

Jerry Wald has been appointed a v.p. of Columbia Pictures and the executive producer of Columbia Productions, studio subsid outfit, it was announced today (Tues.) by Col prez Harry Cohn. New affiliation followed by a day the disclosure that the Wald-Krasna Productions contract with RKO has been terminated.

It's understood that Wald will have charge of all Col lensing on the lot, that is, excepting for the output of indie units such as Stanley Kramer's. While the Col deal provides that the film-maker will not engage in any continuing production himself, consistent with his new responsibilities, Wald likely will be free to produce at least one major pic a year on a profit-participation basis with Col.

Milton E. Pickman, v.p. and general manager of the W-K outfit, will continue in that spot so long as W-K exists corporately (see separate story). Pickman will, additionally, switch to Col with Wald

(Continued on page 67)

## Hartman's N.Y. Look

Don Hartman, Paramount production head, is due in New York from the Coast around the second week of November.

He'll look over the Broadway scene and huddle with Par homeoffice execs during a 10-day stay.

## Cinerama Maps H'wood Studio; Sked 1st Feature

Hollywood, Oct. 28.

Cinerama will either buy or build its own studio here, according to Merian C. Cooper, general production manager, who announced further that the company will start filming its first feature length picture within the next two months. He neither confirmed nor denied the report that the firm is interested in taking over the Republic lot, where his Argosy Films is currently quartered.

Cooper will produce and direct the first picture, and his Argosy partner, John Ford, will probably direct the second. Two films, in Technicolor, are slated for the first year and the number may be raised to four. One under consideration is "Paint Your Wagon,"

(Continued on page 20)

## Blumberg East

Nate J. Blumberg, Universal's board chairman, arrived in New York from the Coast over the weekend and will remain about a month. He'll preside at U's board meeting on Monday (3), heading back to the Coast following the Motion Picture Pioneers dinner on Nov. 25, at which he'll be honored as "pioneer of the year."

Meanwhile, U prexy Milton Rackmil, who also heads Decca Records, left yesterday (Tues.) for England for what was described "as strictly Decca business." Topper will be abroad about two weeks.

## Wald-Krasna Co. Due For Dissolution With Wald's Shift to Col.

Jerry Wald's switch to the exec producer's berth at Columbia will mean the eventual dissolution of Wald-Krasna Productions, indie unit which Wald and his erstwhile partner, Norman Krasna, formed some time ago, according to New York sources. In a subsequent split, Wald bought out Krasna's interest in the company.

As part of the new deal, it's believed, Col will purchase from Wald equities in the four W-K pix made for RKO release, plus some story properties also owned by the unit. Formula, it's said, involves a bottom payment of $200,000 which is to be scaled upward in accordance with profits on the four films. These were "Behave Yourself," "The Blue Veil," "Clash By Night" and "The Lusty Men."

## National Boxoffice Survey

### Pres. Election Hits Trade; 'Snows' New Champion, 'You're Mine' 2d, 'Ivanhoe' 3d, 'Rifle' 4th

The tough opposition of the Presidential election is hurting biz in many key cities covered by VARIETY this week. Despite this, the big grossers are continuing to show amazing strength, with the great sessions rolled up by uppedscale films sending the three top pix to nearly $1,000,000 currently.

"Snows of Kilimanjaro" (20th), which was a strong second last week, is taking over first place by a healthy margin. "Because You're Mine" (M-G), which was a big third-position winner a week ago, is pushing up to second.

"Ivanhoe" (M-G), which was first for four successive weeks, is winding up third this stanza. "Springfield Rifle" (WB), just starting out extensively this session, is capturing fourth money.

"The Thief" (UA), also just getting under way, will take fifth position, with "Lusty Men" (RKO) landing sixth spot.

"Quiet Man" (Rep), up on top for several weeks, is capturing seventh place, while "Back At Front" (U) will be eighth. "Miracle of Fatima" (WB), high in ratings for weeks, rounds out the Big Nine. "Just For You" (Par), "Hellgate" (Lip) and "Somebody Loves Me" (Par) are runner-up pix in that sequence.

"Limelight" (UA) stands out as brightest new entry this round. Charles Chaplin pic is big at N. Y. Astor, and smash at Trans-Lux 60th Street, where it's playing day-date. "Battle Zone" (Mono) is rated good in L.A. "Four Poster" (Col) is doing comparatively better on its second N. Y. round than initial week in two houses. "Something For Birds" (20th) is okay in Minneapolis but dull in three other situations.

"Devil Makes Three" (M-G) looms mild in Denver. "Horizons in West" (U) looks good in Toronto. "Monkey Business" (20th), okay in Omaha, is doing mild to slow biz in three other keys.

"Stranger in Between" (U) is faring well at arty theatres in Minneapolis, Boston, Chicago and Baltimore. Film just finished a fine 10-week run in N. Y. "Big Sky" (RKO) is okay in Toronto. "Way of Gaucho" (20th) looks sluggish currently.

"Caribbean" (Par) looms fairish in Boston. "Full House" (20th), good in Balto and L.A., still is big on second N. Y. week. "Apache War Smoke" (M-G) is light in L.A. "Strange World" (UA) looks fair in Indianapolis. "Dreamboat" (20th) shapes stout in Washington.

"Crimson Pirate" (WB), weak in Chi, shapes okay in Baltimore. "Golden Hawk" (Col) is rated good in Seattle. "Duel at Silver Creek" (U) looks nice in Louisville.

*(Complete Boxoffice Reports on Pages 8-9)*

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DAILY VARIETY
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# 'New Faces' Revue May Be 1st Legiter To Be Filmed in Third Dimension

"New Faces," current Broadway revue hit, may be the first stage show to be filmed in a three-dimension medium. Deal has been discussed between "Faces" producer Leonard Sillman and Milton Gunzburg, prexy of Natual Vision Corp., with the actual closing of a licensing pact awaiting Sillman's return from London.

Conversion of the revue to the tri-dimension medium is beyond an exploratory stage. According to present plans, a budget of $200,000 has been alloted for the project. The sum, a modest one when compared to present film production costs, was arrived at by an arrangement for a participation agreement, with the producer, the writers, the players and the film outfit sharing in the profits. Initial coin, in all probability, will be shelled out by Natural Vision and the legit producer.

Another factor contributing to the low filming cost is that the revue would be shot exactly as it is being presented on Broadway. Some of the scenes would be filmed at the Royale Theatre with others to be shot at a Gotham studio, where the sets would be duplicated. The cast is to work on matinee-less days. All in all, the sponsors figure that it would take about two weeks to film the production. Still to be worked out are arrangements with the many unions involved.

Gunzburg has been conferring with other legit interests, and the Shuberts reportedly are mulling the idea. According to Gunzburg, currently in New York, almost life-like reproductions of Broadway shows could be presented in areas which do not normally receive legit fare.

While in Gotham, Gunzburg is holding talks with George J.

(Continued on page 20)

## Luciano Perturbed By 'Bad' Publicity, Calls Off Biopic

Hollywood, Oct. 28.

Indie producer Phil Tucker reveals that Charles (Lucky) Luciano, deported gangster, has chilled deal whereby the deportee was going to angel a biopic to tune of $300,000, with Tucker producing and directing.

Tucker says he talked to Luciano, who is in Italy, via phone, and the racketeer, perturbed at what he considers unfavorable publicity on the project, said Tucker would have to put up half the coin. Tucker told Luciano he didn't have it, and the gangster then intimated he might proceed only if Tucker complied with a set of conditions which were outlined, and Tucker felt he couldn't proceed on that basis.

Conditions set forth by Luciano would have pretty much whitewashed the gangster of any wrongdoing, simply having him admit he "made a few mistakes," alleging he was a friend of labor, was being persecuted by the press, etc., Tucker said.

## PIDGEON AS SAG PREXY GETS NO OPPOSITION

Hollywood, Oct. 28.

With no independent nominees in sight, Walter Pidgeon will become the next president of the Screen Actors Guild without a struggle. Ronald Reagan, retiring as prexy after five years, will turn the job over to Pidgeon at the annual meeting on Nov. 9.

Other officers and board members named by the Guild's nominating committee will be nominated without opposition. They are: First veepee, Leon Ames; second veepee, John Lund; third veepee, William Holden; recording secretary, Paul Harvey; treasurer, George Chandler, all for one year. Board members: Ward Bond, Richard Carlson, Fred Clark, John Litel, Millard Mitchell, Emory Parnell, Ronald Reagan, Barry Sullivan, Audrey Totter, Robert Wagner, Rhys Williams, all for three years; Bud Linn, two years, and Frank Lovejoy, one year. Class A-J board members, Anne Cornwall and George Sowards, both for three years.

## Division Mgrs. Meet At 20th H. O. Nov. 12-13

Schedule of releases for first nine months of 1953 will be detailed by 20th-Fox at a special division managers palaver set for the homeoffice Nov. 12-13. Reps from company's sales force throughout U. S. and Canada will attend the confab to hear sales and advertising plans for product set for rest of this year and beginning of 1953.

Distrib chief Al Lichtman will preside, aided by W. C. Gehring, assistant general sales manager; Edwin W. Aaron, western sales chief, and Arthur Silverstone, eastern and Canadian sales chief.

Pub-ad topper Charles Einfeld will present ad, publicity and exploitation plans for the upcoming pix. Special note will be taken of the company's anniversary week, set for the Thanksgiving period.

## $15,00,000 Eyed Domestically For 'Show' by 1953

Paramount has its sights set on a $15,000,000 U. S. and Canada distribution gross on Cecil B. DeMille's "Greatest Show on Earth" by the end of 1953. On the basis of coin collected so far, that tall figure is likely.

The circus epic brought Par a domestic distribution take of $9,700,000 in its first six months of active release. In the U. S. A., it grossed over $4,000,000 in 300 pre-release engagements and $5,000,000 in 4,000 general release spots.

In Canada, "Greatest Show" raked in $500,000 in its initial 60 pre-release dates and another $200,000 in 200 general release bookings.

Pre-release dating of the pic took place last February, March and April following a single booking at New York's Radio City Music Hall in January. Film was pulled during May and June and was swung into general release during July, August and September. Potential of 15,000 dates is figured by next summer, taking into account numerous drive-ins which have yet to play the film.

Adding further to the upbeat will be the foreign income which, it's estimated, should approximate about 60% of the domestic money.

## TOA GOES SLOW ON ITS PART IN 16M SUIT

Decision as to whether the Theatre Owners of America will move to become a co-defendant in the Government's 16m antitrust against the majors will probably be delayed until February. TOA board of directors is slated to meet at that time. Member units, totalling 27, are currently being polled on whether TOA should became an active participant.

TOA has been named a "co-conspirator" but not a defendant. Change of status could make the exhib outfit liable to hefty damage costs should the Government win its case. It's this aspect that has the TOA proceeding cautiously.

## Welch Asks Par Release To Make Net TV Deal

Hollywood, Oct. 28.

After seven years at Paramount producing most of the Bob Hope and Bing Crosby pictures, Bob Welch has asked for his release to make a network television deal. He has talked to both NBC's Pat Weaver and Columbia's Hubbell Robinson and Harry Ackerman and will take the offer that gives him the best percentage or equity in the shows he creates and produces.

Welch moved to pictures after a long career in radio as comedy writer-producer.

## 750G in Back Pay Due Under New Extras Pact

Hollywood, Oct. 28.

New collective bargaining contract, approved by the Wage Stabilization Board, between the Screen Extras Guild and the major studios opens the way for the collection of retroactive pay amounting to something between $750,000 and $1,000,000.

Studios have been paying the new basic wage increase since Sept. 21 of this year, but the retroactive pay dates back to Oct. 25, 1951.

The WSB ruling means that the extras will collect the difference between the old and new rates for approximately 11 months, all in one lump.

## 36-40 Pix For UA Next Year

Hollywood, Oct. 28.

Prexy Arthur Krim says United Artists' 1953 lineup will be between 36-40 pix, with firm now concentrating on its 1954 program. Says company this year will do 50-60% better than last year in both domestic and foreign returns, and is now in the comfortable position of having its biggest backlog of completed and committed films.

During 1953 firm will maintain a three-a-month schedule, with occasional extra pix. Edward Small will contribute 12, of which three are completed.

## SDG STALLS DECISION ON HERBERT BIBERMAN

Hollywood, Oct. 28.

Hearing of Herbert Biberman's petition for reinstatement in the Screen Directors Guild was postponed for two weeks at the request of the board of directors.

Biberman, one of the original "Unfriendly 10," served a prison term for contempt of Congress after refusing to answer questions of the House Un-American Activities Committee.

Board members declined to comment on the case but agreed that all members must comply with the bylaws requiring them to take the non-Communist oath.

## Delay Ohio Censor Test Till After Election

New industry test of Ohio's right to censor newsreels is expected to be delayed until after Election Day.

Postponement, it's figured, will give filmites a chance to get the views of public officials who may come into office. In addition, it's reasoned that'll be tough to get present officials to act for fear of antagonizing any groups.

## Joseph Exits Metro

John Joseph announced this week he's bowing out as Metro's eastern publicity manager, effective at the end of the year. He'll probably leave the homeoffice before that time for a vacation.

Joseph had been with M-G the past four years. Previously, he was Universal's ad-pub director for 12 years. Exec has been maintaining a home in L. A. and may shift to the Coast in his next industry spot.

Howard Dietz, Metro pub-ad chief, said Joseph would not be immediately replaced and that his duties would be spread among other members of the department.

## UA Gets Lopert Pic

United Artists has acquired for distribution the Lopert Films release, "Breaking Through the Sound Barrier," British film about jet planes. Pic will have its Gotham preem at the Victoria Theatre Nov. 6.

Starring Ralph Richardson, Ann Todd, Nigel Patrick and John Justin, "Barrier" was produced and directed by David Lean from an original screenplay by Terence Rattigan.

# Exhibs, Distribs Clash on Print Availabilities; Shortages Claimed

Is there or isn't there a print shortage? Question is assuming an Abbott & Costello "who's on first?" aspect as exhibs and distribs are making diametrically opposite claims.

Problem of prints is one of the most frequently cited complaints of exhibs in their raps at distrib trade practices. Theatremen in many areas charge that they have lost or almost lost playing time on pix because of distribs' inability to furnish prints on time. They further intimate distribs might have cut down on their print orders, a charge distrib outfits violently deny.

Rather than decreasing their print orders, exhibs maintain they are providing at least a hundred more currently than five years ago. On top pix, distribs say they are ordering about 300 b&w and 400 tinters, with the latter allotment almost hitting the 450 mark. Metro, for example, has ordered 444 Technicolor prints for "Million Dollar Mermaid," "Plymouth Adventure," "Prisoner of Zenda" and "Everything I Have Is Yours." With the print for an average-length Technicolor film costing about $535, overall print order per picture runs about $250,000.

Distribs argue it's economically unsound to increase the print allotments, since they'll end up with considerable unnecessary, costly celluloid. They stress they are aware of the necessity of more prints to take care of the ever-increasing day-and-date bookings, but point out they plan their shipments according to runs and shift

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## Schary Joins Top Execs In N. Y. Oscar Huddle

Top officials of Motion Picture Assn. of America member companies began their annual huddles on the controversial Academy of Motion Picture Arts & Sciences "Oscar" awards in New York last week, and left decisions to a later date. Initial session was unusual in that it was attended by a top production exec, Metro studio chief Dore Schary, who accompanied Loew's-Metro president Nicholas M. Schenck to the conclave. Schary had been in N. Y. on other matters and returned to the Coast over the weekend.

Academy Awards in recent years have set off disputes among some industry execs from the standpoint of their value vis-a-vis cost and effort. Split centers on spotlighting one pic a year as being artistically superior, one segment of the trade holding that emphasis on aesthetic values is not helpful to the commercial b.o.

## COMPO Activity Up for Review By Bd. in Chi

All activities of the Council of Motion Picture Organizations will be up for review and its three-man exec committee setup for reappraisal at a board meeting to be held in Chicago the second week of December.

Principal attention will be given to the industry's current campaign looking to repeal of the Federal 20% admissions tax. Also to be prominent on the agenda will be the manner in which the "Movietime U.S.A." tours will be continued.

Meanwhile, COMPO's former exec v.p., Arthur L. Mayer, has been continuing speaking engagements in behalf of the industry. Appearing Saturday (25) before the Women's Press Club, New York, he attacked what he termed misconceptions about the film business.

Mayer cited five of these "myths" as follows: That the public is deprived of mature pictures with messages because of "uneducated" Hollywood tycoons; that foreign films are better than American product; that the industry is on the verge of bankruptcy; that the American public is showing a greater fondness for television, and that Hollywood is dominated by a "greasy crew of Communists and fellow travelers."

### Europe to N. Y.

Jacques Abram
Ludwig Charell
Claude Dauphin
Blevins Davis
Mildred Dilling
Robert Dowling
Irving Druckman
Elspeth Eric
Frank M. Folsom
Vance Henry
Hans Hopf
Mrs. Sid Hyams
Buster Keaton
Gilbert Miller
Arnold Picker
Otto Preminger
Linda Scott

### N. Y. to Europe

Philip Brown
Lucette Caron
Madeleine Carroll
Jacques Fath
John Gunther
Andrew Heiskell
Dennis O'Keefe
Milton R. Rackmil
Vincente A. Rufino

### N. Y. to L. A.

Pandro S. Berman
Ben Bisgeier
Charles David
Deanna Durbin
Dore Schary
Howard Strickling
Richard Thorpe

## N. Y. Booth Union Weighing Further Action Vs. Chains

What may be the final "friendly meeting" in the current pact talks between the Projectionists Union, Local 306, International Alliance of Theatrical Stage Employees, and the N. Y. metropolian area theatre chains was scheduled for late yesterday (Tues.) afternoon. Union has indicated that unless it receives a "genuine" offer from the theatre ops, it will weigh further action to end the stalemate. Action, it was noted, would not consist of a strike threat or actual walkout, but might take the form of a slowdown.

Union and theatremen have been conferring since after Labor Day to negotiate a pact to replace the one which expired Sept. 1. Labor outfit is asking for a 13% package deal, with 10% as a wage hike and 3% for the union's welfare fund. Exhibs, citing the b.o. decline, have nixed the demand and have countered with a proposal for a reduction in the number of men manning the booths.

### L. A. to N. Y.

Ernie Anderson
Lauren Bacall
Tallulah Bankhead
Edgar Bergen
Nate J. Blumberg
Ann Blyth
Humphrey Bogart
David Brian
Louis Calhern
Linda Christian
Gene Cogan
Wendell Corey
Joan Davis
Pat di Cicco
Buddy Ebsen
Jose Ferrer
Barry Fitzgerald
Vonne Godfrey
James R. Grainger
M. L. Gunzburg
Carol Henry
Jesse L. Lasky
Paul N. Lazarus, Jr.
Joseph Mankiewicz
Fletcher Markle
Mercedes McCambridge
Troy Melton
Gerald Mohr
Abe Montaque
Joseph H. Moskowitz
Mike Nidorf
Pat O'Brien
Larry Parks
Judson Pratt
Robert Ryan
Hans Sauer
Nate B. Spingold
Dwight Taylor
Bob Weiss

# 2-A-YEAR PIX LIMIT FOR TOP%

## H'wood Again Stressing the Services For Stories Adapted for Films

With 25 pix with Army, Navy or Marine backgrounds in the planning stage, in various stages of production, or in release, Hollywood is stressing the services for story material. Not since the plethora of war pictures following the end of World War II hostilities have the filmeries shown such a concentration on the activities of the fighting men.

Not all the upcoming films deal with the adventures of U. S. servicemen. British, Greek and United Nations fighting men are also set to receive some of the glory. Many of the pix do not necessarily deal with actual fighting in Korea or in World War II areas, but relate to numerous side aspects of war as well as training activities.

With the U. S. Defense Dept. regarding many of the military pix as important public relations gimmicks, all-out cooperation is offered by the Government, which often provides location sites as well as manpower.

Metro has four military-slanted films on its production schedule. These includes "Take the High Ground," story of infantry training, which Dore Schary will personally produce; "Above and Beyond," yarn about Col. Paul Tibbetts' dropping of the first atom bomb; "Battle Circus," about Army nurses in Korea, and "Wind From the East," story of the installation by the Navy of a weather station in China during World War II.

In addition to the recent re-

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## Ref OK's Continuing California Studios Without Receiver

Hollywood, Oct. 28.

Bankruptcy referee Benno M. Brink has authorized continuance of operations of the California Studios without a receiver being appointed following filing of a reorganization petition in Federal Court showing studio owes creditors a total of $135,000.

Petition was filed by George T. Goggin, whom Brink named to supervise studio operations following death of owner Harry Sherman last month. Goggin said Vern Clark will continue as studio manager and Sherman's lawyers, H. P. Babson and John Goff, will work with Paramount exec Jacob Karp, administrator of Sherman's estate, in watching over operation.

Goggin said plan is to maintain and operate studio for rental to indies and tele producers. Goggin forsees an annual income of $225,000, with expenses about $125,000. He is asking for a three-year plan to repay creditors on an annual installment basis. Chief creditor is Bank of America, $40,000, while $9,500 is due the Clune Memorial Trust, which owns property on which studio stands.

## TECHNI'S 474G FOR QTR., OFF FROM 1951

Consolidated net profit of Technicolor, Inc., for the quarter ended Sept. 30, as well as for the nine-month stretch concluded on the same date, dipped slightly from the equivalent 1951 periods. Net profit after taxes for the 1952 quarter is estimated to be $474,087, or 50c per share.

Tally compares with $500,131, equivalent to 54c per share for the corresponding 1951 quarter, with taxes for the latter period adjusted to the effective rate paid for the entire year, according to prexy-general manager Dr. Herbert T. Kalmus.

Consolidated net after taxes for nine months ended Sept. 30 is estimated at $1,499,507. Sum is equivalent to $1.60 per share. Same 1951 stretch resulted in $1,561,525, or $1.68 per share, with taxes for the period in question adjusted to the effective rate paid for the entire year.

## Seadler New Chairman Of MPAA Ad-Pub. Unit

Si Seadler, Metro ad director, is new chairman of the Advertising and Publicity Directors Committee of the Motion Picture Assn. of America. He replaces Charles Simonelli, Universal's eastern ad-pub manager and national exploitation head.

Chairman for the past nine months, Simonelli drew a unanimous vote of thanks from the committee for his "able guidance" of the body's activities since Jan. 1. Chairmanship, incidentally, is a rotating post usually held for a minimum of six months.

## $60,000,000 Cost For Theatre TV Regional Relay

Washington, Oct. 28.

An indication of the investment required for a nationwide theatre TV system was given out by motion picture industry sources yesterday (Mon.) as the first phase of hearings before the Federal Communications Commission on need for exclusive channels was completed. Hearings will be resumed Jan. 12 for testimony on cost of transmission and plans for expansion of the medium.

Rough figures based on estimates to be presented in January by Manfred Toeppen, cost analyst for the joint theatre television technical committee, representing producers and exhibitors, place an overall construction cost of a regional relay system serving practically all theatres, excepting drive-ins, in nine eastern cities at around $60,000,000. This amount would provide facilities for New York, Trenton, Philadelphia, Atlantic City, Reading, Allentown, Wilmington, Baltimore and Washington.

Estimate provides for three circuits, permitting transmission of three different programs simultaneously, from New York to Washington, and six circuits in each of nine cities. It is believed that more than 80% of total cost would go for facilities for intra-city distribution.

A breakdown of estimate puts cost for a three-program relay system from New York to Washington at $3,300,000, cost for Washington intra-city system (six circuits) at $1,500,000 and cost for program source links at $650,000.

Annual operating cost is based on three-year amortization period, for New York-Washington intercity link (six hours of operation daily), is estimated at $1,600,000. Expense of operating Washington intra-city system is put at $580,000 annually and operation of program source links at $250,000.

## Sues for Colman's 'Champagne' Salary

Los Angeles, Oct. 28.

Claim for at least $75,000, representing Ronald Colman's deferred salary for "Champagne for Caesar," was made in a Superior Court suit brought against Yoland Productions, Inc., and Cardinal Pictures by C. Fanning, to whom Colman assigned the debt.

Action alleges that Colman was to receive 7% of the gross up to $2,500,000 and 10% thereafter, with a guaranteed minimum of $100,000. Of that amount, $25,000 was paid and the rest deferred.

Suit demands payment of the $75,000 plus interest and an accounting of the gross on the United Artists release.

## DISTRIB RELIEF VIA ARBITRATION

Exhibs coming to a boil over the number of pix being given the high-percentage pre-release treatment by distribs appear headed for some relief. Film companies conditionally have agreed to limit themselves to two such pix each in any single year.

Company concession on this point is contained in the most recently-revised industry arbitration plan, which has the okay of distrib prexies and is now awaiting exhib approval or further negotiation.

Distrib curb on the number of specially-handled films is, of course, tentative in that no part of the arbitration setup is definite in itself; the arbitration program must be approved in its entirety by both distrib and exhib sides and subsequently by the Department of Justice and the Federal Court in New York.

Under the pre-release system, which has many exhib associations in the field as well as national organization execs howling, the film companies send important pix into a number of exhibition dates in advance of general release. Factor which has the exhibs squawking, they say, is that the companies are excessive in their rental terms. Theatremen's beef, widely stated, is that a boost in their admissions scale is demanded if they're to show a profit on the pre-release deal.

Tipoff on the two-a-year ceiling was given by exhibitor leaders in talks to their respective organizations in the field. They received copies of the company-approved draft from the distributors last week after revisions of an earlier draft were made by the company chief execs.

Not counted as a pre-release run under the tentative proposal is a one-shot showing of a film in a particular territory. Falling into this category would be a "sneak" preview or the single exhibition of a pic at a particular time, such as New Year's Eve.

## SPAIN STEPPING UP AS LOCATIONER FOR U.S. PIX

Hollywood, Oct. 28.

Spain is stepping to the front as a location field for U. S. film companies, according to Rouben Mamoulian, who is readying Bizet's "Carmen" for indie filming there next year.

Among other indie filmmakers with Spanish production plans are Albert Zugsmith, who is preparing "Female of the Species" and "Conquest and Desire" for spring shooting; Frederick Brisson, with "It Happened in Spain"; John Huston, with "Matador," and Mike Frankovich, who is projecting a second picture to follow his recently completed "Decameron Nights."

## Hike Pillot, Solomon At 20th Bally Depts.

Personnel shuffle at 20th-Fox this week resulted in promotion of Leo Pillot to the berth of assistant exploitation manager and upping of Edward Solomon to post of assistant ad director. Shifts were respectively disclosed by exploitation manager Rodney Bush and ad manager Abe Goodman.

Pillot has been with the company for the past 18 months. Solomon, who joined the firm in 1940, moves into a newly created post.

## Mulvey Easting After Goldwyn Studio Survey

James Mulvey, president of Samuel Goldwyn Productions, and Sylvan Oestreicher, independent tax consultant, are due back in New York from the Coast toward the end of this week.

They trekked west over the past weekend for work on studio operations.

## New Arbitration System Could Award Double Damages to Exhib Plaintiffs

Arbiter panels to function under the proposed industry arbitration system will be empowered to award monetary damages in the maximum amount of double the actual damages which complainant theatremen prove they have suffered as the result of inequitable distributor practices.

Subject to the unanimous approval of the entire setup, this provision is contained in the arbitration plan revised and okayed by company presidents this month. Exhibs now have the overall arbitration system under study.

In processing their claims through the arbitration machinery, as it's proposed, exhibs are required to state specifically the amount of alleged damages. It's thereupon set forth that the arbiters may award sums equal to the exhibs' actual losses as determined, with the burden of proof on the theatremen.

Additionally, the arbiters may award extra damages where it is found that the defendant distribs engaged in business conduct with the "deliberate purpose of injuring the exhibs or with willful disregard of the probable consequences" to the exhibs. It's under this provision that "exemplary damages" will be permitted in amounts not to exceed the actual damage.

Double-damages ceiling is in contrast with Federal antitrust statutes which direct that damages stemming from violations are to be trebled.

In instituting an arbitration proceeding under the proposed plan, exhibs are called upon to limit

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## WB's A. W. Anderson Shot in Accident

Minneapolis, Oct. 28.

Arthur W. Anderson, former Warner branch manager here and now district manager out of Chicago, is in St. Mary's Hospital here recovering from gunshot wounds suffered in a hunting accident near Albert Lea, Minn.

Anderson was shot in the stomach and eye while duck hunting. He may suffer the loss of one eye.

## Chief Exec Post May Remain Open As RKO Incentive

Hosting another luncheon-meeting with reporters in New York Monday (27), RKO board chairman Arnold Grant indicated election of a new company president, succeeding Ralph Stolkin, is a matter of uncertainty. "Maybe we'll bring in a president on an interim basis—or permanent basis for years to come," he said. "It's up to the board."

Grant also said it's possible the chief exec's post will be kept open as an incentive to an RKO-ite now on the payroll with presidential aspirations.

Original purpose of Monday's session, said the board chairman, was to introduce the team of execs whose job is to keep the company going. He said he's proud of the job done so far and confident the company eventually will recover from its "multiplicity of ills."

Grant also feels sure that studio problems will be solved. In line with latter, Grant says he can't trek to the studio for perhaps another week. As for the president's duties, Grant stated he is taking full responsibility for all decisions but the chief exec's job itself, which really defies definition, can be absorbed by the "exec team." Grant said "no one is being considered or thought of for the prexy spot" and flatly denied having any talks with Robert J. O'Donnell, as reported in some lay press dailies.

Asking for an end of speculation on corporate affairs, Grant related

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## Agents Claim Share Of 'African Queen'

Los Angeles, Oct. 28.

Alvin Manuel and Michael Baird, agents, filed suit in Superior Court demanding an accounting and a share in the profits of "The African Queen." Named as defendants are Horizon Pictures, Inc., Horizon Enterprises, Inc., John Huston and Samuel Spiegel (S. P. Eagle).

Plaintiffs declare they conducted negotiations with Romulus Films, Ltd., of London, for co-production of the picture, for which they were promised 10% of the profits. Later, they charge, the defendants refused to share the earnings.

## Legalities Stall Bank Aid to Gen'l Service

Hollywood, Oct. 28.

Legal complexities will stall decision for several weeks on possibility Chemical Bank & Trust, N. Y., will lend coin to General Service Studio owners George and James Nasser to get them off the hook.

Milton Gettinger, bank's attorney, is here huddling with bank's veepee, Edwin Van Pelt, and the Nassers, and he declared it would take some time to iron out a deal.

Bank of America is chief creditor of General Service.

## Errol Flynn's Paris Suit On Partnership Snafu With Coast-Made Film

Paris, Oct. 28.

William Marshall, now making TV pix here, is suing Errol Flynn for defamation of character, recovery of partnership assets (namely a jointly-produced film, "Hello God"), and for losses incurred because of Flynn's alleged failure to live up to contractual agreements. Marshall is repped by Gang, Kopp & Tyre, with Martin Gang handling. Flynn's present salary already has been tied up by Gang in an effort to recover the $300,000 alleged loss incurred by his client when he claims Flynn obtained a negative of "God" before Marshall could sell film to the Motion Picture Sales Corp.

Flynn and Marshall partnered in 1950 to produce "God" based on an original, "Before You Sleep Tonight," by Marshall. Flynn reportedly was to buy into a 40% partnership for $25,000, plus his services as star of the film. Flynn was making "Kim" at Metro then on loanout from WB. The film was made on location at Santa Barbara and the Hal Roach studios. Marshall acted as producer-director.

According to Marshall, Flynn wanted to break his contract with Warners at that time. After WB gave him a new pact, Flynn al-

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## PICKER CLAMS ON RKO, CITES 'TRANSIT' STATUS

Arnold M. Picker, United Artists foreign chief who becomes RKO's executive veepee Nov. 15, arrived in New York yesterday (Tues.) on the United States. Citing his "in transit" status, he declined to discuss whether he would become an RKO board member, as is expected, and nixed other queries.

Although RKO board chairman Arnold Grant on Monday (27) disclosed that Picker was returning from a two-week European trip with some recommendations for changes in the company's foreign set-up, the new exec-veepee also begged off comment on that subject.

## Androcles and the Lion

**Fairly entertaining film version of Shaw's satirical comedy; spotty business.**

Hollywood, Oct. 28.

RKO release of Gabriel Pascal production. Stars Jean Simmons, Victor Mature, Robert Newton, Maurice Evans, Alan Young; features Elsa Lanchester, Reginald Gardiner, Gene Lockhart, Alan Mowbray, Noel Willman, John Hoyt, Jim Backus, Lowell Gilmore. Directed by Chester Erskine. Screen adaptation, Erskine and Ken Englund; camera, Harry Stradling; editor, Roland Cross; music, Frederick Hollander. Previewed Oct. 27, '52. Running time, 98 MINS.

| | |
|---|---|
| Lavinia | Jean Simmons |
| Androcles | Alan Young |
| Captain | Victor Mature |
| Ferrovius | Robert Newton |
| Caesar | Maurice Evans |
| Megaera | Elsa Lanchester |
| Lentulus | Reginald Gardiner |
| Menagerie Keeper | Gene Lockhart |
| Editor | Alan Mowbray |
| Spintho | Noel Willman |
| Cato | John Hoyt |
| Centurian | Jim Backus |
| Metellus | Lowell Gilmore |

Bernard Shaw's satirical comedy on Romans and Christians provides the basis for a fair film offering. While bulging with marquee names, and backed by the Shaw reputation and some exploitation possibilities, the business outlook is spotty.

Picture is a curious mixture of basic comedy elements and Shavian wit. The former has its occasionally funny moments, mostly because of physical projection, while the latter, although having lost some of its crackle and sting with time, should still mildly titillate the sophisticate. However, neither is strong enough, or used in sufficient portions, to insure heavy mass or class followings. The romance between the Christian girl and the Roman captain is the most effective part of the film, differing from the original play.

The Gabriel Pascal production undertaking is the first filming of a Shaw play in Hollywood, although several of the playwright's works have reached the screen from England—and to more advantage. The presentation reaches no heights in spectacle and has the confined feeling of having been made indoors. Chester Erskine directed as well as working with Ken Englund on the screen adaptation, and he put the able cast through spotty paces. There's an amusing superficiality to some of the sequences involving the decadent Roman court, its customs and reactions, with real wit in the Shaw dialog. Erskine's strongest guidance is evidenced in the scenes with Jean Simmons and Victor Mature as the Christian girl and the Roman captain. The handling and the trouping here are very good, with the players getting sincerity into the love words.

Alan Young's Androcles is wistfully drawn in his own brand of comedy and carries sympathy despite a stress on hokum called for in the script. Robert Newton apparently enjoys himself in the rôle of Ferrovius, the violent, powerful Christian whose sword and strength save the devout from death in Caesar's arena. Maurice Evans is a soothsaying Caesar, recognizing the coming future of Christianity but having to play out his own destiny in keeping with the customs of the times. Reginald Gardiner is the foppish Lentulus. Elsa Lanchester, seen only in the opening sequences, is Young's shrewish wife. Gene Lockhart, Alan Mowbray, Noel Willman, John Hoyt, Jim Backus and Lowell Gilmore are others enacting the Shavian characters.

The familiar story deals with Androcles' love of animals, a feeling that saves the Greek tailor when he frees a lion from a thorn and later meets that lion in the Roman arena after Caesar's forces have rounded up the Christians to provide arena sport for the ruler and the populace. The march of the Christians to Rome, the arena games, the vestal virgins and other trappings that go with the story lack the wallop of reality, in both the staging and the physical appurtenances. While there are large sets, well peopled, the picture does not appear to wear a plush, costly dress.

Harry Horner did the production design and Harry Stradling photographed. The Frederick Hollander music score was directed by C. Bakaleinikoff. These and the other technical credits are no more than average in providing the film with production polish. *Brog.*

## Par Would Use Guild's List to Bally 'Sheba'

Paramount is negotiating with the Theatre Guild for that outfit's endorsement of "Come Back, Little Sheba," Property was a Guild presentation in its original legiter form.

The Guild's 22-city subscription list would be used in publicizing "Sheba."

## Bloodhounds of Broadway
### (MUSICAL-COLOR)

**Song and dancer based on Damon Runyon story. Average entertainment and b.o.**

Hollywood, Oct. 28.

20th-Fox release of George Jessel production. Stars Mitzi Gaynor, Scott Brady; features Mitzi Green, Marguerite Chapman, Michael O'Shea, Wally Vernon, Henry Slate, George E. Stone, Edwin Max, Richard Allan. Directed by Harmon Jones. Screenplay, Sy Gomberg; adaptation, Albert Mannheimer; from Damon Runyon story; camera (Technicalor), Edward Cronjager; editor, George A. Gittens; musical direction, Lionel Newman; songs, Eliot Daniel, Ben Oakland, Paul Webster; musical numbers staged by Robert Sidney. Previewed Oct. 24, '52. Running time, 89 MINS.

| | |
|---|---|
| Emly Ann Stackerlee | Mitzi Gaynor |
| Numbers Foster | Scott Brady |
| Tessie Sammis | Mitzi Green |
| Yvonne | Marguerite Chapman |
| Inspector McNamara | Michael O'Shae |
| Poorly Sammis | Wally Vernon |
| Dave, the Dude | Henry Slate |
| Ropes McGonigle | George E. Stone |
| Lookout Louie | Edwin Max |
| Curtaintime Charlie | Richard Allan |
| Little Elida | Sharon Baird |
| Frankie Ferraccio | Ralph Volkie |
| Pittsburg Philo | Charles Buchinski |
| Crockett Pace | Timothy Carey |
| Uncle Old Fella | William (Bill) Walker |
| Theo Pace | Paul Wexler |
| Foy Paco | Alfred Mizner |
| Skipper | Emile Meyer |

A group of Runyon characters and situations set up this musical offering from 20th-Fox. While the title of "Bloodhounds of Broadway" scarcely hints at the film's contents, it is a pleasant 89 minutes of screen diversion that has average chances at the boxoffice. Mitzi Gaynor is teamed with Scott Brady and both provide a youthful emphasis for the marquees to go with the songs, dances and comedy that have been decked out in Technicolor.

The George Jessel production features several dance numbers, and two new tunes, against the Damon Runyon fable about a bigtime bookie who takes it on the lam to avoid a state crime investigation, takes up with a little Georgia miss who saves his life and sponsors her Broadway career after the legal heat has momentarily cooled. Harmon Jones' direction is geared to make the most of the Sy Gomberg screenplay, the Runyon characters and the heart tug that writer gave most of his fables.

"Bye Low," gets a brief, one-shot presentation when Miss Gaynor uses the Eliot Daniel tune as a lullaby to sing to sleep the two loveable hounds that enact the title role and who prove to be scene-stealers at every appearance. "Jack O'Diamonds," by Ben Oakland and Paul Webster, is the finale production number, slickly sold by Miss Gaynor. There are several other tunes, mostly standards and uncredited, used for both song and production dance spots. Miss Gaynor is teamed with Mitzi Green and Richard Allan for one terp spot, and little Sharon Baird (an Eddie Cantor TV protege) steps out with her in another.

There's a good-humored air about the presentation as the players go about the business of capturing as much as possible of the Runyon flavor. Brady is most capable as the bigtime bookie being chased by Michael O'Shea. Miss Gaynor's story chores are fitted to her pert personality and she does a good job of the Georgia accent. Miss Green, Marguerite Chapman, O'Shea, Wally Vernon, Henry Slate, George E. Stone, Allan, Timothy Carey are among the others pleasantly involved.

Film has been given a good physical furbishing, and the camera work features effective lighting and hues in the musical numbers. Edward Cronjager's lensing otherwise also is easy on the eyes. Numbers were staged by Robert Sidney, and Lionel Newman provided good musical direction. Miss Gaynor wears some smart costumes by Travilla. *Brog.*

## The Berliner

"The Berliner," German import which preemed at the Beekman, N. Y., Monday (27), was reviewed in VARIETY from Edinburgh, Sept. 28, 1949, under its original title of "Berliner Ballade." *Gord.* rated the topical comedy as a "significant, postwar German effort, inconclusive but always entertaining. Foibles of both occupied and occupiers in present-day Berlin are cleverly painted."

Distributed in the U. S. by Joseph Burstyn, the film stars Gerd Froebe. Producer credit is carried by Alf Teichs while R. A. Stemmle directed. In further appraising the picture the reviewer noted that "there are excellent comic touches, bordering on the Chaplinesque . . . and gentle satire, penetrating and pointed."

## Thunder in the East

**Alan Ladd, costars to spark biz for run-of-mill action-adventure feature.**

Hollywood, Oct. 28.

Paramount release of Everett Riskin production. Stars Alan Ladd, Deborah Kerr, Charles Boyer, Corinne Calvet; features Cecil Kellaway, Mark Cavell, John Abbott, Philip Bourneuf, John Williams. Directed by Charles Vidor. Screenplay, Jo Swerling; adaptation, George Tabori, Frederick Hazlitt Brennan; from novel by Alan Moorehead; camera, Lee Garmes; Everett Douglas; music, Hugo Friedhofer. Previewed Oct. 22, '52. Running time, 97 MINS.

| | |
|---|---|
| Steve Gibbs | Alan Ladd |
| Joan Willoughby | Deborah Kerr |
| Singh | Charles Boyer |
| Lizette Damon | Corinne Calvet |
| Dr. Willoughby | Cecil Kellaway |
| Moti Lal | Mark Cavell |
| Nitra Puta | John Abbott |
| Newab Kahn | Philip Bourneuf |
| General Harrison | John Williams |
| Maharajah | Charlie Lung |
| Dr. Paling | Leonard Carey |
| Norton | Nelson Welch |
| Habibbudin | Robert Ben Ali |

This is a run-of-the-mill action-adventure feature with Alan Ladd's name and draw the chief business asset for general playdates. It's so-so entertainment, packaged against a Far East locale, with added marquee adornments in the names of Deborah Kerr, Charles Boyer and Corinne Calvet.

Production guidance of Everett Riskin permits an uninspired script by Jo Swerling to be ploddingly directed by Charles Vidor. The occasional flashes of good Ladd action are too often bogged down in talkative sequences and attempts at character nuances that don't come off. The competent stars and featured players try hard but needed more help from writing and direction. Ladd appears to the most advantage, only because the type of tough hero he plays is his stock-in-trade.

Ladd, a flying adventurer out to turn a buck, arrives in the state of Ghandahar with a planeload of machine guns and ammunition to sell to either the maharajah or the rebel forces causing trouble in his state. Ladd finds people leaving, not coming to, Ghandahar, and falls in with the British colony, among whose members is Miss Kerr, the blind daughter of the minister. While Ladd waits to dispose of his weapons a quick romance blooms with Miss Kerr, only to get a setback when he attempts to double his plane fare rates for the Britishers because his ship is the only safe way out of Ghandahar. Events proceed to the point where the colony is holed up in the palace with Boyer, the maharajah's advisor and a man of peace, who has confiscated the guns and refuses to let them be used against the rebel forces.

Action pace picks up in the latter sequences. Ladd's plane is wrecked and the rebels are attacking before another can arrive from Bombay. When it does come it can only take seven, and Ladd stays on to fight, redeeming himself with the blind girl. Even Boyer relents from his non-resistance stand at the finale and, with Ladd beside him, machine-guns the rebel force to put a blazing fadeout on the pulp fiction plot.

While costarred, Miss Calvet has only a few scenes. There's one sizzling bit in Ladd's hotel bedroom in which she attempts to use her charms to win a seat on his plane. Cecil Kellaway plays the British minister, and others in the crown colony include John Williams, Leonard Carey and Nelson Welch. Young Mark Cavell does a small native boy who attaches himself to Ladd. The rebel leader is smoothly done by Philip Bourneuf, and Robert Ben Ali plays his chief lieutenant.

Technical credits, including lensing, editing and music score, are all acceptable. *Brog.*

## Montana Belle
### (COLOR-SONGS)

**Jane Russell - George Brent western with good b.o. prospects.**

RKO release of Howard Welsch (Robert Peters) production. Stars Jane Russell, George Brent; features Scott Brady, Forrest Tucker, Andy Devine. Directed by Allan Dwan. Screenplay, Horace McCoy and Norman S. Hall. from story by M. Coates Webster and Welsch; camera (Trucolor), Jack Marta; editor, Arthur Roberts; music, Nathan Scott. Tradeshown N. Y., Oct. 27, '52. Running time, 81 MINS.

| | |
|---|---|
| Belle Starr | Jane Russell |
| Tom Bradfield | George Brent |
| Bob | Scott Brady |
| Mac | Forrest Tucker |
| Pete Bivins | Andy Devine |
| Ringo | Jack Lambert |
| Towner | John Litel |
| Emmett Dalton | Ray Teal |
| Grat | Rory Mallinson |
| Jim Clark | Roy Barcroft |
| Ben | Holly Bane |
| Bank Clerk | Ned Davenport |
| Rideout | Dick Elliott |
| Ripple | Eugene Roth |
| Combs | Stanley Andrews |

On RKO's shelf several years, "Montana Belle" is finally moving into distribution in November. Jane Russell-George Brent starrer appears to have a good b.o. potential in most situations largely due to the actress' presence in the cast.

Picture was bought by former RKO controlling stockholder Howard Hughes from producer Howard Welsch after its completion on the Republic lot. Welsch had Miss Russell on a loanout from Hughes. That the film was lensed at the Rep studio probably accounts for its use of Trucolor as well as a number of Rep players and technicians.

Screenplayed by Horace McCoy and Norman S. Hall from a story by M. Coates Webster and Welsch, the film has Miss Russell portraying noted outlaw Belle Starr. Four Dalton brothers, notorious gunmen of frontier days, are tossed in for good measure. Group does some feudin' and fightin' among themselves but at the same time manages to pull bank jobs and stay beyond a posse's reach.

A misunderstanding with the Daltons finds Miss Russell leaving them to team with Forrest Tucker and Jack Lambert in roaming through the country on a holdup rampage. To relieve gambler-saloonkeeper George Brent of a reported $50,000, she does an "inside" job by deceiving Brent into taking her on as partner. Romance flares between them but is extinguished when she's killed in a trap set for the Daltons.

Script gives Miss Russell a meaty role, for not only is she called upon to be a crack marksman but also warbles a couple of tunes in Brent's saloon. Perhaps best of the songs is "The Gilded Lily" by Portia Nelson and Margaret Martinez. But insofar as the star's acting prowess is concerned in this entry, it's safe to say that her more recent efforts are much better.

Brent's interpretation of the saloonkeeper is too placid to be convincing. Tucker and Lambert are good as a couple of lusty outlaws. Disguised with a beard and frightwig, Andy Devine is okay as an itinerant trader. Scott Brady, a Dalton boy who takes a fancy to Miss Russell, does well by his role as do Ray Teal; Rory Mallinson and Holly Bane as the remaining Daltons.

Direction of Allan Dwan stresses the action. Yarn occasionally lags as far as credibility is concerned, but there's plenty of shootin' and fisticuffs sandwiched between dialog to compensate. Physical values are more than adequate. Camerawork of Jack Marta is fair. Greenish hues of Trucolor several years ago, compared with current Trucolor prints, evidences the improvement Republic has made in its tint process. *Gilb.*

## Hangman's Knot
### (COLOR)

**Randolph Scott in slambang western for outdoor market.**

Hollywood, Oct. 28.

Columbia release of Scott-Brown production, produced by Harry Joe Brown. Stars Randolph Scott; features Donna Reed, Claude Jarman, Jr., Frank Faylen, Glenn Langan, Richard Denning. Written and directed by Roy Huggins. Camera, (Technicolor), Charles Lawton, Jr.; editor, Gene Havlick. Previewed Oct. 23, '52. Running time, 80 MINS.

| | |
|---|---|
| Matt Stewart | Randolph Scott |
| Molly Hull | Donna Reed |
| Jamie Groves | Claude Jarman, Jr. |
| Cass Browne | Frank Faylen |
| Captain Petersen | Glenn Langan |
| Lee Kemper | Richard Denning |
| Rolph Bainter | Lee Marvin |
| Mrs. Harris | Jeanette Nolan |
| Plunkett | Clem Bevans |
| Quincey | Ray Teal |
| Smitty | Guinn "Big Boy" Williams |
| Maxwell | Monte Blue |
| Egan Walsh | John Call |
| Hank Fletcher | Reed Howes |

The Randolph Scott fans, and others who go for rough and ready western action in a credible story, will find "Hangman's Knot" satisfying filmfare. The business outlook is good in situations where this type of virile outdoor feature plays best.

The Harry Joe Brown production for Columbia release is a forthright offering of rugged violence that makes no concessions for pantywaist viewers. Roy Huggins' plausible screen story and vigorous direction provides the players with valid words to say and action to perform.

The plot is laid in Nevada at the time the War Between the States ends. Scott is the leader of a small Confederate band sent west to ambush a Union gold train. Twelve men die in the ensuing battle, but before one of the Union men kicks off he reveals the war has been over for a month. This leaves Scott and his men with the problem of dodging posses out to get them for felony and murder, not an act of war, and of best disposing of the gold.

Scott doesn't easily convince his men the gold should go south to help rebuild that land. Before they can leave Nevada, however, they are trapped in an isolated stage station by a group of greedy men, posing as deputies but really after the gold. Trapped with them are Donna Reed and Richard Denning, stage passengers, and Jeanette Nolan and Clem Bevans, keepers of the station.

Defense of the station against the renegades' onslaught, keeping peace among his men and winning over the hostile Bevans and Miss Nolan occupy much of Scott's time, and the other story footage mounts in tension and suspense with the nearing of the finale clash when the renegades attempt to burn out the trapped party. A flash thunderstorm, native to the west, saves the group from burning and enables the survivors to drive off the false deputies. Fadeout has Scott and Claude Jarman, Jr., his sole remaining soldier, ready to push off for the south, leaving the gold behind to be returned to its rightful owners.

The film has been very well cast, so the characters, while western, are a cut about the usual type portrayals. Miss Reed is excellent as the ex-Union Army nurse who tends Scott's wounded men. Jarman does well as a young Confederate soldier, more frightened than glorying in war. Lee Marvin stands out as the killer in Scott's group, and others showing up strongly among the assorted players are Frank Faylen, Denning, Miss Nolan, Bevans, Ray Teal, Guinn "Big Boy" Williams, Monte Blue, the latter three topkicks among the renegades; and John Call. Glenn Langan has only a brief spot early in the footage as a Confederate soldier who tries to get the gold.

Extremely mobile camera work by Charles Lawton, Jr., socks over the action highspots, including the opening raid on the gold train, the fire and the finals scrap at the height of the thunderstorm. Editing is tight and other technical assists good. *Brog.*

## Ride the Man Down
### (COLOR)

**Brian Donlevy, Rod Cameron, others in an okay though overlong western; good prospects in regular market.**

Hollywood, Oct. 27.

Republic release of Joseph Kane production. Stars Brian Donlevy, Rod Cameron, Ella Raines, Forrest Tucker, Barbara Britton, Chill Wills; features J. Carroll Naish, Jim Davis, Taylor Holmes, James Bell, Paul Fix, Al Caudebec, Roydon Clark, Roy Barcroft, Douglas Kennedy, Chris Pin Martin, Jack LaRue, Claire Carleton. Directed by Kane. Screenplay, Mary McCall, Jr.; based on Saturday Evening Post story by Luke Short; camera (Trucolor), Jack Marta; editor, Fred Allen; music, Ned Freeman. Previewed Oct. 24, '52. Running time, 90 MINS.

| | |
|---|---|
| Bide Marriner | Brian Donlevy |
| Will Ballard | Rod Cameron |
| Celia Evarts | Ella Raines |
| Sam Danfelser | Forrest Tucker |
| Lottie Priest | Barbara Britton |
| Ike Adams | Chill Wills |
| Joe Kneen | J. Carrol Naish |
| Red Courteen | Jim Davis |
| Lowell Priest | Taylor Holmes |
| John Evarts | James Bell |
| Ray Cavanaugh | Paul Fix |
| Mel Young | Al Caudebec |
| Jim Young | Roydon Clark |
| Russ Schultz | Roy Barcroft |
| Harve Garrison | Douglas Kennedy |
| Chris | Chris Pin Martin |
| Kennedy | Jack LaRue |
| Amelia | Claire Carleton |

The empire carved out of the wilderness beyond the Missouri in the 1880's provide the background for Republic's "Ride the Man Down," an acceptable, if overlong, western that should bring good returns in the outdoor market and in some general situations. A cast of names w.k. in the field, some brawling action scenes and a fine TruColor trapping enhance the Joseph Kane production.

A trifle too much has been stirred into the screenplay by Mary McCall, Jr., to maintain peak interest throughout but the tale of a man's stubborn fight to hold together the sprawling cattle ranch after the death of its owner spins along fairly smoothly for its 90-minute running time. Plot complications pit Rod Cameron, ranch foreman, aaginst jealous neighbors who seek to move in after the owner's death and whittle the cattle empire down to a patch. He's also opposed by Forrest Tucker, engaged to Ella Raines, the owner's daughter. Greedy machinations of Taylor Holmes, his own prospective father-in-law, and the weakness of sheriff J. Carrol Naish are other elements in the story, which follows a familiar plot line.

When his prospective father-in-law allies himself with the baddies, Cameron's romantic affairs come a-cropper. Simultaneously, Miss Raines and Tucker have a falling out over her determination to back Cameron in preserving the ranch, paving the way for their fadeout clinch after he has killed Tucker, Brian Donlevy, the leader of the opposition, and others of the latter's cohorts to erase the threat to the cattle empire.

Script and Kane's direction call for rugged performances which are suitably handled by Cameron, Tucker and Donlevy. Miss Raines and Barbara Britton share honors as the two femmes, and there are good supporting performances by Chill Wills as a loyal ranch hand;

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# SEE DRIVE-INS IN TV FUTURE

## Italo Pix Group Eyes Co-Prod. With U.S. Cos.

Two prominent members of the Italian film delegation, on the eve of their departure for Rome today (Wed.), made a pitch for co-production in Italy with American film outfits. No U.S. companies were mentioned but indication is that talks looking to deals for pard production deals have been initiated with Paramount and 20th-Fox.

Nicola De Pirro, director of the Italian government's entertainment industry, and Eitel Monaco, president of the National Assn. of Motion Picture and Allied Industries of Italy, stated that co-production arrangements could be of "mutual economic usefulness." They added that such joint ventures also would be "helpful to the further development of cultural relations between our two countries.

## Lili St. Cyr Stars In Limited-Partner Pic Made in N. Y.

Limited partnership and use of deferments are the means of financing an "under $100,000" budgeter now before the cameras at the Calhoun Studios, N. Y. Titled "East of Broadway," the venture stars burlesquer Lili St. Cyr and is about 10% completed, according to producer Leonard Burton.

Burton, who formerly was with the Motion Picture Assn. of America and Warners, is general partner in Delta Productions, which has been set up to produce the picture. Total coin to be raised via limited partners in Delta is $20,000. Balance of the production cost is to be defrayed by giving key personnel a cut in the film's profits.

Directing "Broadway" is Josef Zorovich. Associate producer is Leo Lewis and script is by Bobby Weil. As limited partners in the project Zorovich contributed $300 and Lewis provided $1,200. As of Oct. 17 there were 13 other limited partners, with the largest individual investment amounting to $2,500.

Burton disclosed that a tentative distribution agreement has been made with Astor Pictures to handle the film. Its story, incidentally, concerns the efforts of a wife (Miss St. Cyr) to hold the love and affection of her husband. To do this she pursues a theatrical career, which, of course, permits the star to display her varied talents.

Partnership papers filed with the N. Y. County Clerk's office disclose that contributors will share in the picture's net profits after 26% of the gross profits are deducted for Burton's compensation. Out of this sum he's required to pay the cost of the film's writing and direction.

In using a limited partnership to partially finance "Broadway," Delta Productions employs a device invariably resorted to by legit producers. However, it's rarely used for film ventures.

## $1,250,000 Asked For WB Sunset Studios

Hollywood, Oct. 28.

Warners' Sunset Studios have been offered for sale for $1,250,000.

Telepix producers, industrialists and others have been eyeing the 10-acre site.

## Col Execs to Coast

Columbia sales head Abe Montague, v.p. Nate Spingold and homeoffice exec Paul N. Lazarus, Jr., left New York for the Coast early this week to look at new product.

They're likely to be back at the homeoffice in a couple of days.

## Megger Files for 12½G Pay On Nixed Film Project

Los Angeles, Oct. 28.

Suit for $12,500 was filed by screen director Alfred Werker in Superior Court against Mort Briskin and Morjay Productions, charging breach of an oral agreement.

Plaintiff declares he was hired to direct a film titled "Cry Tough" in 1950 and worked several months on its preparation. Later, he avers, the project was abandoned and he is still waiting to be paid.

## 'Most Successful' Convention Held By Mich. Allied

Detroit, Oct. 28.

Allied Theatres of Michigan held its largest and most successful convention last week, according to Ernest T. Conlon, executive secretary. Highlight came when seven Michigan congressmen attended a luncheon which attracted 180 members, largest turnout in Michigan Allied's history.

The congressmen indicated they were in sympathy with the industry's campaign to eliminate the 20% tax on theatre admissions. Wilbur Snaper, National Allied prexy, said the congressmen's reaction was very encouraging and thought similar meetings throughout the country would be helpful.

Trueman T. Rembusch, co-chairman of COMPO and prexy of Allied Theatre Owens of Indiana, told delegates of the tremendous reception at the Indiana and Ohio state fairs of the motion picture exhibits and suggested that a similar plan in Michigan and elsewhere would be good publicity and add to goodwill.

John Vlachos was re-elected president. Also re-elected were E. J. Pennell, v. p.; Irving Belinsky, secretary-treasurer; Ernest T. Conlon, executive-secretary, and Allan Johnson, national Allied director. Mrs. Delores Cassidy, of Midland, was named Johnson's alternate.

The three new directors are Lew Wisper, Henry Carley and Lawrence Griffin.

## LATEST TRY TO SET UP FLA. AS FILM CENTRE

Miami, Oct. 28.

Latest attempt to bring pix production to Florida is under way here, with Miami National Pictures, Inc. launching a program of theatrical and TV films. Florida has long tried to establish itself as a Hollywood competitor in film production.

Company has two shooting studios in operation and a 1,500-seat theatre with a big stage ready for musical and other large stage, productions. Recently organized by William Van Ness and Edgar Pearce, the firm has already completed a number of shorts and commercial films.

Ness and Pearce cite the Florida weather as one of their main assets.

## Awaits C. P. Skouras On N.Y. Roxy Policy

Various possibilities for policy changes at the Roxy Theatre, N.Y., are currently scouted by Dick Dickson, special rep for Charles Skouras, National Theatres prexy. Dickson has been conferring in N. Y. with Dave Katz, Roxy managing director, in an effort to map plans prior to the arrival of Skouras, who's due later this week.

Dickson says it's too early to outline the shape of the policy revamp but emphasizes "whatever happens, we'll have something on the stage at the Roxy." Indications are that, rather than cut the live show, it'll be built up.

### Par's 5 Abroad

Hollywood, Oc. 28.

Total of five Paramount pictures will be filmed on foreign soil in 1953, the heaviest overseas production in the studio's history.

## FLEXIBILITY IN HANDLING CROWDS

With drive-in interest in theatre television definitely on the upbeat, possibility looms that the ozoners will play an important part in keeping the theatre TV ball rolling next year.

Outdoor operators have been firing inquiries at the equipment dealers in the wake of the successful large-screen TV presentation of the Rocky Marciano-Joe Walcott championship bout at the S3 Drive-In, Rutherford, N. J. Fight attracted an overflow crowd at the ozoner, which carried it via an RCA direct-projection system mounted on a truck.

While exhibs haven't torn down any doors in a rush to purchase sets, concensus of opinion is that the potential of theatre TV at the open-airers is great. Flexible capacity of the ozoners permits them to rake in more coin than the regular houses, which are limited as to attendance. Many feel that the type of events predominant so far in theatre TV holds a unique appeal for the drive-in crowds.

According to A. H. Baldwin of the RCA Engineering Products Division, in Camden, N. J., more than 60 inquiries were received by RCA following the Rutherford show, with drive-ins that stay open all year showing particular interest. "We think the day will come when the drive-ins will make up the backbone of theatre TV networks," he said.

Addition of a sizable number of

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## Par Ends Production On Its Intermediate Theatre TV System

With six of Paramount's film storage theatre television systems installed in theatres, the company is discontinuing production of the units.

Par spokesman blamed the stoppage on inability to bring down costs and reduce the size of the units but emphasized that no basic policy decision was involved. He indicated Par would await the outcome of the theatre television hearings before the Federal Communications Commission in Washington before making any final determinations.

The company still has four of its intermediate systems on hand, with no orders in sight. Exhibitors have been generally holding off placing orders but their hesitancy re the Par apparatus has been pronounced from the beginning due to practical considerations. Units cost $25,000 apiece, including installation, and they take up a good deal more space than the average theatre has at its disposal.

The Par equipment never did get to the point where mass production was feasible. Ten odd units turned out so far were assembled by Par. System records the image on film, which is processed and dried within 20 seconds, ready to be threaded into the projector.

## 8 Pioneers Inductees

Eight film industry execs who have been in the biz for 25 years or more will be inducted as new members of the Motion Picture Pioneers at the org's Jubilee Dinner at the Hotel Astor, N. Y., Nov. 25.

They include Samuel Eckman, Jr., managing director of Metro in Great Britain; Gen. Edward P. (Ted) Curtis, an Eastman Kodak v.p.; Harold Fitzgerald, Fox-Wisconsin Theatres; Martin Levine, Brandt Theatres exec; Frederick C. Quimby, M-G shorts subjects producer; Will J. Comer, John Hamrick Theatres of Seattle; Norman Gluck, United World Films v.p., and Samuel Rosen, Fabian Theatres exec.

Dinner will honor Universal board chairman Nate J. Blumberg. Ned E. Depinet is chairman and George Jessel will be toastmaster.

## Industry Delegations From Abroad Pay Off in Better Working Setups

Stepped-up visits to this country of industry delegations from abroad are paying off both in good-will and better working arrangements with foreign top execs.

Touring contingents here during the past few months have included groups from India, Japan, Italy and Germany. In some instances the Motion Picture Assn. of America foots the bill, in others the visits are part of an overall State Department plan to bring over key figures in various industries abroad.

MPAA execs know from practical experience the value of personal contact. They say also that the visitors from abroad return home with a very different slant on the problems confronting not only their own films in the American market but also on the difficulties besetting the U. S. industry. MPAA toppers feel that the first-hand looksee here on the part of the Italians, for one, has straightened out a lot of cockeyed ideas on the potential of the market and U. S. exhib and distrib attitudes towards imports.

Ironic sidelight on the visits is that the most important groups to be feted here recently included reps of the three former Axis nations—Italy, Germany and Japan. Industries in these countries have made impressive comebacks and the areas now count among Hollywood's most important foreign markets. Hitler, Mussolini and the Japs wasted time banning U. S. pix as they tightened the reigns of dictatorship.

Last year, the MPAA sponsored the trans-Atlantic hop of Sir

(Continued on page 27)

## Ask Studios for Two Hours Off Nov. 4 to Cast Votes

Hollywood, Oct. 28.

Roy M. Brewer, representing the Hollywood AFL Film Council, has asked the major studios to schedule regular two-hour periods on Nov. 4 to enable union voters to exercise their citizenship duties at the polls without confusion.

To prevent workers from playing hookey during the two hours, it was suggested that the studios require the voters to show their ballot stubs when they return to work.

## Stagehands Union Exec Seeks to Smooth Over Chi Circuit Situation

Chicago, Oct. 28.

While negotiations have not reached the breakdown stage between the theatre circuit representatives and stage hands' union, matters had reached such a stalemate last week that Felix Snow, international veepee of the union, flew in from New York to try and smooth over matters.

Union is asking for a hike from $2.09 per hour in picture houses to $2.45, but motion picture operators are pleading that grosses are on the downgrade and that no increases can be given.

Attorneys and officials of Balaban & Katz, RKO, and Warner Theatres are meeting with the union reps. Twelve film houses are affected by the negotiations.

A union official said that the men have been working without a contract for the past four years.

## ALL KEY UPT MEMBERS AT W. VA. 2-DAY MEET

Every key member of United Paramount Theatres will be in White Sulphur Spfings, W. Va., today for the opening of the outfit's third annual meeting to swap views on the state of exhibition, take up problems in each territory and analyze the effectiveness of promotional work.

Two-day session also is designed to develop possible new ideas in the way of boosting the b.o. via general discussions.

Participants from the New York homeoffice will include prexy Leonard Goldenson; v.p's Robert M. Weitman, Walter Gross and Edward L. Hyman, and secretary-treasurer Robert H. O'Brien.

Reps from the field include toppers of all affiliated chains across the country, including: Karl Hoblitzelle, Robert O'Donnell, Robert Wilby, H. F. Kincey, John Balaban, Dave Wallerstein, A. H. Blank, Kermit Carr, Martin J. Mullin, Earl J. Hudson, Harry B. French, Leon Netter, Louis Finske, Gaston Dureau, Henry Plitt, John Adams, Raymond Willie, James Harrison, Emil Bernstecker, Roy Smart, Ray Hendry, George Aurelius, Arthur Krolick, Eugene Street, Ben Rosenberg, Selig Seligman, Jerry Zigmond, William O'Donnell, Jack Katz and James Redd.

## Kalmine Heads Unit At 2-Day WB Confab

Harry Kalmine, Warner Bros. Theatres topper, heads a delegation of homeoffice execs attending a two-day confab of the Philadephia WB zone which got under way yesterday (Tues.).

Meeting precedes launching of the six-month "Showmanship Crusade." In keeping with confab's theme, Jerry Pickman, Paramount pub-ad chief, and Stirling Silliphant, 20th-Fox publicity director, addressed the group yesterday.

## Double-Severance For 2 RKO Letouts Key to Union Snarl

With assurance from Richard Condon, RKO's new pub-ad topper, that the department has been completely reorganized and no new dismissals are contemplated, the union repping RKO pub-ad staffers is attempting to obtain double severance pay for two staffers pinkslipped last week.

George Held, assistant to former publicity manager Don Prince, and Fred Norman, radio-TV contact, were let out and given only single severance pay, according to the labor outfit. Sign, Pictorial and Display Union, Local 230, AFL, maintains that this is a violation of the pact with RKO. If staffers aren't given the double severance pay, union has indicated it will file an unfair labor practice claim with the National Labor Relations Board. Union says it will make no attempt to reinstate Held and Norman, since both staffers have shown no desire to return to the revised setup. A meeting with Robert Goldfarb, RKO personnel chief, was slated for late yesterday (Tues.) for settlement of the double severance claim.

Union has further indicated that it has no objections to the shifting of duties within the department as long as the staffers receive the same salaries.

## L.A. Using 2d-Run Pix To Fill Double Bills

Los Angeles, Oct. 28.

Owing to the opening of outlying suburban houses to day-date availability with Los Angeles first-run theatres, coupled with a shortage of good "B" pictures, a number of theatres in this area are using second-run films in support of "A" features just going into regular release.

Paramount, 20th-Fox and Allied Artists are obliged to fill their double bills with first-run films and second-run features unless they can arrange to package an "A" and a "B." Exhibs declare this condition will continue unless more worthwhile "B's" are produced or unless the "A" films are strong enough to stand alone.

# 'Snows' Standout in L.A., Wham 60G; 'Battle'-'Bowl' Okay $20,000, 'Smoke' Minor 18G, 'Quiet' Loud 13G in 4th

Los Angeles, Oct. 28.

"Snows of Kilimanjaro" is the only new bill doing biz here this week. It is heading for socko $60,000 or better at upped scale in two theatres, after an unusually big weekend. Pleasing $20,000 is seen for "Battle Zone" and "Rose Bowl Story" in three houses, with near $11,000 probable in addition for four outlying sites.

"Apache War Smoke"-"Hour of 13" shapes minor $18,000. 'Horizons West" looks dull $16,000 in two sites. "Quiet Man" looms okay $13,000 in fourth week, two spots. "Ivanhoe" is maintaining a neat $30,000 for third round in two locations.

"Thief" is rated okay $11,000 in three houses, second round. "Somebody Loves Me" is light $10,000 in second stanza three spots.

**Estimates for This Week**

**Los Angeles, Chinese,** (FWC) (2,097; 2,048; 80-$1.50) — "Snows Kilimanjaro" (20th). Sock $60,000. Last week, with Ritz, "Thief" (UA), (9 days L. A.-8 days Chinese), good $28,000.

**Loew's State, Egyptian** (UATC) (2,404; 1,538; 70-$1.10)—"Apache War Smoke" (M-G) and "Hour of 13" (M-G). Minor $18,000. Last week, "Because You're Mine" (M-G) (3d wk), $11,100.

**Hollywood, Wiltern, Palace** (WB-Metropolitan) (2,756; 2,344; 1,230; 70-$1.10—"Battle Zone" (Mono) and "Rose Bowl Story" (Mono). Good $20,000. Last week, without Palace, "Beware My Lovely" (RKO) and "Army Bound" (Mono), $10,500.

**Hillstreet, Pantages** (RKO) (2,752; 2,812; 60-$1.10)—"Horizons West" (U) and "Island Rescue" (U). Dull $16,000. Last week, with El Rey, "Back At Front" (U) and "Bonzo To College" (U), $18,000.

**Los Angeles, Hollywood Paramounts** (UPT-F&M) (3,200; 1,430; 90-$1.50)—"Ivanhoe" (M-G) (3d wk). Neat $30,000. Last week, $40,000.

**Beverly Hills, Downtown** (WB) (1,612; 1,757; 80-$1.50) — "Miracle Fatima" (WB) (4th wk). Mild $8,500. Last week, $10,900.

**United Artists, Wilshire** (UATC-FWC) (2,100; 2,296; 80-$1.50)—"Quiet Man" (Rep) (4th wk). Okay $13,000. Last week, $14,600.

**Canon** (ABC) (533; $1.20)—"Full House" (20th) (6th wk). Good $5,000. Last week, $5,500.

**Rialto, Hawaii** (Metropolitan-G&C) (840; 1,106; 70-$1.10)—"Monkey Business" (20th) (4th wk). Small $5,000. Last week, $6,000.

**Globe, Iris, Ritz,** (FWC) (782; 814; 1,370; 70-$1.10)—"Thief" (UA) and "Arctic Flight" (Mono) (m.o. Globe, Iris, 2d wk Ritz). Okay $11,000. Last week, Globe, "Untamed Women" (UA) and "Lugosi Brooklyn Gorilla" (Indie) (2d wk-9 days), $3,600. Iris second-run, Ritz with other unit.

**Orpheum, Vogue, Loyola** (Metropolitan-FWC) (2,213; 885; 1,248; 70-$1.10)—"Somebody Loves Me" (Par) (2d wk), with "Army Bound" (Mono) at Orpheum, single bill at Vogue, "Son Ali Baba" (U) (2d run) at Loyola). Mild $10,000. Last week, $15,200.

## New Films Lift L'ville; 'Front' Hot 11G, 'Rifle' Hefty 8½G, 'Mine' 9G

Louisville, Oct. 28.

Biz continues at a fairly even keel at the four firstruns here. "Because You're Mine" at State looks okay but leader this round is "Back at Front" at Rialto. Latter shapes fine. Weekend pulled plenty of Ft. Knox soldiers to help it at wickets. "Springfield Rifle" at the Mary Anderson looms hefty.

**Estimates for This Week**

**Kentucky** (Switow) (1,000; 54-75) —"Duel Silver Creek" (U) and "Lost In Alaska" (U) (2d wk). Still going strong at $3,500 after last week's oke $4,000.

**Mary Anderson** (People's) (1,200; 54-75)—"Springfield Rifle" (WB). Catching hefty $8,500. Last week, "Miracle of Fatima" (WB) (2d wk), nice $10,000.

**Rialto** (Fourth Avenue) (3,000; 54-75)—"Back At Front" (U) and "Yankee Buccaneer" (U). Fine $11,000. Last week, "Quiet Man" (Rep), $12,000.

**State** (Loew's) (3,000; 54-75)—"Because You're Mine" (M-G) and "My Man and I" (M-G). Okay $9,000. Last week, "Ivanhoe" (M-G) (2d wk), trim $11,000.

## Broadway Grosses

**Estimated Total Gross**

**This Week** ........$504,300

(*Based on 20 theatres*)

**Last Year** ........$594,500

(*Based on 20 theatres*)

## 'Front' OK $8,000 In Lagging Prov.

Providence, Oct. 28.

Trade is down again this week, with Loew's State still standout with "Ivanhoe," big on second round. Best newcomer is "Back at Front," okay at Majestic.

**Estimates for This Week**

**Albee** (RKO) (2,200; 44-65) — "Something for Birds" (20th) and "African Treasure" (Lip). Dull $5,000. Last week, "Lusty Men" (RKO) and "Scotland Yard Inspector" (Lip), nice $9,000.

**Majestic** (Fay) (2,200; 44-65) — "Back At Front" (U) and "Wife's Best Friend" (20th). Oke $8,000. Last week, "Miracle of Fatima" (WB) (2d wk), nifty $10,000.

**State** (Loew) (3,200; 74-$1.10)—"Ivanhoe" (M-G) (2d wk). Neat $11,000. First week, sock $24,000.

**Strand** (Silverman) (2,200; 44-65) —"Battle Zone" (Mono) and "Rose Bowl Story" (Mono). Opened Monday (27). Last week, "Caribbean" (Par) and "Actors and Sin" (UA), slow $6,000.

## 'Thief' Wow $9,500, D. C.; 'Fatima' Fancy $25,000, 'Snows' Great 21G, 2d

Washington, Oct. 28.

A pair of sock newcomers and at least one sturdy holdover are giving main stem an air of activity this session. "Miracle of Fatima" at the Warner, "The Thief" at the Playhouse, and second week of "Snows of Kilimanjaro" at Loew's Columbia, have brought out lines to midtown sector. General tenor of biz is firm.

**Estimates for This Week**

**Capitol** (Loew's) (3,434; 55-95)—"Because You're Mine" (M-G), plus vaude, (2d wk). Firm $17,000 after fine $24,000 last week.

**Columbia** (Loew's) (1,174; 74-$1.20)—"Snows Kiliminjaro" (20th) (2d wk). Hot $21,000, after terrific $26,000. Last week, over hopes. Holds again.

**Dupont** (Lopert) (372; 50-85)—"Casque d'Or" (Indie) (2d wk). Steady $3,000 after $4,500 last week.

**Keith's** (RKO) (1,939; 50-85)—"Yankee Buccaneer" (U). Pleasing $9,000. Last week, "Back at Front" (U), ditto.

**Metropolitan** (Warner) (1,200; 50-80)—"Hellgate" (Lip). Okay $5,500. Last week, "Lost in Alaska" (U), same.

**Palace** (Loew's) (2,370; 50-80)—"Dreamboat" (20th). Fine $17,000. Last week, "Ivanhoe" (M-G) (5th wk), steady $17,000, at tilted scale in final 9 days.

**Playhouse** (Lopert) (485; 50-$1) —"The Thief" (UA). Sock $9,500,

(Continued on page 26)

## 'You're Mine' Lofty 15G, Buff.; 'Snows' Hot 20G

Buffalo, Oct. 28.

Big news here this round is the smash biz being done by "Snows of Kilimanjaro" at the Center. "Because You're Mine" also is bright at the Buffalo. Elsewhere takings are mild to slim.

**Estimates for This Week**

**Buffalo** (Loew's) (3,000; 40-70)—"Because You're Mine" (M-G) and "Hour of 13" (M-G). Bright $15,000. Last week, "Ivanhoe" (M-G) (4th wk) (6 days), $7,500.

**Paramount** (Par) (3,000; 40-70)—"Crimson Pirate" (WB) and "Fargo" (Mono) (2d wk). Oke $6,000 in four days. Last week, fine $13,000.

**Center** (Par) (2,100; 70-$1.20)—"Snows of Kilimanjaro" (20th). Lofty $20,000 or better. Last week, "Miracle of Fatima" (WB) (4th wk-6 days), $6,500.

**Lafayette** (Basil) (3,000; 40-70)—"Back at Front" (U) and "Secret People" (Lip). Sluggish $6,000 in five days. Last week, "Capt. Pirate" (Col) and "Voodoo Tiger" (Col), $7,200.

**Century** (20th Cent.) (3,000; 40-70)—"Hellgate" (Lip) and "Scotland Yard Inspector" (Indie). Dull $8,000. Last week, "Quiet Man" (Rep) and "Feudin' Fools" (Mono) (2d wk), sturdy $10,000.

## H.O.s Dull Philly; 'Front' Fair 10G

Philadelphia, Oct. 28.

The strong array of holdovers and upped-scale pix is keeping trade down currently although weekend biz helped save some spots. Only three new bills with "Back at Front" probably best of trio, with fair session at Goldman. "Toughest Man in Arizona" looms so-so at Stanton. "Snows of Kilimanjaro" continues smash at Midtown while "Because You're Mine" still is great at small Arcadia, both in second stanzas. "Thief" is rated fast for third round at Aldine.

**Estimates for This Week**

**Aldine** (WB) (1,303; 50-99) — "Thief" (UA) (3d wk). Fast $5,500. Last week, $6,000.

**Arcadia** (S&S) (625; 85-$1.20)—"Because You're Mine" (M-G) (2d wk). Great $13,000. Last week, $15,000.

**Boyd** (WB) (2,360; 80-$1.30) — "Miracle of Fatima" (WB) (5th wk). Mild $7,500. Last week, oke $9,000.

**Earle** (WB) (2,700; 50-99)—"Cat People" (RKO) and "Hunchback Notre Dame" (RKO) (reissues). Weak $6,500. Last week, "Cry Beloved Country" (UA), $5,000.

**Fox** (20th) (2,250; 90-$1.50) — "Ivanhoe" (M-G) (3d wk). Strong $27,000. Last week, $35,000.

**Goldman** (Goldman) (1,200; 50-99)—"Back at Front" (U). Fair $10,000. Last week, "Big Sky," (RKO) (2d wk), $10,000.

**Mastbaum** (WB) (4,360; 85-$1.20) —"Quiet Man" (Rep) (4d wk). Good $12,000. Last week, $17,000.

**Midtown** (Goldman) (1,000; 75-$1.30) — "Snows of Kilimanjaro (20th) (2d wk). Smash $24,000. Last week, $30,000.

**Randolph** (Goldman) (2,500; 50-99)—"Way of Gaucho" (20th) (2d wk). Dull $7,000. Last week, $10,000.

**Stanley** (WB) (2,900; 50-99) — "Lusty Men" (RKO) (2d wk). Thin $8,500. Last week, $11,000.

**Stanton** (WB) (1,473; 50-99) — "Toughest Man in Arizona" (Rep) and "Without Warning" (UA). So-so $7,500. Last week, "Yankee Buccaneer" (U), $8,000.

**Trans-Lux** (T-L) (500; 85-$1.20) — "Night Without Sleep" (20th). Fair $4,500. Last week, "Something for Birds" (20th), $3,700.

## 'Snows' Smash $25,000 in Dull Det.; 'Front' Okay 10G, 'Ivanhoe' 12G 3d

Detroit, Oct. 28.

Biz is mostly mild to slow this week with exception of "Snows of Killmanjaro" which is shaping smash at United Artists. "Ivanhoe" is still strong in third week at Adams. "Monkey Business" is mild at Michigan while "Hellgate" is slow at the Fox. "Back at the Front" is about okay at the Palms.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; 70-95) — "Hellgate" (Lip) and "Capt. Black Jack" (Lip). Slow $18,000. Last week, "Way of Gaucho" (20th) and "Night Without Sleep" (20th), same.

**Michigan** (United Detroit) (4,000; 70-95)—"Monkey Business" (20th) and "Fargo" (Rep). Mild $13,000. Last week, "Somebody Loves Me" (Par) and "Arctic Flight" (Mono), $14,000.

**Palms** (UD) (2,961; 70-95)—"Back at Front" (U) and "Oriental Evil" (Indie). Oke $10,000 or over. Last week, "Son of Ali Baba" (U) and "Lost in Arctic" (U), ditto.

**Madison** (UD) (1,900; 70-95) — "Full House" (20th). Good $7,000. Last week, "Miracle of Fatima" (WB) (4th wk), $8,000.

**United Artists** (UA) (1,900; 95-$1.25) — "Snows Kilimanjaro" (20th). Smash $25,000. Last week, "Quiet Man" (Rep) (4th wk), $6,800.

**Adams** (Balaban) (1,700; 95-$1.25) —"Ivanhoe" (M-G) (3d wk). Still strong at $12,000. Last week, $19,000.

## Key City Grosses

**Estimated Total Gross**

**This Week** ......$2,502,500

(*Based on 25 cities, 219 theatres, chiefly first runs, including N. Y.*)

**Total Gross Same Week**

**Last Year** .......$2,445,500

(*Based on 24 cities, and 213 theatres.*)

## 'Mine' Paces Pitt, Rousing $15,500

Pittsburgh, Oct. 28.

Penn looks as if it has another winner in "Because You're Mine," following four-week run of "Ivanhoe." Mario Lanza starrer is a cinch to hold. "Quiet Man" is winding up month's stay at Fulton with strong take, and both "Tomorrow Is Too Late" at Warner and "Lusty Men" at Stanley are on the upbeat. Only one currently running out of the money is "Something for Birds" at Harris.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 50-85)—"Quiet Man" (Rep) (4th wk). Could still stay on but comes out tonight (Tues) because of closed commitment for "Snows Kilmanjaro" (20th) to open tomorrow (Wed). Latter already had been delayed a week. In fourth looks fine $7,500 on top of nearly $9,000 last week to give picture nearly $40,000 for run.

**Harris** (Harris) (2,200; 50-85)—"Something for Birds" (20th). Sluggish $5,000 or under. Last week, "Son of Ali Baba" (U) $7,000.

**Penn** (Loew's) (3,300; 50-85)—"Because You're Mine" (M-G). Very good $15,500. May hold. Last week, "Ivanhoe" (M-G) (4th wk-9 days), $12,500. It's been moved to the smaller Ritz.

**Squirrel Hill** (WB) (900; 50-85)—"Cry Beloved Country" (UA) (2d wk). Not much of drop over preceding stanza; trim $1,800. Last week, $2,100.

**Stanley** (WB) (3,800; 50-85)—"Lusty Men" (RKO). Good $10,000, and in these times not bad at all here. Last week, "Springfield Rifle" (WB), $12,000.

**Warner** (WB) (2,000; 50-85)—"Tomorrow Too Late" (Indie). First Italian-language pic ever to play this downtown house; sock $7,500. Last week, "One Minute To Zero" (RKO) (2d wk), $5,500.

## 'MINE' STOUT $13,000, K.C.; 'RIFLE' FAST 11G

Kansas City, Oct. 28.

Film row is mixture of new bills and holdovers with outlook sturdy in most situations. "Because You're Mine" is sturdy at Midland. Paramount's "Springfield Rifle" is hefty. "Miracle of Fatima" in the Missouri and "Snows of Kilimanjaro" in the Orpheum, both holdovers at advanced admissions, still are solid.

**Estimates for This Week**

**Kimo** (Dickinson) (504; 50-75)—"The Well" (Indie). Strong $2,800. Last week, "Les Miserables" (20th) (3d wk), $1,500.

**Midland** (Loew's) (3,500; 50-75) —"Because You're Mine" (M-G) and "Holiday for Sinners" (M-G). Sturdy $13,000. Returns house to regular prices and dual policy. Last week, "Ivanhoe" (M-G) (4th wk), $8,500 at $1.10 top.

**Missouri** (RKO) (2,650; 75-$1)—"Miracle of Fatima" (WB) (2d wk). Staying at $7,000. Last week, sock $12,000.

**Orpheum** (Fox Midwest) (1,912; 75-$1) — "Snows of Kilimanjaro" (20th) (2d wk). Okay $12,000. Holds a third. Last week, nifty $16,000.

**Paramount** (Tri-States) (1,900; 50-75)—"Springfield Rifle" (WB) Strong $11,000, and will get extra time. Last week, "Somebody Loves Me" (Par), $12,000 in 10 days.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Bonzo To College" (U) and "The Raiders" (U). Fair $11,000. Last week, "Back at Front" (U) and "Loan Shark" (Lip), same.

**Vogue** (Golden) (550; 50-85)—"High Treason" (Indie). Sock $3,000, and will hold. Last week, "Passport Pimlico" (Indie) and "Sleeping Car To Trieste" (Indie), $1,400.

## Mpls. Climbs; 'Snows' Great $14,000, 'Men' NSH $8,000, 'Mine' Boffo 8G

Minneapolis, Oct. 28.

Powerful array of newcomers is putting some life into limping boxoffice here. "Snows of Kilimanjaro" tops lineup and bids fair to set record $12,000 at Lyric. Others doing well are "Lusty Men," "Because You're Mine" and "The Stranger in Between." Too much strong opposition makes going tough for "The Thief" at the State. "Something for the Birds," sold on a money-back basis, looms fairly good at Radio City. There's only one holdover, smallest number in some time, "Ivanhoe" being still strong in third roadshow week at Century.

**Estimates for This Week**

**Century** (Par) (1,600; 76-$1)—"Ivanhoe" (M-G) (3d wk). Still plenty strong at $12,000. Last week, $13,000.

**Gopher** (Berger) (1,000; 50-76)—"Because You're Mine" (M-G). Boff $8,000. Last week, "Hellgate" (Lip), $4,000.

**Lyric** (Par) (1,000; 76-$1)—"Snows Kilimanjaro" (20th). Great $14,000 for roadshow, upped scale date. Last week, "Quiet Man" (Rep) (5th wk), $3,000.

**Radio City** (Par) (4,000; 50-76)—"Something for Birds" (20th). Advertising your money back if you don't like it, but they do. Fairly good $8,000. Last week, "Monkey Business" (20th), $10,000.

**RKO-Orpheum** (RKO) (2,800; 40-76)—"Lusty Men" (RKO). Barely okay $8,000. Last week, "Back at Front" (U), $6,500.

**RKO-Pan** (RKO) (1,600; 40-76)—"Whistle Stop" (Indie) and "Pitfall" (Indie) (reissues). Fair $4,000. Last week, "Crimson Pirate" (WB) (2d wk), $4,500.

**State** (Par) (2,300; 50-76)—"The Thief" (UA). Well-regarded, but this isn't catching on too well, probably because of tough opposition. Mild $6,000. Last week, "Hurricane Smith" (Par), $4,500.

**World** (Mann) (400; 85-$1.20)—"Stranger in Between" (U). Highly praised and in right spot to get somewhere. Good $3,000. Last week, "Young and Damned" (Indie), $3,500.

## 'You're Mine' Solid 35G, Hub; 'Somebody' $16,500, 'Caribbean' Bangup 16G

Boston, Oct. 28.

Although there is nothing spectacular here this stanza, biz shapes fairly strong. "Somebody Loves Me" at Met looks nice while "Lusty Men" in second round at Memorial is holding nicely. "Caribbean" at Paramount and Fenway looks fairly good. "Because You're Mine" opened strong at State and Orpheum.

**Estimates for This Week**

**Astor** (B&Q) (1,500; 74-$1.20)—"Miracle of Fatima" (WB) (5th wk). Still oke at $8,000 after $9,500 last week.

**Boston** (RKO) (3,000; 40-85)—"Untamed Women" (UA) and "The Ring" (UA). Not bad $10,500. Last week, "Back at Front" (U) and "Fargo" (Mono), $10,000.

**Exeter** (Indie) (1,300; 60-80)—"Brandy for Parson" (Indie). Opened Sunday (26). Last week, "Stranger in Between" (U) (4th wk). Okay $3,200.

**Fenway** (NET) (1,373; 40-85)—"Caribbean" (Par) and "Tropical Heat Wave" (Rep). Fairish $4,000. Last week, "Wife's Best Friend" (20th) and "Born to Saddle" (Indie), same.

**Memorial** (RKO) (3,000; 40-85)—"Lusty Men" (RKO), "You for Me" (M-G), (2d wk). Still in chips at $15,000 following big $23,000 for first.

**Metropolitan** (NET) (4,367; 40-85)—"Somebody Loves Me" (Par) and "Toughest Man in Arizona" (Rep). Fairly good $16,500. Last week, "Monkey Business" (20th) and "Park Row" (UA) (2d wk)), $10,000.

**Orpheum** (Loew) (3,000; 50-85)—"Because You're Mine" (M-G) and "Apache War Smoke" (M-G). Sturdy $20,000. Last week, "Ivanhoe" (M-G) (4th wk), $13,500.

**Paramount** (NET) (1,700; 40-85) —"Caribbean" (Par) and "Tropical Heat Wave" (Rep). Good $12,000. Last week, "Wife's Best Friend" (20th) and "Born to Saddle" (Indie), $12,500.

**State** (Loew) (3,500; 50-85)—"Because You're Mine" (M-G) and "Apache War Smoke" (M-G). Oke $15,000. Last week, "Ivanhoe" (M-G) (4th wk-9 days), $9,200.

# Chi Blames Offish Biz on Election; 'Fatima' Strong $20,000, 'Rifle' 14G, 'Gaucho' 10G, 2d, 'Ivanhoe' 35G, 3d

Chicago, Oct. 28.

Pre-election doldrums plus the return of pleasant weather has hit the night biz at Loop houses. Not much new product but "Miracle of Fatima" with upped scale at the United Artists looks stout $20,000. "Springfield Rifle" and "Apache War Smoke" at Roosevelt shapes strong $14,000.

Second week bills include "Because You're Mine" at the Palace where a good session is in sight. "Way of Gaucho" is slim at the State-Lake for second round. Also lean is "Crimson Pirate" and stageshow at the Chicago. "Ivanhoe" at Oriental is down in third frame but still solid. "Stranger in Between" at Surf looms neat in third week.

### Estimates for This Week

**Chicago** (B&K) (3,900; 98)—"Crimson Pirate" (WB), plus vaude (2d wk). Weak $25,000. Last week, $38,000.

**Grand** (RKO) (1,500; 55-98)—"Allegheny Uprising" (RKO) and "Annie Oakley" (RKO) (reissues). Just okay $8,000. Last week, "Back Up Front" (U), $7,000.

**Oriental** (Indie) (3,400; 98-$1.25)—"Ivanhoe" (M-G) (3d wk). Slipped to $35,000. Last week, big $48,000.

**Palace** (Eitel) (2,500; 98)—"Because You're Mine" (M-G) (2d wk). Off to $20,000. Last week, great $28,000.

**Roosevelt** (B&K) (1,500; 55-98)—"Springfield Rifile" (WB) and "Apache War Smoke" (M-G). Strong $14,000. Last week, "Caribbean" (Par) and "Woman of North Country" (Rep) (2d wk), $8,000.

**State-Lake** (B&K) (2,700; 55-98)—"Way of Gaucho" (20th) and "Wait 'Til Sun Shines Nellie" (20th) (2d wk). Slim $10,000. Last week, $17,000.

**Surf** (H&E Balaban) (685; 98)—"Stranger in Between" (U) (3d wk). Okay $4,000. Last week, $5,000.

**United Artists** (B&K) (1,700; 98-$1.25)—"Miracle Fatima" (WB). Strong $20,000. Last week, "Golden Hawk" (Col) and "Captain Black Jack" (Indie), $9,000.

**Woods** (Essaness) (1,073; 98)—"Lusty Men" (RKO) (2d wk). Is holding at nice $15,000. Last week, solid $19,000.

**World** (Indie) (586; 98)—"Sky is Red" (Indie) (2d wk). Fairish $3,000. Last week, $3,500.

## Cleve. Limping; 'For You' Hep $12,000, 'Birds' NG 7G, 'Snows' Big 14G, 3d

Cleveland, Oct. 28.

Heaviest moneymaker here this week for new pix is "Just For You," heading for trim session at State. Allen teamed "Hellgate" and "Wife's Best Friend" for good total. "Snows of Kilimanjaro," phenomenal on third lap, now stands as Hipp's ace grosser since house was taken over by Telemanagement interests. "Quiet Man" at Ohio is doing excellent stayover biz.

### Estimates for This Week

**Allen** (Warner) (3,000; 55-85)—"Hellgate" (Lip) and "Wife's Best Friend" (20th). Good $9,000. Last week, "Monkey Business" (20th), $10,000.

**Hipp** (Telemanagement) (3,700; 75-$1.10) — "Snows Kilimanjaro" (20th), (3d wk). Red-hot on titled-price run, catching stout $14,000 after $20,000 last week.

**Lower Mall** (Community) (585; 55-85)—"Tales of Hoffmann" (UA) (2d wk). Oke $2,500, following $3,700 last week.

**Ohio** (Loew's) (1,300; 55-85)—"Quiet Man" (Rep) (m.o.) (5th wk). Sweet $6,000 after $6,500 last week.

**Palace** (RKO) (3,300; 55-85)—"Something For Birds" (20th). Drab $7,000. Last week, "Canyon Passage" (U) and "Frontier Gal" (U) (reissues), $4,500 in 4 days.

**State** (Loew's) (3,450; 55-85)—"Just For You" (Par). Trim $12,000. Last week, "Devil Makes Three" (M-G), same.

**Stillman** (Loew's) (2,700; 55-85)—"Because You're Mine" (M-G) (m.o.). Held at $5,000 on third downtown folio after $7,000 last week.

**Tower** (Telemanagement) (500; 55-85)—"Thief of Damascus" (Col) and "Purple Heart Diary" (Col). Nice $2,500. Last week, "Jet Job" (Mono) and "Hold That Line" (Mono), $3,000.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'Rifle' Brisk 16G In Mild Frisco

San Francisco, Oct. 28.

Best newcomer here this stanza is "Springfield Rifle," sturdy at the Golden Gate. Biz otherwise is spotty, with "Snows of Kilimanjaro" shaping solid in second Fox round. "Golden Hawk" looks mild at Orpheum.

### Estimates for This Week

**Golden Gate** (RKO) (2,850; 65-95)—"Springfield Rifle" (WB). Sturdy $16,000. Last week, "Sudden Fear" (RKO) (2d wk), $11,000.

**Fox** (FWC) (4,651; $1.20-$1.50)—"Snows Kilimanjaro" (20th) (2d wk). Solid $24,000. Last week, $45,000.

**Warfield** (Loew's) (2,656; 65-95)—"Because You're Mine" (M-G). Only fair $16,000. Last week, "Devil Makes Three" (M-G), $9,500.

**Paramount** (Par) (2,646; 65-95)—"Somebody Loves Me" (Par) (2d wk). Way off to $8,500. Last week, fine $17,000.

**St. Francis** (Par) (1,400; 65-95)—"Les Miserables" (20th). Good $11,000. Last week, "Miracle Fatima" (WB) (2d wk), $7,000 at $1.20-$1.50 scale.

**Orpheum** (No. Coast) (2,448; 65-95)—"Golden Hawk" (Col) and "Strange Fascination" (Col). Mild $9,000. Last week, "At Front" (U) and "Stranger in Between" (U), $10,500.

**United Artists** (No. Coast) (1,207; 65-95)—"Thief" (UA) (2d wk). Down to $5,400. Last week, nice $11,000.

**Stagedoor** (A-R) (370; 85-$1)—"Never Take No For Answer" (Indie). Good $3,000. Last week, "Actors And Sin" (UA) and "Golden Salamander" (UA), $2,500.

**Clay** (Rosener) (400; 65-85)—"Ivory Hunter" (U) and "Man In White Suit" (U) (2d wk). Held at $2,500. Last week, big $3,100.

## 'Snows' Smooth $17,000, Balto; 'Mine' Sock 15G

Baltimore, Oct. 28.

The ballyhoo drums beat for two big ones here this week with "Snows of Kilimanjaro" at the New and "Because You're Mine" at the Town attracting way over normal trade. Response for the Stanley's "Springfield Rifle" is only fair.

### Estimates for This Week

**Century** (Loew's-UA) (3,000; 35-$1.20)—"Ivanhoe" (M-G) (3d wk). Some pace at indicated $10,000 after all right second sesh to $12,700.

**Keith's** (Schanberger) (2,460; 20-70)—"Horizons West" (U). Slow $5,000. Last week, "Son Ali Baba" (U) $5,900.

**Little** (Rappaport) (310; 25-90)—"Full House" (20th) (2d wk). Nice $3,000 pace after big $4,200 preem.

**Mayfair** (Hicks) (980; 20-70) — "Quiet Man" (Rep) (6th wk). Still strong at $6,000 after fine $8,000 for fifth.

**New** (Mechanic) (1,800; 35-$1.20)—"Snows Kilimanjaro" (20th). Great $17,000. Last week, "Way Gaucho" (20th) (2d wk), $4,400.

**Playhouse** (Schwaber) (430; 50-90)—"Stranger in Between" (U) (2d wk). Fancy $3,500 after $4,400 starter.

**Stanley** (WB) (3,280; 25-75) — "Springfield Rifle" (WB). Fair $9,000. Last week, "Hurricane Smith" (Par), $4,900.

**Town** (Rappaport) (1,500; 35-70)—"Because You're Mine" (M-G) (2d wk). Starting second round tomorrow (Wed.) after sock $15,000 opener.

## 'Snows' Hotsy $17,000, Port.; 'Front' Oke 9G

Portland, Ore., Oct. 28.

Two films are playing at upped prices this round, and both are big. "Snows of Kilimanjaro" is torrid at Orpheum while "Ivanhoe" on third week at Liberty still is solid. "Quiet Man" continued doing well on moveover for third week downtown.

### Estimates for This Week

**Broadway** (Parker) (1,890; 65-90)—"Back At Front" (U) and "Old Oklahoma Plains" (Rep). Okay $9,000 or close. Last week, "Quiet Man" (Rep) (2d wk, $9,000.

**Liberty** (Hamrick) (1,850; 90-$1.25)—"Ivanhoe" (M-G) (3d wk), advanced prices. Lofty $13,000. Last week, $18,000.

**Oriental** (Evergreen) (2,000; 65-90)—"Wife's Best Friend" (20th) and "The Brigand" (Col), day-date with Paramount. So-so $4,000 or less. Last week, "Way of Gaucho" (20th) and "Last Train Bombay" (Col), $3,700.

**Orpheum** (Evergreen) (1,750; 90-$1.25) — "Snows Kilimanjaro" (20th), advanced prices. Hotsy $17,000 or near. Last week, "Caribbean" (Par) and "Feudin' Fools" (Mono), $7,200.

**Paramount** (Evergreen) (3,400; 65-90)—"Wife's Best Friend" (20th) and "The Brigand" (Col), also Oriental. Modest $7,000 or under. Last week, "Way of Gaucho" (20th) and "Last Train Bombay" (Col), $7,000.

**United Artists** (Parker) (890; 65-90)—"Quiet Man" (Rep) (m.o.). Excellent $5,000 in 6 days. Last week, "Full House" (20th), $7,000.

## 'Snows' Solid $20,000, Indpls

Indianapolis, Oct. 28.

Politics, football and ideal outdoor weather are cutting into first-run grosses here this stanza. Biz, while good at most spots, is less than expected for what is showing. "Snows of Kilimanjaro" is top money film with solid take at Circle. "Somebody Loves Me," at Indiana, also is nice.

### Estimates for This Week)

**Circle** (Cockrill-Dolle) (2,800; 60-$1.00) — "Snows Kilimanjaro" (20th). Solid $20,000. Last week, "Full House" (20th) and "Wife's Best Friend" (20th), modest $9,000 at 50-76c scale.

**Indiana** (C-D) (3,200; 50-76)—"Somebody Loves Me" (Par). Nice $11,000. Last week, "Big Sky" (RKO) and "Tropical Heat Wave" (Rep), $10,000.

**Keith's** (C-D) (1,300; 50-76)—"Les Miserables" (20th). Dull $4,000. Last week, "Miracle of Fatima" (WB) (2d wk), fair $4,000 at 50-$1 scale after trim $7,500 opening stanza.

**Loew's** (Loew's) (2,427; 50-76)—"Washington Story" (M-G) and "My Man and I" (M-G). Tepid $6,-00 in 5 days. Last week, "Because You're Mine" (M-G), $12,000.

**Lyric** (C-D) (1,600; 50-76) — "Strange World" (UA) and "High Sierra" (WB) (reissue). Moderate $5,000. Last week, "Quiet Man" (Rep) (m.o.), slick $6,000.

## 'Story' OK $10,500 In Denver; 'Somebody' 10G

Denver, Oct. 28.

Biz generally is way off this stanza, only some of holdovers doing okay. "Somebody Loves Me" is rated fairish enough to hold a second at Denham. Biggest coin total is going to "Rainbow Round Shoulder" playing in three houses but it is fair at all three. "Washington Story" is doing okay at Paramount.

### Estimates for This Week

**Aladdin** (Fox) (1,400; 50-85) — "Rainbow Round Shoulders" (Col) and "Brigand" (Indie), day-date with Tabor, Webber. Fair $6,000. Last week, "Hellgate" (Lip) and "Jungle" (Lip), $8,000.

**Broadway** (Wolfberg) (1,200; 50-85)—"Because You're Mine" (M-G) (2d wk). Good $9,000. Stays again. Last week, $11,500.

**Denham** (Cockrill) (1,750; 50-85) — "Somebody Loves Me" (Par). Fair $10,000 but holds on. Last week, "Caribbean" (Par), $7,000.

**Denver** (Fox) (2,525; 50-85) — "Back at Front" (U) and "Cry Beloved Country" (U), day-date with Esquire. Only $9,000 in 6 days, and then comes out. Last week, "Monkey Business" (20th) and "Rains Came" (20th) (reissue), $19,000.

**Esquire** (Fox) (742; 50-85) — "Back at Front" (U) and "Cry

(Continued on page 26)

# Electioneering Nips B'way Grosses; 'Limelight' Sock 45½G in 2 Spots, 'Rifle'-Ellington 67G, 'Lusty Men' 16½G

Interest in the Presidential election in cutting into the boxoffice at Broadway first-runs this stanza, this coupled with a surplus of extended-runs. Four new bills are failing to provide much of a hypo. Clear, brisk weather was deemed not particularly helpful to trade.

Charles Chaplin's "Limelight" is rated big playing day-date at the Astor and Trans-Lux 60th St. It is soaring to smash $12,500 or close at the latter, a 453-seat arty house, which is close to capacity. Pic is heading for big $33,000 at the Astor on its first session also ending today (Wed.) Astor biz is the best it has had on an opening round in some time.

"Springfield Rifle" with Duke Ellington band, Howell & Bowser, The Ravens onstage, wound up its initial week at the Paramount with a good $67,000.

"Lusty Men" is heading for modest $16,500 or under in opening week at the Criterion, which is very disappointing. "Assignment Paris" with the usual eight acts of vaudeville shapes up to good $20,000 at the Palace.

"Because You're Mine" with stageshow is winding up a nice five-week run at the Music Hall with an okay $112,000 in final (5th) round. "The Happy Time" opens tomorrow (Thurs.).

"This Is Cinerama" continues terrific at the Broadway with capacity $44,500 for fourth stanza ended last night (Tues.). "The Thief," with Johnny Johnston, Jerry Colonna, iceshow topping stage layout, finished with okay $68,000 for second week at the Roxy, and stays six-day third frame.

"Four Poster" perked up a bit in second week to land $16,800 or better than the initial stanza at the Victoria. Pic held at nice $10,200 in first holdover week at the Sutton, where playing day-date.

"Snows of Kilimanjaro" still is solid with $33,500 in prospect for sixth round at the Rivoli. "Just For You" completed its third week at the Capitol with fairish $17,000. It stays six days of fourth, with "Prisoner of Zenda" coming in Nov. 4.

### Estimates for This Week

**Astor** (City Inv.) (1,300; 70-$1.50)—"Limelight" (UA). Initial week ending today (Wed.) is heading for big $33,000, strongest here in months. Holding. Playing day-date with Trans-Lux 60th Street. Last week, "Miracle of Fatima" (WB) (9th wk) down to $8,000 but finishing unusually profitable run.

**Broadway** (Cinerama) (1,250; 90-$2.80)—"This Is Cinerama" (Indie) (5th wk). Fourth round ended last night (Tues.) continued at capacity $44,500, same as third week, both for 17 shows. Continues indef.

**Capitol** (Loew's) (4,820; 70-$1.50)—"Just For You" (Par) (4th-final wk). Third stanza ended last night (Tues.) was down sharply to $17,000. Second wek was solid $28,000. "Prisoner of Zenda" (M-G) opens Nov. 4.

**Criterion** (Moss) (1,700; 50-$1.80)—"Lusty Men" (RKO). Very disappointing with modest $16 500 or less opening week. Holds. In ahead, "One Minute To Zero" (RKO) (5th wk), mild $6,500.

**Fine Arts** (Davis) (468; 90-$1.80)—"The Promoter" (U). Opened yesterday (Tues.). Last week, "Stranger in Between" (U) (10th wk), okay $2,900 in 6 days after $3,500 for ninth session, but very nice longrun.

**Globe** (Brandt) (1,500; 50-$1.50)—"Lure of Wilderness" (20th) (4th-final wk). Off to $5,000 or under in final stanza after $6,200 for third round. "Cairo Road" (Indie) opens Friday (31).

**Mayfair** (Brandt) (1,736; 50-$1.50)—"World in Arms" (U) (3d wk). Continues okay with $11,000 after nice $16,500 for second round. "Thief of Venice" (20th) due in next.

**Normandie** (Normandie Theatres) (592; 95-$1.80)—"Magic Box" (Mayer) (6th wk). Fifth frame ended Monday (27) held at $6,000 after $6,700 for fourth week.

**Palace** (RKO) (1,700; 75-$1.40)—"Assignment Paris" (Col) and eight acts of vaude. Reading for good $20,000 or close. Last week, "Golden Hawk" (Col) with vaude, nice $21,000.

**Paramount** (Par) (3,664; 80-$1.80)—"Springfield Rifle" (WB) plus Duke Ellington orch, Howell & Bowser, The Ravens onstage (2d-final wk). Initial round ended last night (Tues.) hit good $67,000. In ahead, "Son of Paleface" (Par) with Louis Prima orch, Five De Marco Sisters, Los Gatos onstage (3d wk), nice $56,000.

**Park Ave.** (Reade) (583; 90-$1.50)—"Mons. Fabre" (Indie) (8th-final wk). Seventh week ended Saturday (25) was $3,400 after oke $3,800 for sixth week. Holds only six days in eighth week since house closes as theatre operation Friday (31) for two years.

**Paris** (Indie) (568; $1.25-$1.80)—"Thirst of Men" (Indie). Opened Monday (27). Last week, "Savage Triangle" (Indie) (4th wk), was $4,000 after okay $5,500 for third session.

**Rivoli** (UAT) (2,092; 70-$2) — "Snows of Kilimanjaro" (20th) (6th wk). Continues solid with $33,500 after sock $40,500, over hopes, for fifth week. Stays on indef.

**Radio City Music Hall** (Rockefellers) (5,945; 80-$2.40)—"Because You're Mine" (M-G) and stageshow (5th-final wk). Winding up five-week run with $112,000. Fourth week was good $125,000. "The Happy Time" (Col) opens tomorrow (Thurs.).

**Roxy** (20th) (5,886; 80-$2.20)—"The Thief" (UA) with Johnny Johnston, Jerry Colonna, iceshow onstage (3d-final wk). Second frame ended last night (Tues.) was okay $68,000 or near after solid $84,000 for initial week. "Way of Gaucho" (20th), with Frances Langford, Blackburn Twins & Marion Colby heading stage bill, opens Nov. 4, with "Thief" holding six days of third week in order to open new bill Election Day.

**State** (Loew's) (3,450; 55-$1.25)—"Everything I Have Is Yours" (M-G). Opens today (Wed.). Last week, "Merry Widow" (M-G) (5th wk), finished up with $9,000 after okay $10,500 for fourth stanza, with previous much higher rounds spelling a highly profitable run.

**Sutton** (R&B) (561; 90-$1.50)—"Four Poster" (Col) (3d wk). Initial holdover frame ended last night (Tues.) held at nice $10,200. First week was okay $11,300. Showing in second round indicates a substantial run.

**Trans-Lux 60th St.** (T-L) (453; 90-$1.50)—"Limelight" (UA). First session ending today (Wed.) is soaring to smash $12,500, which is near capacity for this small spot. House is sold out at nights for about two weeks, with matinees running strong at about 65% of capacity. Holds, of course. In ahead, "Lady Vanishes" (UA) (reissue) (12th wk), $2,800 to complete a fine longrun.

**Trans-Lux 52d St.** (T-L) (540; 90-$1.50)—"Full House" (20th) (2d wk). First holdover week ending today (Wed.) shapes up very big at $11,500 after record $14,800 for first week. Stays indef.

**Victoria** (City Inv.) (1,060; 70-$1.80)—"Four Poster" (3d wk). Second session ended last night (Tues.) perked up to good $16,800 after light $15,000 for first week. "Breaking Through" (UA) due in Nov. 6.

## 'You're Mine' Robust 14G, Cincy; 'Fatima' Big 12½G, 'Lusty Men' Good $12,000

Cincinnati, Oct. 28.

Three hefty new bills this week are keeping downtown trade in the harvest groove. "Because You're Mine," sweet music at Palace, stacks up as standout. "Miracle of Fatima" is big at Capitol while "Lusty Men" is good for the Albee.

### Estimates for This Week

**Albee** (RKO) (3,100; 55-75)—"Lusty Men" (RKO). Good $12,000. Last week, "Ivanhoe" (M-G) (3d wk), at 76-$1.10 scale, $11,000.

**Capitol** (RKO) (2,000; 55-75)—"Miracle of Fatima" (WB). Big $12,500. Last week, "Back at Front" (U), $8,500.

**Grand** (RKO) (1,400; 55-75)—"The Ring" (UA) and "Confidence Girl" (Indie). Moderate $7,000. Last week, "Beware, My Lovely" (RKO) and "Woman of North Country" (Indie), split with "Comanche Territory" (U) and "Apache Drums" (U) (reissues), same.

**Lyric** (RKO) (1,400; 55-75)—"Springfield Rifle" (WB) (m.o.). Fairish $5,000. Last week, "Black Swan" (20th) and "Shores of Tripoli" (Par) (reissues), $4,500.

**Palace** (RKO) (2,600; 55-75)—"Because You're Mine" (M-G). Robust $14,000. Last week, "Springfield Rifle" (WB), ditto.

# Closed Brit. Studios Get New Lease On Life Via U.S. Telepix Production

London, Oct. 21.

A new lease on life for shuttered British studios is following the development of U. S. telepix production in London. One plant, which has been dark for some time, reopened recently, another will swing into activity in 1953, and negotiations are proceeding for reopening a third.

The first studio to turn on the electricity was the British National outfit at Elstree, which has been taken over on a long-term lease by Douglas Fairbanks, Jr. His outfit began production on an immediate program of 39 features for National Broadcasting Co. The first group will keep the studios busy for a minimum of six months, and renewal contracts are expected to lead to a policy of continuous filming.

The next plant to be opened probably will be the former J. Arthur Rank experimental lot at Highbury, North London. This outfit is being taken over by Norman Collins, former British Broadcasting Corp.-TV boss, for his recently formed High Definition Films, which is using the television electronic technique in production. Collins returned last week from a trip to Canada, where he set a deal for telepix productions with the Canadian Broadcasting Corp. New equipment will be installed before the company gets into full scale activity.

The third reopening probably will result from negotiations initiated by the Danziger Brothers, who are lining up a program of 39 half-hour "Crime Club" films. Scripts for these are now being readied and lensing will start as soon as studio space has been arranged.

Several other projected telepix ventures are being delayed because of the tightness of available studios. The recent shuttering of so many lots has put a premium on available stages, and many of those that are in circulation are considered too expensive for the modest requirements of a telepix program.

## BRIT. STUDIO WORKER WAGE PARLEY FAILS

London, Oct. 21.

After protracted negotiations lasting more than a year, efforts to draft a comprehensive wages and conditions pact to embrace all studio personnel have collapsed. At a meeting last Friday (17) between British film producers and the production unions it was agreed to record their failure to agree. Two years ago machinery was set up within the industry to plan this comprehensive studio pact and thus avoid drawn-out parleys with each of the constituent unions. The Joint Industrial Council, with reps from the British Film Producers Assn. and the film labor organizations, has been hammering away at the problem ever since.

Last week's meeting failed to reconcile the opposing viewpoints. The next step wil be delayed until all parties concerned consult their respective leaders.

Because of the delay in negotiating the new pact, producers were forced earlier in the year into separate negotiations with some unions for cost-of-living boosts. These were agreed speedily with the Electrical Trades Union asd the National Assn. of Theatrical and Kine Employees. After a hassle the Assn. of Cine Technicians agreed to similar terms.

## Praesens' 'Heidi' Winds After Swiss Shooting

Zurich, Oct. 21.

Praesens Film, Zurich, has just completed its first feature production in over a year (last was "Four in a Jeep"). It is a new filmization of Johanna Spyri's novel "Heidi," done in Hollywood in 1937 as a Shirley Temple starrer. Italian Luigi Comencini directed from a screenplay by Richard Schweizer.

The cast is composed of Swiss and German talent. Little Elsbeth Sigmund, a new Swiss discovery, has the title role. German screen and stage favorites Theo Lingen and Willy Birgel also have important parts. Outdoor shootings were done on location in the Swiss mountain area of the Grisons.

## Int'l Union of Exhibs Sees Alliance With TV

Paris, Oct. 21.

The International Union of Film exhibitors composed of France, Italy, Belgium, Holland, Israel, Switzerland and Spain has outlined its program on TV. Secretary Andre Trichet, of the National Federation of French Cinemas, explained the stand taken during recent session in Venice. Aim of the organization is the safeguarding of the exhibitor's economic interests.

Main point on the agenda was the question of TV. The union felt that video was not a danger but a means of progress and there had to be an alliance between film and TV rather than enmity. Trichet outlined a possible future program for the use of film houses in the television setup. He felt TV could be divided into two sections, one destined only for the home and another exclusively for large screen theatre television.

## Indie Brit. Film Prods. Leery of How Eady Coin Is Diverted to Shorts

London, Oct. 21.

Independent British fiim producers who look to the extra coin they get from the Eady fund as their means of survival are becoming apprehensive at the way in which a substantial amount of revenue is being diverted from feature production to shorts. At least $700,000 was received by shorts film makers last year as their cut of the fund.

While the producers' share of the Eady revenue is calculated on the distributor gross, there is a special procedure for estimating the Eady payments for shorts. In view of the fact that income normally earned by shorts is restricted, the fund directors agreed that the gross should be multiplied two and a half times before calculating the Eady share.

With this special incentive as an encouragement, there is a growing tendency among some major distribs to use British-made shorts varying in length from one to three reels in support of a top feature which is too long to carry a supporting film.

By dispensing with flat rentals (usual for a second feature) and by charging around 10% for these shorts, the distribs are garnering substantial coin from the fund. It has been estimated that a short booked on this basis could earn as much as $50,000 in film hire and a like amount from the Eady fund.

Although such bookings cannot legally be interfered with, several prominent indie producers fear that if the practice is seriously extended it would make deep inroads into the Eady fund, and thus absorb much of the capital which was raised primarily to aid feature film production.

## London Legit Bits

London, Oct. 21.

**Norman Payne** and **Jock Jacobsen** (MCA) have closed deal with **Emile Littler** and **Tom Arnold** for **Jane Morgan** to play femme lead in the London Casino Coronation Revue opposite **Vic Oliver.** Show follows L. & A. pantomime, "Jack and Jill," which stars **Charlie Chester** and terminates mid-March. . . . **Ronald Shiner,** star of **George & Alfred Black** and **H. M. Tennent's** "Seagulls Over Sorrento," Apollo Theatre hit, throwing a special party Nov. 16 to celebrate 1,000 performances.

**Bill Fraser,** currently starring in BBC's "Henry VIII" on its Third Program, has been signed by Littler & Arnold for a featured role in their Xmas pantomime, "Jack and Jill," at the London Casino, after which he will be featured in a new film for London Films which stars **Alec Guiness, Yvonne de Carlo** and **Celia Johnson . . . Googie Withers** takes the **Peggy Ashcroft** role in the **Terence Rattigan** hit, "The Deep Sea," at the Duchess when the latter quits to star next year in Stratford at the Avon Festival season.

## Exotic Dancers Barred From Mexico's TV

Mexico City, Oct. 21.

TV is out for exotic hoofers even if they are properly dressed. That is the edict of the Ministry of Communications and Public Works, in charge of radio affairs in Mexico.

Exotics are unsuitable entertainment for the increasing family public tele is claiming, the Ministry explained.

## Govt. Chief Hits M-G Aussie Setup

Canberra, Oct. 21.

Arthur Calwell, deputy leader of Her Majesty's Labor Opposition government here, has declared in the House of Representatives that Metro was adopting unethical tactics to force minor independent Aussie exhibitors out of business. Calwell blasted the U.S. organization for allegedly buying up the small independent theatres and then releasing films in them which currently were showing in other theatres of the same city, thereby putting other theatre owners in the same district at a disadvantage. If this sort of thing was allowed to continue, more and more small men would be squeezed out of business, Calwell charged.

Calwell suggested to politicians present that action should be taken as done in the U. S. by divorcement action whereby no distributor had the right to operate also in the exhibition branch of the business. The Robert Menzies Liberal government may give some attention to Calwell's suggestion.

### Indie Exhibs Back of Move

Sydney, Oct. 21.

Industry insiders here believe that independent exhibitors operating in the same zones where Metro also runs theatres made the approach to Calwell in an effort to have governmental action taken to halt further expansion by the American distrib in Sydney and Melboure suburban territory. Under local chief Bernard Freeman, Metro controls a circuit of some 10 houses playing its own product exclusively. Major squawk by the indies is that Metro spots key pix into its own suburban houses on day-and-date schedule with Metro's city houses; hence when they (independents) buy the product naturally the pix are weakened boxofficewise.

Some time ago Melbourne indies threatened political action against Metro unless it halted the day-and-date setup and the alleged pressure on minor exhibs. Airing in Parliament this week of Metro's current operational setup indicates that the indies are carrying out this threat.

## 'Limelight' $20,300, New High in London

London, Oct. 28.

"Limelight," new Charles Chaplin pic, broke the house record at the 2,200 seat Odeon Leicester Square with $20,300 in its first week. Film is playing continuous run rather than two-a-day. Most crix lauded the pic but a majority of them declared it was overlong.

Chaplin starrer is holding so strongly that it may even top $21,000 in its second week.

## 'Troublemakers' Finds Another House in London

London, Oct. 28.

Although it has been squeezed out of the Strand Theatre to make way for H. M. Tennent's production of "The River Line" George Bellak's "The Troublemakers" switched to the Comedy Theatre yesterday (Mon.), where it will continue for the next three weeks. It replaces Jack Hylton's "The Apples of Eve," which folded Saturday (25) after a run of less than a fortnight.

Desmond O'Donovan, who presented "The Troublemakers" in association with L. Linder, H. Cooper and P. Glenn, is continuing negotiations with other West End theatres and plans a further transfer on conclusion of the limited run at the Comedy.

# Buenos Aires Legit Houses Plan New Plays for Spring to Fight Slump

Buenos Aires, Oct. 21.

Almost all legit houses here are putting on new plays this spring to counteract the boxoffice drop caused bv the serious industrial depression. In spite of this slump, producers in Buenos Aires are optimistic about the future, believing that a bumper harvest of plays in December will adjust things again. Result is a mad scramble to lease the city's small number of theatres for 1953.

Because of the general decline in Argentine, a good many legit companies cut short their runs and are starting on tours earlier than usual. Biz on such road tours to date has been uniformly good for all companies having some screen or radio connection. Engagements are generally for not more than one week.

Most legit talent now doubles from the radio and the screen to stage and these tours are considered excellent way to build up their screen and stage careers.

Mecha Ortiz will close the run of "A Streetcar Named Desire" at the Casino Nov. 2 after being there since July, and will tour Rosario, Cordoba and Santa Fe in this and the other play, "El Mal Amor" (The Wrong Love) she produced this year. Comedienne Olinda Bozan is also on tour as is the Spanish "Song From Spain" company which had an unprecedented five-year run at the Argentino Theatre.

The Casino Theatre reopens Nov. 7 with a musical revue. The revue's star will be Flamenco dancer Lola Flores, due in soon from Spain.

Another importation due is the ballet company, headed by Claude Marchand, signed by Francisco Gallo, for the Astral Theatre in

(Continued on page 12)

## Buenos Aires Niteries Badly Hit by Recession

Buenos Aires, Oct. 21.

Nitery business has been badly hit by the current recession, but nitery operators merely up their prices to cover the decline, arguing that anyone with enough money to visit a nitery today doesn't care what he pays. Some spots charge $8 for a jigger of synthetic Scotch and $10 for a chicken. Some of the old-type cafes on the Avenida Corrientes, which formerly served coffee, or chocolate and cakes, beer and pretzels with a femme band, are now being converted into automatic bars with juke boxes. First of these to open recently is Cuba Libre on Calle Esmeralda.

Despite the recession, concert managers are lining up many name longhairs for 1953. A deal is being mulled to bring Leopold Stokowski to baton a series of the state symphony orchestra concerts at the Gran Rex cinema late in 1953.

## W. Berlin's Film Prod. Fails to Perk Because Of Internal Disputes

Berlin, Oct. 21.

Studio capacity in West Berlin and West Germany should be able to produce 70-80 pix annually and about 30% can be made in West Berlin studios. This contrasts with 80% of all German films being made here before the war and the 20% in Munich. Situation now as regards Munich and Berlin is just about reversed. In 1952, the pix released and in production totaled 57 in West German and West Berlin studios. The reason is not artistic or technical but a question of economy and jurisdictional problems.

While Berlin offers many advantages there is little production as talk goes on about a new form of the German film organization. Industry men don't know yet whether to build up a strong film bank which could finance a number of small producing outfits or to set up several big producing companies. The present film situation here is one of internal disputes, but all linked with local film production hope for an early solution.

At present there are three pix being made in West Berlin studios: "The Well at the Gate," a comedy by Berolina, produced in Agfa color and directed by Hans Deppe; "The Merry Vineyard," a comedy by Magna which will be distributed by London Films and directed by Erich Engel, and "Sun in My Heart," a Pontus production.

The East Berlin studios have three pix in production: "Ernst Thalmann," biog of the German ex-Commie leader; "The Undefeated," a political propaganda pic, and "Mischief Makers," a juvenile film.

## London Film Notes

London, Oct. 21.

**Nat Cohen,** managing director of Anglo-Amalgamated Productions, Ltd., planes to New York, Dec. 20, to confer with Nassour Pictures anent further joint Anglo-American film production next year at Merton Park studios, England . . . He is taking print of the first joint effort, "Street of Shadows," which stars **Cesar Romero, Kay Kendall** and **Edward Underdown . . . Joseph Janni,** head of Vic Films is to film his biggest yet when he starts shooting the Shakespearean classic, "Romeo and Juliet" next January in Italy . . . in Technicolor film will be made for **J. Arthur Rank** release, and will take about 26 weeks, with **Castellani,** a top Italian director, at the helm . . . **Michael Anderson,** who was recently handed longtermer by ABPC, gets his first assignment, "Will Any Gentleman?" the 1950 stage hit . . . **George Cole** is to play the **Robertson Hare** role . . . Shooting starts Nov. 10 at Elstree studios.

Monarch Films start the "Lilli Marlene" sequel titled, "The Wedding Of Lilli Marlene" Nov. 3 at Southall studios . . . **Arthur Crabtree** again will direct and **Lisa Daniely** again will have top role.

## ADMISSION TAX RELIEF DRIVE MAPPED BY CEA

London, Oct. 21.

Looking ahead to the future, the Cinematograph Exhibitors Assn. is now prepping, on more scientific lines, its campaign for admission tax relief. It is collating detailed statistics with which to bombard the government and private Members of Parliament before next year's budget is introduced next spring.

Accent of the campaign, as always, will be to seek relief for smaller theatres, and the association's accountants, in part of their inquiries, have concentrated on theatres with a capacity of 750 seats or less. Owing to the method of tax calculation, however, it is unlikely the CEA will be able to proceed with a suggestion that it should campaign for total relief on all admissions up to one shilling (14c).

Although it is realized that the tax scale and the Eady levy may be related ultimately, the exhib campaign is concerned solely at this stage with what theatres remit to the government in direct taxation.

The major argument to be used (no statistics have been available thus far) will be the serious increase in exhibitors' operating costs.

## 3d Advance Ducat Deal On 'Pacific' London Run

London, Oct. 21.

With the consummation of a third advance ticket deal, the London edition of "South Pacific" has established a new local record. When the play opened last Nov. 1, ticket brokers invested $280,000 in seats covering the first 24 weeks. Subsequently, they invested a similar amount for the ensuing 28 weeks.

Last week they bought in advance again, to the tune of another $280,000, covering the first 28 weeks of the second year of the production. This latter deal involves the period when Julie Wilson takes over the starring role from Mary Martin. The brokers made their deal without waiting to see Miss Wilson's performance.

From its opening last November until the week ending last Oct. 11, "South Pacific" had grossed $1,290,942 here.

# Govt. Committee Asks Tighter Control Of Aid Law to Stabilize French Prod.

Paris, Oct. 28.

A governmental committee, headed by Jean Lanet, has made public its report on the condition of the French film industry. Main consensus is the known fact that the industry has been in a state of financial crisis for many years. The report specified that the crisis was not only due to the declining purchasing power of prospective patrons, foreign competition and rising production costs but also the setup of the film biz as a whole. It made clear that drastic reforms are needed.

Committee found that grosses had fallen 6.5% since 1948, while the cost of films had gone up 50%. Aid funds have managed to keep an equilibrium until now. This explains the need for a cleaning up of production financing and a clearer working use of the Film Aid Law funds.

There are far too many producers, with 299 registered and 90 fairly active, with only 50 producing regularly since 1950. This leads to many one-shot and fly-by-night producers. A suggested remedy is to set a certain level of declared assets before a firm can go into production. Committee feels that many abuses can be abolished by making producers put up 25% of the nut.

On exhibition, the report cited three main problems. They are the rundown theatres and equipment; the single feature policy and the surplus of mediocre pix. Suggested remedies were special dispensations to top quality films; aid to exhibs in renovating houses and equipment and eliminating the fixed quota of French film playing time (five out of every 13 weeks) to make the market more competitive, thus weeding out the low quality films.

The committee felt there were also too many distributors in the field; also that the limited French field is not enough to support all of them, with cutthroat competition resulting. A suggested remedy is also to have distribs with a certain amount of assets. Also under consideration is the distrib's cut, which is considered too big a bite into the production take.

Other questions on the committee agenda were on author's rights, censorship, and the status of related film industries. It was felt that the labs should obtain government aid as well as the producers and exhibs. The protective measures of the 138 foreign film quota, the tax on foreign films, and the French quota playing time were also discussed. It was felt that the single feature ruling could be eliminated.

# Brit. Producers Decide To Give Up Agitation For Distributors' Quota

London, Oct. 21.

After giving the matter further thoughts, British film producers have decided there is no advantage to be gained in agitating for the restoration of the distributors' quota. They came to this decision at their council meeting recently when they decided there was no reason for a change.

It was mainly as a result of producer policy that distributors' quota was dropped from the 1948 Films Act after having been in operation for 20 years. They claimed then that, provided the exhibitors' quota was controlled, the normal law of supply and demand would insure British films being made and that the industry could dispense with distrib quota.

Most of the studio unions shared this viewpoint, but Tom O'Brien's National Assn. of Theatrical and Kine Employees always opposed it. Exhibs, too, have been anxious to see the return of distrib quota because they feel this would provide them with a wider booking margin.

While in some sections of the trade the agitation to put the distributors' quota back on the statute books continues, the officail government view is that existing agreements on tariffs preclude this. The Geneva and Havana conventions, to both of which the British government subscribe, irrevocably rule out the introduction of a distrib quota in Britain.

## U.S. Chirp Set for Opera Dates in Spain and Italy

Rome, Oct. 21.

Dolores Wilson, U. S. coloratura soprano, who recently returned to Italy from her first series of opera dates in Spain, has been signed for opera engagements in Madrid, Seville, Valencia, Rome and Palermo the next two months.

Singer has been studying voice abroad since she turned down bid to be a vocalist with the Spitalny All-Girl Orchestra, and has been getting several opera bids. She sang Gilda of "Rigoletto" at the La Fenice Theatre, Venice, recently, at a memorial performance for Verdi.

# British Film Biz TV Show Clicks

London, Oct. 21.

Having had a free plug on British TV for the last nine months, the picture industry here has been taking stock and learned that the experiment has paid off well. The boost comes via the fortnightly program, "Current Release," which features extracts of upcoming releases and interviews with topical film personalities. Introduction of "Current Release" was the major achievement of the British film industry's Better Business Drive. The results, according to informed opinion, more than justified the prolonged negotiations that preceded the launching of the program.

Although originally started on a trial basis "Current Release" has become a strong favorite with audiences, and recently its screening was switched from Thursday to the peak mid-week viewing night of Wednesday. It runs 45 minutes and usually includes clips from six new pix. It is now regarded as one of the top British Broadcasting Corp.-TV attractions. Since the expansion of the network to Scotland, it is estimated that the program reaches between 3,000,000 and 4,000,000 viewers every two weeks.

Although it has been impossible to pinpoint the effect of "Current Release" on boxoffice biz, all major British and U. S. film companies agree that it has proved a strong selling factor. Its impetus on receipts can best be gauged by the experience of most majors who report that with two comparable productions and only one getting screenings time on "Current Release," the contrasting effect at the wickets is quite substantial.

Despite its popularity, the program comes in for regular digs from TV columnists, most of whom complain that the effort is too one-sided, and that it is time for the film industry to show its appreciation by releasing current attractions for TV programs.

# Venice Prize Prompts Paris Reissue of 'Games'

Paris, Oct. 21.

"Forbidden Games" (Jeux Interdits), the Rene Clement film which won the First Prize Golden Lion of St. Marks at the Venice Film Festival, is getting a first-run house for reissue run here on the strength of the kudo. Film originally ran at two first-run houses here last spring with only fair returns. Pic had been turned down by the selection committee for the Cannes Festival last May. When shown there out of competition, it raised a storm of protest from film crix who claimed the best French picture had to be shown out of the running.

Entered at the Venice Festival it was first turned down because shown at Cannes but was finally reinstated. This moving moppet film easily took the big prize. The film's boxoffice returns will serve as a good indication of the actual business value of a festival prize. Director Rene Clement is reported to have offers from 20th-Fox but is staying on here to make another film before accepting any U. S. deal.

## Guinness Signed by Korda

London, Oct. 21.

Alec Guinness, whose recent films, with a couple of exceptions have been made by the J. Arthur Rank organization, has been signed by the Sir Alexander Korda group to co-star with Yvonne de Carlo and Celia Johnson in "Paradise." Anthony Kimmins is directing for London Films, with distribution through British Lion.

Film is based on an original story by Alex Coppell, with screenplay by Nicholas Phipps.

# 1st Feature Defaulters' Dip Forecast in Past British Quota Year

London, Oct. 21.

A drop in the total of first feature quota defaulters is likely to be revealed when returns for the year ended Sept. 30 are published. It is expected officially that there will be a substantial improvement on the figure of 771 defaulters in the previous 12 months.

A number of prosecutions in regard to the 1950-51 quota year are now being readied by the Board of Trade's legal division. Four already have been successfully instigated by the department, and others are to follow during the coming months. Official government view is that many of the defaults were unjustified and exhibitors could have fulfilled their legal obligation had they made the necessary effort. It is believed that the cases already heard in the courts will spur other exhibitors to take the law more seriously.

The four successful prosecutions to date were all in respect of theatres occupying solo positions, but future cases will include some theatres who have been granted partial relief from the 30% quota. Such relief is only granted where a theatre's booking position is weakened by competitive houses.

Although prosecutions already launched involve only first-feature defaulters, it is understood that consideration is also being given to supporting program defaults. Earlier in the year, it will be recalled the Films Council considered it there was justification for instituting proceedings against some of the Rank-controlled theatres which defaulted in this category.

# 'BELL' RINGS LOUDLY ON TOKYO ROADSHOW

Tokyo, Oct. 21.

"For Whom the Bell Tolls" (Par) opened its Tokyo roadshow run at one theatre here and almost nudged Metro's "Gone With Wind" from first place in the boxoffice sweepstakes. "Bell" grossed $13,200 the first week while "Wind's" did $13,800. The second week of "Wind" held firm at $13,000, while "Bell" dipped to $9,600.

Other roadshow releases during the fortnight were "Ivanhoe" (M-G) and "Place in Sun" (Par). "Ivanhoe" took $8,300 on first week while "Sun" was sluggish at $5,600.

### 'Sun,' 'Queen' Big in Kansai Area

Osaka. Oct. 21.

"Place in Sun" (Par) shone brightly in the Kansai area for two weeks. Playing the first week in four houses, it grossed $16,300. "African Queen" (UA) did $15,000 during its first week also in four spots. "Wind" (M-G), suffering a steady decline here where it has been roadshown at one theatre, was a weak $7,300 for two weeks.

"David and Bathsheba," only other film to run two weeks, was strong $10,700 in first week in five houses. "Third Man" (UA) hit $12,500 in one week at six theatres.

## Marvin Plans London Prod. of 'Physicians'

London, Oct. 21.

London production of "Five Philadelphia Physicians" by American playwright Hugh Evans is being lined up for presentation on Feb. 4. Andre Van Gyseghem has been inked to direct.

Play will be presented under the auspices of Mark Marvin, the American producer who has co-presented two plays in the West End, "All the Year Round" and "Red Letter Day." He will be associated with Mrs. Renee Soskin, lessor of the Embassy Theatre.

# Aussie Pix Chains Mull Bringing Back Stageshows to Bolster Biz

Sydney, Oct. 21.

Return of stage presentations in ace Aussie cinemas is forecast for early next year as a business hypo. While major circuit operators decline to admit a switch to stageshows, Greater Union Theatres, headed by Norman B. Rydge, will experiment this week with the Bobby Limb band (popular local combo) at the Capitol here, 2,275-seater.

Some time ago, both GUT and Hoyts, the opposition loop, dropped stageshows and pit bands because of the high operational costs. Metro also nixed pit bands from their own key houses for the same reason. The 1,400-seater Prince Edward here, run by Carroll-Musgrave, is presently the only spot using a stageshow with pix. Understood that several executives with GUT, Hoyts and other key circuits figure that a good stage policy, spotting overseas' talent combined with films would give the necessary shot in the arm to jaded film patrons to provide a boxoffice upbeat.

Should plans mature beyond the talk stage, overseas' talent could be obtained via a hook with one of the major vaude loops such as David N. Martin or J. C. Williamson to save on importation costs. Radio has been buying talent for a long time from the local vaudeville circuits to good advantage. Figuring is that cinemas could do likewise.

Reopening of key cinemas to stageshows would make Australia a sought-after playdate by both U. S. and British talent, especially since this territory is now less than three days by plane from the U. S. and Britain.

## Jackson Religioso Disk Top Dane Foreign Seller

Copenhagen, Oct. 28.

Lead selling foreign record in Denmark this year is colored church singer Mahalia Jackson's interpretation of "Silent Night," issued here by Metronome. After being played one Sunday over the State Radio, nearly 20,000 orders for the record poured in. She waxes for Apollo Records in her native U. S.

Miss Jackson is now coming to Denmark to give a recital of hymns over the State Radio and in Holy Souls' Church. She has declined offers to sing in concert halls here.

# Iran Launches Own Film Prod.

Washington, Oct. 28.

Although Iran is best known currently for its row with the British over oil, it is also making some headway with its smallfry film industry. Country's largest studio, Pars Film Studio, which turned out two features last year, was destroyed by fire in May. It is being rebuilt.

The nation now has four additional studios, reports Nathan D. Golden, director of the Commerce Department film division. One studio has a feature in production, a second has finished a 16m pic, a third mainly dubs foreign films, and the fourth has retained a German pic expert to make 35m product.

Iran now has 62 theatres, of which two were erected in Teheran in the past year. Hollywood product still has the bulk of the market but Russian pictures have been muscling in recently. Naturally, British films are not so popular any more, but German and French films are getting a foothold in the country.

Golden also reports that Ceylon now has 159 theatres with a seating capacity of 110,000, including touring theatres. Of the regular theatre pix, 49% are made in India and 41% come from the U. S.

There is an official Ceylon government film unit which released four documentaries, three shorts and four newsreels last year. The lone commercial producer set up shop in 1950 at Kandana.

Golden revealed that Afghanistan has nine theatres with a 10th under construction. A system of censorship has been established, pix being screened before an officer of the press department. About 40% of the films comes from India, with a slightly smaller percentage from the U. S.

# Selznick-DeSica Pic To Star Jennifer Jones

Rome, Oct. 21.

In an interview broadcast over the Italian Radio networks, director Vittorio DeSica, producer David O. Selznick and Jennifer Jones announced the start of their film, "Termini Station," to be shot here. Scripted by Cesare Zavattini, it was originally scheduled for direction by Claude Autant-Lara as a Franco-Italian co-production, with Marlon Brando starred, but the deal fell through. It was subsequently picked up by Selznick, who proposed it to DeSica while the latter was in Hollywood prepping his forthcoming "Miracle in the Rain." Montgomery Clift is due in Rome at the end of the month to co-star with Miss Jones in "Station."

Most of the action takes place in Rome's ultra-modern railroad terminal. Film will depict the last 90 minutes passed in the station by two lovers before being separated forever. Gino Cervi, Virgilio Riento, Giovanni Grazzo and Giuseppe Porelli are among Italian actors slated for parts in the film. It will be shot in English, and dubbed for local distribution.

# Number of High-Grossing Films in Italy Nearly Double Total of '50-'51

Genoa, Oct. 21.

With final figures still to be tabulated, film returns indicate significant rise during the past season in the number of films making over 100,000,000 lire (about $150,000) at local boxoffices. In the past 10-month period, a total of nine features made the grade, with another just missing that figure.

The past season's winners, in order of biz, are "Don Camillo" (Italian-French), "Samson and Delilah" (Par), "David and Bathsheba" (20th), "Cops and Robbers" (Italian), "Anna" (Italian), "Gone With Wind" (M-G), "Toto in Color" (Italian) and "All About Eve" (20th), with "Pandora" not quite reaching the $150,000 mark. Grosses on "Don Camillo" nearly doubled those of its nearest rival, with the pic still playing in Italian houses.

As against nine this season, only five features passed the $150,000 mark during the 1950-51 season. In order of grosses these were "Gone With Wind" (M-G), "Cinderella" (RKO), "Forsyte Saga" (M-G), "Three Musketeers" (M-G), and "Millionaire Naples" (Italian). "Wind," slowly playing out its first-run dates made the grade both seasons, and is still doing healthy trade. A significant rise is noted in the number of Italo pix to hit top positions this year as against past seasons.

# RANK TO HANDLE NEW ACT PICTURE, 'TEST'

London, Oct. 21.

Second major co-operative production by the company set up by the Assn. of Cine Technicians will be distributed by the J. Arthur Rank group. It will be lensed at the Pinewood studios. The film titled, "The Final Test," is from Terence Rattigan's play which had its first outing on TV earlier this year.

Anthony Asquith, who is president of ACT, will direct. Production chore will be handled by R. J. Minney.

ACT's first production, which was mainly financed out of public funds, failed to get circuit release, and has little prospect of recouping its $250,000 negative cost. With this new effort, the labor organization is using its top names in an endeavor to establish its claim as an important producing unit.

# Series of 1-Hour Wildcat Strikes Nearly Halts Prod. in Brit. Studios

London, Oct. 28.

A series of unofficial one-hour strikes, which have been in progress in the major British studios during the past week, have almost halted production on several films, including some Hollywood sponsored projects. The action has been taken by members of two of the three main studio unions as a reprisal for the breakdown of the protracted wage talks through the machinery of the Joint Industrial Council.

Accompanying the sporadic strikes the unions have also unofficially imposed a complete overtime ban which has eliminated weekend work, cut one night shooting and played havoc with production schedules. The Columbia production of "The Red Beret," for example, which calls for a considerable amount of night lensing, has been seriously interrupted.

By their timing methods, the laborites have made it almost impossible for a director to get anything finished by the end of the day. Each of the unions, taking individual action, stops work for one hour each day. They wait, however, for a scene to be lined up, after maybe two hours of preparatory work, and then pull the switches. By the time the 60 minutes have passed, it is time for lunch. More or less the same procedure is followed in the afternoon. The National Assn. of Theatrical and Kine Employees and the Electrical Trades Union have been taking this action. Toppers of both organizations have been touring the studios urging their members to continue normal working in order that negotiations for extra pay can be resumed. The Assn. of Cine Technicians has not used any stoppages.

Main centers of disturbances have been the major British outfits at Pinewood, Shepperton, Elstree and Nettlefold. There has been no interruption of work at Metro's Elstree studios. Among projects affected have been United Artists' "Melba," and Walt Disney's "Sword and the Flower" as well as a number of major British films.

## British Rep Cos. Ask Aid Of Arts Council on Coin

London, Oct. 21.

Although the 23 theatres affiliated to the Council of Repertory theatres are exempted from admission tax, because they operate as non-profit distributing companies, they all experience difficulty making ends meet. This is reflected in a report published recently which records the "encouraging rise in attendance" but warns that unless a larger and more regular audience is found, standard of production will suffer.

The repertory (stock) theatres have asked the Arts Council to assist them in their financial difficulties and have appointed a committee to probe the problem and submit findings in the form of definite proposals.

## London Legit Bits

London, Oct. 21.

**Gilbert Wakefield's** latest comedy, "Deep Freeze," to be televised after tryout at the New Theatre, Bromley. Other wellknown plays getting TV dates include **Arthur Schnitzler's** "Professor Bernhardi," **Beverley Nichols'** "Shadow of the Vine" and "Rooms With Secrets," by **D. G. Bellini** . . "And So To Bed," the **Vivian Ellis** musical, is to get special staging at Folks Theatre, Oslo, Norway . . . **Elmer Harris'** "Johnny Belinda," with **Sorrel Carson** in lead, is being directed in French by **John Hanau** in November at the Municipal Theatre, Lausanne.

**Eric Glass** has sold stage and film rights of **Patrick Gargill's** comedy, "Ring For Cathy," to **John Boulting** of Boulting Bros., who own "Seagulls Over Sorrento."

## Legit Prize to 'Giovane'

Milan, Oct. 21.

"Salviamo la Giovane," by Cesare Giulio Viola, has won the million lire ($1,500) Prix St. Vincent. Annual prize for best Italian legiter is voted on by top Italo dramatic authors.

The Italian Playwright's Assn. at the award ceremony, expressed hopes for increased government aid to Italian legit.

## Straus Collections To Vienna City for $15,000

Vienna, Oct. 21.

The city of Vienna acquired for the sum of $15,000 the well-known Johann Straus collections, compiled by relatives of the waltz king.

A few single objects were retained by the owners, such as the Boesendorf grand piano and the original score of the "Bat." But most of the original manuscripts of Johann Straus now belong to Vienna.

## Rossellini Backs Away From Making Color Pix; Would Study Technique

Monte Carlo, Oct. 21.

Stopping off at Monte Carlo on the way to visit his mother in Barcelona, Robert Rossellini discussed his future plans in some detail. Having terminated the montage of the pic, "Europe 51," in two versions and also completed "Where Is Liberty" with comic Toto in the lead, Rossellini and his wife will take a short vacation, spent probably in their villa at Santa Marinella outside Rome. Rossellini then starts work on a new film, "Sacapo," in three episodes, in which he will again use a story from every-day life and employ unknown talent.

In the spring, with Ingrid Bergman as the star, Rossellini hopes to start "Duo" from the story by Colette. He explained that he will use a free adaptation of the book, particularly because the action is in Italy whereas the original was laid in France.

Speaking of the possibility of his making color pix, Rossellini stated that until he had a full knowledge of the technical elements involved in such a production, he will abstain from tinters. However, he believes a man of the trade must keep in mind all technical advances and keep as up-to-date as possible.

"Personally I think the time has come," he said, "for color film making to leave the hands of the technicians and laboratory experts, and be studied intelligently by the actors, producers and directors. At the moment I am doing some private 16m work in an effort to get a little knowledge on the subject. But until I know it thoroughly and can interpret it in my own fashion, I won't tackle a color picture."

In the case of black and white, Rossellini has a wide technical knowledge. Starting in 1934 doubling in Italian films, he progressed from there to montage, and photography in documentaries and then to director.

Asked if he had any pet projects, Rossellini said that he was rather disappointed to hear that John Huston cherished the same dream, to make a film of Herman Melville's "Moby Dick."

"I have read the book three or four times and seen John Barrymore's great performance in the film; hence, I would not like to finish my life without producing it. However, the time and money needed is so enormous that I doubt if it will ever be possible."

Asked if he would make a picture in the U. S., Rossellini said he didn't think so, because in films just as in life, one must be sincere.

"I work on things I know very well and I make realistic films, I feel the realism, and whenever possible I use an Italian background because it is the place I know best."

Questioned about his private life, he said that for the first time in two years, his wife and himself were enjoying a normal family life, and he hoped the press had decided at last to give them a break because the attacks on them had an effect on their work.

## Buys Cinema for Old-Age Hobby

Chesterfield, Eng., Oct. 21.

Herbert Reed, a dentist and vet cinema patron, has bought the Empire Cinema here for $19,500. He explained he purchased the house as a hobby in his old age (he is 73).

He goes to a picture show two or three times a week.

## Johnnie Ray for Honolulu

Honolulu, Oct. 21.

Johnnie Ray is booked for four concerts in Honolulu, according to spokesmen for Ralph Yempuku and Tats Matsuo. Ray would appear in the Civic Auditorium under joint auspices of Yempuku and Matsuo Dec. 10-13.

Teaser campaign is being mapped for the newspapers, with formal announcement to follow.

# Swedes Cold To U.S. Legiters

Stockholm, Oct. 21.

Swedish legit season to date has been a bleak one for American imports. "South Pacific," current at the Oscar's Theatre here, hasn't evoked the interest that "Annie Get Your Gun" and "Kiss Me Kate" drew at the same house in previous years. Likewise, "Finian's Rainbow" proved a disappointment at the Municipal Theatre in Malmo.

Sam Spewack's "Sycamore Tree," which bowed at three theatres over the past two months, created little critical stir. Both reviewers and the public have complained that the play's story "isn't suitable for Swedish audiences." Piece is still at the Alle Theatre here. It also was produced at the local Municipal Theatre and the Municipal in Halsingborg.

On the other hand, native plays have been faring well. Among new entries are "Fullname" ("New Moon") at the Intima Theatre here and "Yttersta Dagen" ("The Last Day") at the Municipal Theatre, Gothenburg. Former is a comedy by Hasse Ekman, who costars with his actress-wife, Eva Henning.

"Dagen" is the work of Stig Dagerman. Another of his plays, "Den Dodsdomde," was unveiled at the Irving Theatre, London, Oct. 13 under tag of "Condemned to Live." Rounding out the domestic scene are "Den Ratta" ("The Right One"), a political comedy, at the Folkets Hus Theatre, Gothenburg, and a Gogol revival at the Royal Dramatical Theatre here.

## Brit. Exhib Raps Eng. Pix as 'Not Suitable'

London, Oct. 28.

Because it believes the film would offend Catholic opinion, the London County Council has banned the French film, "L'Auberge Rouge," for showing here. The LCC viewpoint has been shared by other local authorities in the London region. The film, which has been shown in France without cutting, stars Fernandel.

The British Board of Film Censors also has rejected the pic but would be prepared to grant a certificate if a certain amount of scissoring is done.

## Legit Shows Abroad

### LONDON

(Week ending Oct. 25)

(Figures indicate opening date)

"Affairs of State," Cambridge (8-21).
"Bells St. Martin," St. Mart. (8-29).
"Call Me Madam," Coliseum (3-15).
"Deep Blue Sea," Duchess (3-6).
"Dial M Murder," West. (6-19).
"Excitement," Casino (3-8).
"Gay Dog," Piccadilly (6-12).
"Globe Revue," Globe (7-10).
"Hanging Judge," New (8-23).
"Happy Marriage," Duke York (8-7).
"Husbands Don't," W. Garden (10-1).
"Innocents," Majesty's (7-3).
"Letter From Paris," Aldwych (10-10).
"Little Hut," Lyric (8-23-50).
"London Laughs," Adelphi (4-12).
"Love of Colonels," Wyn. (5-23-51).
"Love from Judy," Saville (9-25).
"Meet Callahan," Garrick (5-27).
"Paris to Piccadilly," Pr. Wales (4-15).
"Porgy & Bess," Stoll (10-8).
"Quadrille," Phoenix (9-12).
"Relative Value," Savoy (11-28-51).
"Reluctant Heroes," White. (9-12-50).
"Romeo & Juliet," Old Vic (9-15).
"Ranch in Rockies," Empress (6-5).
"Seagulls Sorrento," Apollo (6-14-50).
"Second Threshold," Vaude. (9-24).
"South Pacific," Drury Lane (11-1-51).
"Troublemakers," Comedy (9-16).
"Water of Moon," Haymarket (4-19-51).
"Winter Journey," St. James's (4-3).
Emlyn Williams, Ambass. (9-3).
"Woman of Twilight," Vic. Pal. (6-18).
"Zip Goes a Million," Palace (10-20-51).
"Young Eliz.," Criterion (4-2).

(SCHEDULED OPENINGS

(Figures denote premiere dates)
Maurice Chevalier, Hippodrome (28).
"River Line," Strand (28).
"Long Mirror," Royal Court (29).
"Heaven's Backyard," New Lindsey (29).
"Teddy Bare's Picnic," Ambassadors (4).
"Wild Horses," no theatre set (6).

### AUSTRALIA

(Week ending Oct. 25)
"Kiss Me, Kate," Royal, Sydney.
"Folies Bergere," Tivoli, Sydney.
"Seagulls Over Sorrento," Comedy, Mel.
"See How Run," Royal, Adelaide.
"Tommy Trinder Show," Tivoli, Mel.
"South Pacific," Majesty, Mel.
"Ice Follie," Majesty, Brisbane.
"Ice Parade," Empire, Sydney.

# Italo Govt. Huddles on Getting More Films Okayed by American Censors

## American Sees Vidpix Expanding in Europe

Paris, Oct. 28.

Malvin Wald, here before heading for U. S., has been a year in Denmark making vidpix for American TV. Wald feels that foreign pic production is a satisfactory operation provided a man trained in American knowhow is in charge of the operation. Wald thinks that there is a fund of colorful subjects for use in making vidpix.

Wald produced and wrote a package of 24 half-hour stories based on the Hans Christian Andersen fairy tales.

## B. A. Legit

Continued from page 10

December. Although Enrique Serrano has had fair success at the Astral since he opened there Aug. 28, he must fold to make way for the Japanese Takarazuka ballet, due there for a short run after appearing in Brazil.

**Jean Anouilh Well Represented**

French playwright Jean Anouilh has three of his plays currently playing, "Jezebel," now switched by Anita Lassalle from the theatre which bears her name to the Buenos Aires Theatre; "La Sauvager," in which Rosa Rosen Co. opened at the Versailles a week ago, and "Euridice," which the Luisa Vehil-Esteban Serrador Co. opened at the Politeama.

There is a big preponderance of foreign atmosphere at the local theatres. Apart from the coming Jap ballet, Josephine Baker is packing them in at the Opera with two night performances daily; Spain is represented by the Pilar Lopez Ballet at the Avenida Theatre, one of the biggest moneymakers of the year; also by Lola Membrives Co. at the Odeon in works by Jacinto Benavente or Garcia Lorca; by a Spanish Operetta Co., a Spanish musical comedy and now by "Relations from Spain" at the Apolo Theatre. The Marconi has an Italian Canzoni di Napoli Co. in "Carrosella di Napoli" and doing big biz while Pirandello's "L'Imbecile" is running at the Colonial. The same author's "Six Characters in Search of an Author" is playing the Cervantes. France, besides the Anouilh plays, is also represented by Salacrou's "Pouf" at the Van Riel and by Jean Bernard Duc's "Le Complexe de Philemon" at the Comico. Britain also figures with "Charlie's Aunt" at the Grand Splendid and Oscar Wilde's classic "The Importance of Being Ernest" at the General San Martin. The U.S. drama has been repped by "Streetcar" at the Casino and "Desire Under the Elms" at the LaFarsa.

Among other plans for 1953, Pablo Palitos, currently at the Grand Splendid in "Charlie's Aunt," has leased the Politeama for a 5-month engagement in March and will produce "Detective," a new comedy by German Ziclis.

Juan Carlos Thorry has joined with vet musical comedy star Gloria Guzman, and plan to revive the long-runner, "Had Eve Worn Clothes".

## 'Ice Parade' Aussie Click

Sydney, Oct. 21.

Celebrity Theatres, headed by Harry Wren, is looking for a heavy return from the "Ice-Parade" on six-week run at the 2,600-seat Empire here.

Smartly paced show has a talent lineup that includes Britta Rahlen, Terry Taylor, Bob and Peggy White, John Dietel, Kenny Lamb, Arthur Nelles, the Kermonde Bros. and a ballet of local talent.

## Skouras Visits Korea

Tokyo, Oct. 21.

Spyros P. Skouras, 20th-Fox prexy now on inspection tour of company branches in Japan, here from a one-day visit to the front in Korea where he renewed his friendship with General A. Van Fleet, Eighth Army commander whom Skouras first met in Greece.

He also paid a frontline call on elements of the Greek forces serving with the United Nations.

Rome, Oct. 21.

Italian government heads of the film industry here again have been studying American censorship. The study seeks to enlighten producers to make pictures for export to the U. S. which will meet Yank censorship rules. Feeling here is that censor rulings in America are made up from standards set up by many separate groups, all having some influence. The Italians have strong censorship rules, too, but they do not always include as many stipulations as certain U. S. groups.

Eager to get their pictures widely distributed in the American market, the Italians would avoid mistakes that subsequently lead to cuts in the U. S. or their complete banning.

Giulio Andreotti, Undersecretary of State, has formed a committee to make a study and report on various censorship regulations. The Italians in general fail to comprehend the reasons for the American censors being touchy about things not considered bad here. One Italian filmite gave his opinion that the Americans are jealous of Italian pictures and their new-found success.

Some Italians object to certain American pictures because they are too violent. Drunkenness, especially women; divorce and remarriage while the mate is still living, are frowned upon. Parents' Clubs and Catholic Youth Action take a dim view of gangsters in U. S. films. The worst offenders of American films are those having scenes depicting anyone in a government office, whether a senator or sheriff, as dishonest.

Andreotti said that the Italo government will continue to aid the picture business and boost the present number of Italian film experts in the world market, particularly the American market, to encourage dollar earnings. He explained that the government is considering the problem of the so-called protective laws and also the necessity for strengthening the position of Italian films in the world market.

The undersecretary stated that the 1949 law to aid Italian films had accomplished a dual purpose: First, to produce more and better pictures, so as to supply product needed for Italo houses. Second, these pictures had to make the rounds of all the Italian film houses to increase the average earnings of each.

## 'Offensive to Catholics,' London Ban French Pic

Manchester, Oct. 21.

British film producers are not making suitable pix for the box-office, said John X. Prendergast, leading Yorkshire exhib, speaking here. It was a peculiar thing that British producers had a market to themselves, yet they could not hold it, he added.

The exhib named a group of films made by American companies in England which proved that good productions could be made in Britain.

## British Name Dand

Charles H. Dand has replaced Mrs. Katharine Noel Parker as director of the British Information Services' Films and Publications Division. Mrs. Parker has been reassigned by the Foreign Office in London.

For the past two years, Dand headed the British delegation of the Non-Commercial Cinema Committee, organization which arranged production and exchange of cultural films between France, Belgium, Netherlands, Luxembourg and the United Kingdom.

## Wyler's 15-Wk. 'Roman'

Rome, Oct. 21.

William Wyler, director-producer of "Roman Holiday," wound up shooting last week, finishing lensing of the Paramount pic in 15 weeks.

Wyler remains on until December to complete the film, doing all of the technical work in Italy.

## Nip Nabes Nix Duals

Nagoya, Oct. 21.

Triple features and duals, current among neighborhood houses here, have been nixed by the local exhibitors association. The group voted to use single-feature shows.

# New U.S. Agency, Doing Work of ECA, Uses Radio, Pix to Blanket Europe

Paris, Oct. 21.

The Mutual Security Agency, the new monicker of what was formerly the Economic Cooperation Administration, is doing a big job in blanketing free Europe with information as to the aims and workings of the program via radio and films. The radio beaming of the MSA patter is a large-scale job being run by Gene King, previously of WOR, New York, and WCOP, Boston. King has applied his commercial knowhow to this idealogical form of dissemination. He has found a vast difference between the workings of commercial radio and the needs for a network involving 18 countries with all sorts of complications arising from language barriers and national sensitivity.

King said that selling an idea called "Democracy" to Europeans via the ether called for special gimmicks. He explained that ratings here were measured by how much the Red vote went down. He has learned the airwave habits of the Europeans from scratch.

The European lives with state controlled radio and most propaganda is heaped at him mainly through this medium with newspapers second and television still a negligible factor here. The average European is sensitive about America, and the MSA people must stay in the background and feed their shows through people who can put it in their own lingo. This also entails realizing that what may go in Denmark may not do in Italy.

Main objects of the info service is to make clear four themes: the promotion of Free Trade Unions as a defense against Communism; increased industrial production; common defense and political integration. Records show that production has risen enormously, and the Schuman plan, pooling coal and iron of ex-enemies, is a fact.

MSA headquarters in Paris controls the radio affiliates in 18 countries; Great Britain, Austria, Netherlands, France, Yugoslavia, Turkey, Sweden, Trieste, Switzerland, Portugal, Belgium, Luxembourg, Denmark, Western Germany, Italy, Greece, Ireland and Norway. All the American Embassies in these countries have radio setups of their own to deal with local conditions. Via a system of integration, the State Dept. and the MSA facilities have been merged in these countries, with the result there has been a smoother operation, less duplication and a cut in outlay to taxpayers.

The MSA radio setup in Paris has three studios, 40 tape machines and eight engineers. A normal week finds 150 tapes recorded and distributed on the Continent. King pointed out that MSA is entirely different from the Voice of America and Radio Free Europe or any other operation having its own transmitter. King explained it can only work through already established national hookups.

## BBC SEEKING NEW PIX SHOW FOR TELE

London, Oct. 21.

With "Current Release" program firmly established as a major TV show, the British Broadcasting Corp. has initiated negotiations with the picture industry for launching a new film feature. The project, which is now being discussed with the major companies, aims at a monthly program compiled from old films whose commercial potentialities have long been exhausted.

Such a compilation of feature films would have a marked "museum appeal" for televiewers but would not hypo the boxoffice in the same way as "Current Release," which consists of excerpts from upcoming and provincial programs.

If the new program matures it is likely to be produced by W. Farquharson Small, who also does the "Current Release," the fortnightly program.

The BBC initiative in opening industry talks on another film program is indicative of their growing desire to get motion pictures to fill up the expanding program schedule. They see no hope of getting TV rights to latest product, and therefore are exploring an alternative course.

## MPEA Asks $1,950,000 Be Unfrozen by Nips

Tokyo, Oct. 21.

Motion Picture Export Assn. special envoy Richard T. McDonnell returned here last week determined to effect the release of the remaining 30% blocked yen held here by Japanese government in the accounts of U. S. film distributors. This amounts to around $1,950,000.

McDonnell said he would not return home until he had unfrozen the remaining blocked yen. He added that he hoped to get it all in dollars instead of part dollars, part sterling, as done last summer. At that time McDonnell succeeded in releasing 70% of the $6,500,000 fund, 40% of which was sterling, later reconverted to dollars, and 30% in dollars.

## French Actors Shuttle From Stage to Films As Legit Season Opens

Paris, Oct. 21.

French actors are busy between legit and pix chores as the new season gets under way here. Arletty, of the film, "Children of Paradise," who played in the legit version of "Streetcar Named Desire" here, is back in the new Marcel Achard play, "Les Compagnons De La Marjolaine," opposite her is Bernard Blier who appears in a lot of films. Edwige Feuillere is back with her annual legit presentation of "Camille" which is a top solo femme appeal boxoffice success here every year.

Pierre Fresnay, the top biopic interpreter, is preparing a revival of "Hymenee" for the stage. Georges Guetary, after completing a film "Feather in the Wind," is slated for an operetta "The Enchanted Route," which is to play the ABC Theatre. Jean Marais, after finishing two pix, is back at the Comedie-Francaise to play two roles in Paul Claudel's "Hostage" and in "Mithridate."

Francois Perier and wife, Marie Daems, now doing the legit version of the Jean-Pierre Aumont "A Lovely Sunday," will appear together in Jean Stelli's new film, "A Woman's Treasure." Madeleine Robinson, now in the successful play, "The Queen of Clubs," will play the lead in a new film, "The House of Crime." Michel Simon, with three of his pix on the marquees here, will be represented in legit here by "Flaminco."

Nicole Maurey, who was in "Harvey" here is the femme lead in the new Bing Crosby starrer, "Little Lost Boy." Other French actors going in for English-speaking roles are Gerard Oury who plays in the new Walt Disney film, "The Rose and the Sword;" Claude Nollier, Colette Marchand and Suzanne Flon all in the John Huston pic, "Moulin Rouge," and Nicole Courcel and Brigette Auber in the "Foreign Intrigue" series being lensed here for American TV. Courcel is now in the new hit play, "Zoe."

### Brasseur in Legit

Pierre Brasseur, who was in the Jean-Paul Sartre legiter "Devil and the Good Lord" last year did two films in his spare time. Bourvil will partner Georges Guetary in the new operetta, "The Enchanted Route." Maria Casares, actress in Jean Cocteau's film "Orphee," is now with the Comedie-Francaise in "Don Juan."

Daniele Delorme, who starred in the film, "The Mad Girl," is now rehearsing Ibsen's "Doll's House" for both stage and screen. Gerard Philipe, one of the top film draws here and known for "Devil In The Flesh" and Fanfan La Tulipe," has been doing legit work in the Theatre National Populaire.

Micheline Presle, who has played in U.S. films, is back starred in a new pic version of "Camille." She has also done legit work here. Martine Carol, who has become a topper here with her sexy roles, has little stage experience but has come into her own on the screen. She has done three big pix here this year.

## Fearon's M-G Aussie Post

Sydney, Oct. 21.

Joe Fearon, long representative in London for the Hoyts' film circuit here, has resigned to accept an important post as aide to Bernie Freeman, Metro chief in this territory.

Fearon left London to take over a post with Melbourne's radio station 3 XY, in which Hoyts hold an interest. Understood that Fearon was not too happy in the new radio post after being in theatre management for such a long time and accepted Freeman's offer. Fearon will look after the theatre end of the Metro setup, with "Quo Vadis" as his first assignment.

## O'seas Opera Pay Keeps Stars Home

Vienna, Oct. 21.

Economics of international operatic engagements are increasingly absorbing the attention of European singers, who wonder whether it's so profitable anymore to grab an American booking, even the Met Opera's.

It's noted, true enough, that only La Scala at Milan can compete with or outdo the Met. At the top Italo spot, a featured singer can knock down $400 to $600 a night, tax free, and expect to work twice a week through a 10-month season.

In Vienna, big names continue to appear for prestige, since coin rarely exceeds $150 a night, with taxes taking a 30% bite from foreigners and even more from natives. This accounts for the fact that much of the top Vienna talent is available in the home house only at the start and finish of the season, filling in in between with sugary dates in the U. S., Italy and Germany. The latter country is now paying good names approximately $250 a night, less 25% tax.

Met figures are a cut under those of La Scala, take home pay considered. But booking at the N. Y. house does open the door to radio, TV and above all lucrative concert dates for the better draws, so it's still quite a magnet, despite tax complications.

## Blames Admission Tax For B-L Prod. Losses

London, Oct. 21.

Heavy incidence of the admission tax, which channels off more than the producers receive, was blamed by Harold C. Drayton, British Lion chairman, for the company's production losses. Addressing stockholders at the annual meeting, he explained that in the last three years, the treasury had claimed more than $13,400,000 from boxoffice receipts of B-L productions, whereas its own share was just over $9,000,000.

Drayton appealed to the government to take decisive action to help the producing industry and suggested they should lop off a large proportion of the tax and put it at the disposal of British producers. He urged that this be done without increasing admission prices. Although the corporation's adverse balance now amounted to over $5,600,000, he insisted that production and general running costs had not been the main factors contributing to B-L losses.

## Canada's Pix Receipts Up Over 11% in Year

Toronto, Oct. 28.

Canada's film take for 1951 was 11.4% ahead of the previous year, with the 2,689 situations' showing a gross of $96,319,583. This does not include $11,887,226 obtained via a 15% amusement tax. This is highest film take ever recorded in this country, according to Dominion Bureau of Statistics' report.

Breakdown of Bureau's figures shows Ontario (531 houses) grossing $38,052,587; Quebec $22,629,851: British Columbia, $8,740,857. Drive-ins showed a heavy increase, with 82 ozoners grossing $3,347,670 as compared with previous year's take of $2,287,679 by 61 situations.

## BARON PANTO LEAD

London, Oct. 28.

Bert Montague signed Bunny Baron to play lead in his pantomime, "Cinderella," opening at the King's Theatre, Hammersmith, Dec. 24.

# Slump in Filipino Exports' Earnings Hits Film Grosses; Manila Biz Off 30%

A decline in world market prices for such Filipino exports as copra and fibre has been a factor behind a 30% dip in Manila theatre attendance this year as compared to 1951, according to Vicente A. Rufino. In partnership with his brother, Ernesto, he operates six first-run houses in Manila.

Rufino, who is making his first visit to New York in 22 years, recently arrived in the U. S. for a medical checkup and to confer with top foreign department execs of major distributors. Although less money is in the hands of the filmgoing public, he said in New York this week, "people still turn out for the 'big' pictures."

Paramount's "Greatest Show on Earth," Rufino pointed out, ran five weeks on advanced admissions at one of his houses. Price scales, incidentally, have seen little postwar change. In fact, he added, when the admission tax was raised from 10% to 25% in 1949 "we absorbed part of the increase."

Designed to help native film production, a 10% "exhibitors' quota" is on the books, but Rufino noted that this provision is not rigidly enforced. He estimated that his theatres use no more than 2% Filipino pix with the balance of playing time devoted to Hollywood films. Major reason for this is that there are not enough domestic features to fill the quota.

Despite the biz slump this year, Rufino feels that the outlook is bright. Three new second-runs are now under construction in Manila, and his own circuit plans to raze its 900-seat Rialto next year to make way for a 1,200-seater. Although the government exercises import controls there are ample construction materials.

Rufino brothers operate their theatres through Luzon Theatres, Inc., and the Eastern Theatrical Co., Inc. Vicente is prez of Luzon and general manager of Eastern while Ernesto heads Eastern and is g. m. of Luzon.

Accompanied by his wife, Vicente Rufino is making a trip around the world After sailing from Manila for the U. S., they visited Hollywood early this month. Couple sail for Europe on the S.S. United States Friday (31), and later will plane for Manila from Rome.

## British Reject Indie Coronation Film Fete

London, Oct. 21.

A proposal by an independent distributing house to organize an international film festival immediately prior to the Coronation has been nixed by a joint committee of the four major industry associations. The project, which was begin promoted by Regent Films, aimed at showing two films a day, mainly Continental ones, at the New Gallery.

Viewpoint of the British Producers Assn., which was agreeable to the other organizations, was that any film festival in London in Coronation year should be supported by the whole industry, and not be just an individual company operation.

## Big Havana Pix Houses Back to Stageshows As Peace Parley Succeeds

Havana, Oct. 21.

Havana's larger film theatres resumed stageshow this past weekend following a truce with the Assn. of Artists (entertainment union). This was agreed on at a meeting presided over by Minister of Labor Jesus Portocarrero and attended by officials of the various unions connected with stageshows.

Under the law all first-runs and houses having over 2,000 seats are required to use stageshows regularly along with films. Theatre chains containing at least one first-run or a house with over 2,200 seats must have one theatre using shows. Some smaller theatres have been getting around the law by presenting orchestral music between film showings. Larger houses protested that this was evasion of the law, but that if the smaller house could get away with it, they could also. Early last week they substituted "musical interludes" for stageshows.

Under the agreement between theatre owners and the union, the status quo will be preserved until Nov. 3. Large first-runs will present shows, smaller ones will continue musical interludes. Meanwhile, a commission composed of five theatre owners and an equal number of union reps will attempt to find a satisfactory solution.

## 4 British Exhib Groups Seek New Juvenile Pix

London, Oct. 21.

The exhibiting industry, divided into four distinct groups, is to ballot for the first share in the new output of the Children's Film Foundation set up a year ago on an all-industry basis with finance provided out of the revenue of the Eady fund. Total output of the first year will comprise six features, six two-reelers, six shorts and a colored novelty film.

The four exhibiting groups will comprise the three major circuits, Odeon, Gaumont British and Associated British, plus the independents. Each of the four groups are to draw lots for the exclusive first-run share of the product.

## 'Bachelors' Heads For Scot Touring Record

Aberdeen, Scotland, Oct. 28.

New Scot comedy, "Bachelors Are Bold," by T. M. Watson, is breaking records on a tour through Scotland, with SRO biz the rule. When present itinerary winds up here Nov. 15, company will have played to upwards of 150,000, an all-time record for any play ever to tour Scotland.

In Edinburgh, "Bachelors" played to nearly 35,000 during the festival. Cast is headed by Duncan Macrae, Scot legit actor, who is presenting the tour jointly with the author.

## TUC'S O'BRIEN ASKS PERPETUATION OF EADY

London, Oct. 28.

While the British film industry is still undecided on the future of the Eady levy, through which a substantial subsidy is handed over from each admission tab to British producers, the labor movement under the leadership of Tom O'Brien, M.P., Trades Union Congress prexy, is to ask the government to take any necessary action to insure its perpetuation. Its economic committee has asked the Board of Trade prexy to receive a deputation.

By taking this action, the TUC is hoping to force a quick decision on the issue. It appreciates the important part the Eady fund plays in maintaining a degree of prosperity in British studios. At the same time, TUC would urge the government to take steps to restore the distributors' quota which was wiped out in the 1948 Films Act. It now is barred by international agreement.

## Satchmo Touring Italy

Milan, Oct. 21.

Louis Armstrong and his band will tour Italy starting from Milan Oct. 22 under the management of Luigi Ivaldi, who represents the Lew and Leslie Grade Agency for Italy. The same impresario is organizing a four-month tour of West Germany for the Buster Crabe show, "Water Parade," starting next January. A tour of Europe will follow.

Ivaldi is the Italian agent-impresario with probably the largest number of American acts under contract in Italy.

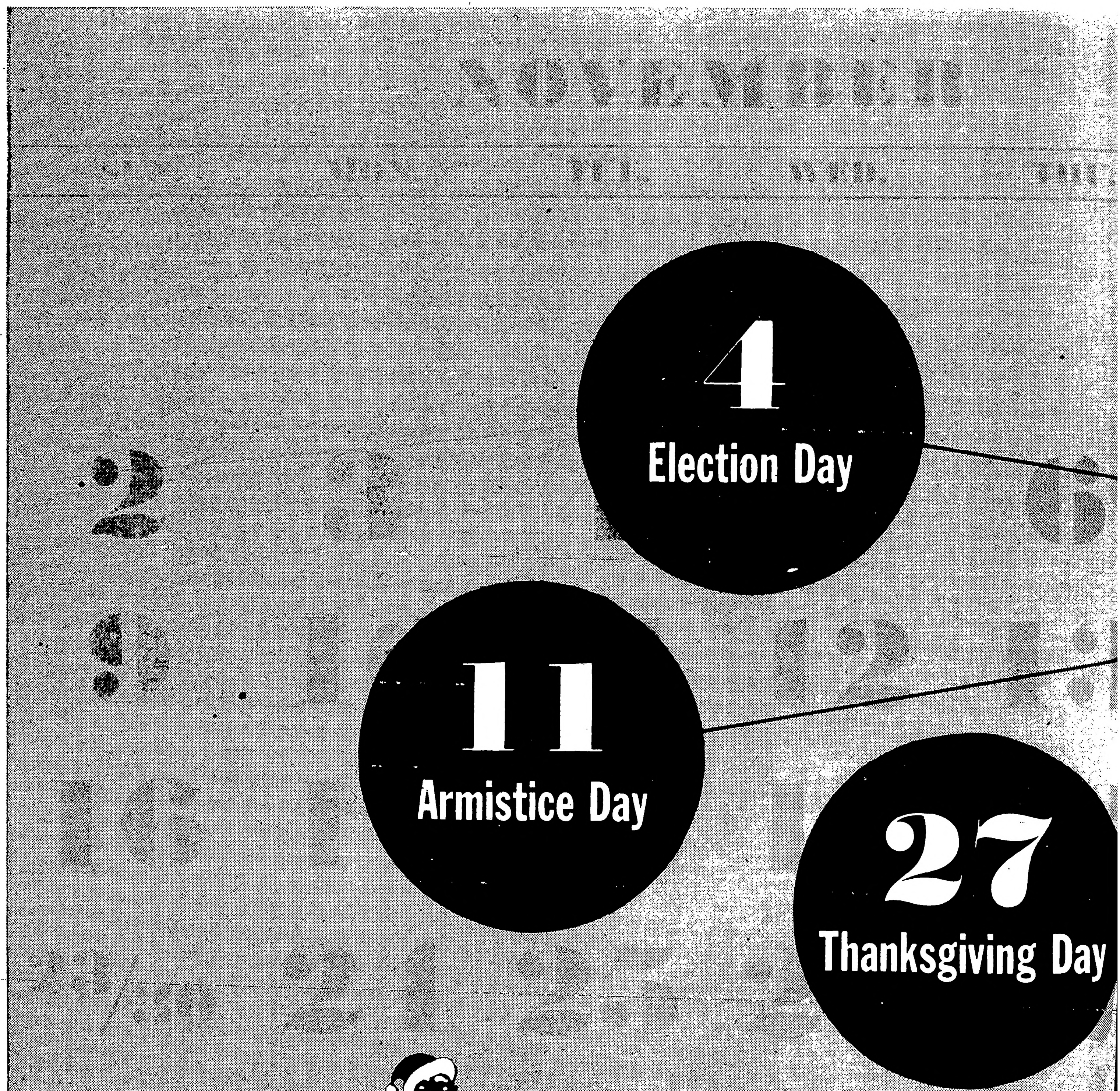
## 'Remains' in Brit. Nov. 10

Manchester, Eng., Oct. 28.

"Remains to Be Seen," by Russel Crouse and Howard Lindsay, is set to open here Nov. 10.

Inked for leading parts are Naunton Wayne, Diana Dors and Dick Henderson jr.

# More Holiday Playing Time In
# And Paramount Has The Pictur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Thanksgiving Day

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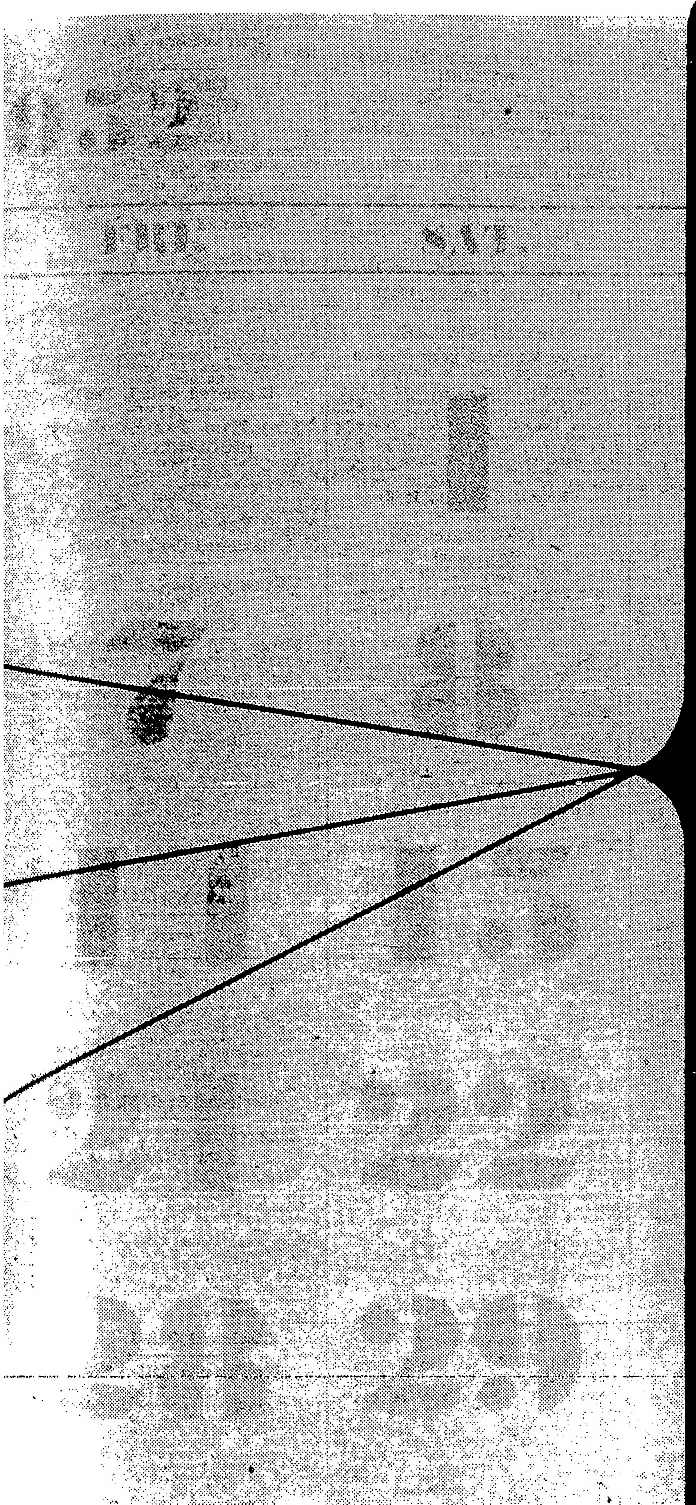

## THE TURNING POINT

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# 'Variety's' Quarterly Film Reviews Index

## (July 2, 1952—Sept. 24, 1952)

*Miniature Film Reviews and credits on all pictures reviewed in VARIETY during the third three-month period of 1952. Date indicates that issue of VARIETY in which each review appeared. Indexes of Film Reviews are published quarterly.*

### Affair in Trinidad

(SONGS)

**Rita Hayworth's personal b.o. will have to hypo her first pic in four years.**

Columbia release of Beckworth (Vincent Sherman) production. Stars Rita Hayworth, Glenn Ford; features Alexander Scourby, Valerie Bettis, Torin Thatcher. Directed by Sherman. Screenplay, Oscar Saul, James Gunn, from story by Virginia Van Upp, Berne Giler; camera, Joseph Walker; editor, Viola Lawrence; songs, Lester Lee, Bob Russell; musical directors, Morris Stoloff, George Duning. Tradeshown N. Y., July 25, '52. Running time, 98 MINS.

(Reviewed July 30, 1952)

### Affairs of a Model

(SWEDISH)

Union Film Distributors release of Swedish Films production. Stars Alf Kjellin, Maj-Britt Nilsson. Directed by Gustaf Molander. Screenplay, Rune Lindstrom; camera, Ake Dahlqvist; music, E. Eckert-Lundin. Tradeshown in N. Y., July 25, '52. Running time, 82 MINS.

(Reviewed July 30, 1952)

### Altri Tempi

(In Olden Days)

(ITALIAN—SONGS)

RKO release of a Cines production. Stars Aldo Fabrizi, Alba Arnova, Andrea Checchi, Arnoldo Foa, Folco Lulli, Rina Morelli, Paolo Stoppa, Amedeo Nazzari, Elisa Cegani, Roldano Lupi, Barbara Florian, Gina Lollobrigida, Vittorio DeSica. Directed by Alessandro Blasetti. Screen play, Biancoli, Blasetti, Brancati, Carancini, DA'mico, Continenza, Dragosei, Marinucci, Nazzetti, Mercati, Vasile, Zucca; camera, Carlo Montouri, Gabor Pogany; music, Alessandro Cicognini; editor, Mario Serandrei; sets, Franco Lolli. At Venice Film Festival. Running time, 126 MINS.

(Reviewed Sept. 17, 1952)

### Amazing Mons. Fabre

**Biopic of the French scientist has good b.o. prospects if properly marketed.**

Distinguished Films release of Walter Futter production. Stars Pierre Fresnay. Directed by Henri Diamant-Berger. Story and screenplay, Jack Kirkland; camera, Claude Renoir; editor, Christian Caudin. Tradeshown, N. Y., July 31, '52. Running time, 90 MINS.

(Reviewed Sept. 3, 1952

### Apache War Smoke

**Routine, small - scale western for programmer bookings in more general market.**

Metro release of Hayes Goetz production. Features Gilbert Roland, Glenda Farrell, Robert Horton, Barbara Ruick, Gene Lockhart, Henry Morgan. Directed by Harold Kress. Screenplay, Jerry Davis; based on story by Ernest Haycox; camera, John Alton; editor, Newell P. Kimlin. Previewed Sept. 15, '52. Running time, 67 MINS.

(Reviewed Sept. 24, 1952)

### Arctic Flight

**Wayne Morris toplining topnotch supporter.**

Monogram release of Lindsley Parsons production. Stars Wayne Morris; features Lola Albright, Alan Hale, Jr., Carol Thurston. Directed by Lew Landers; screenplay, Robert Hill and George Bricker; based on story, "Shadow of the Curtain," by Ewing Scott; camera, Jack Russell; editor, Leonard Herman. Previewed July 24, '52. Running time, '78 MINS.

(Reviewed July 30, 1952)

### Assignment—Paris

**Topical thriller of newspapering behind the Iron Curtain, with okay names and possibilities.**

Columbia release of Samuel Marx-Jerry Bresler production. Stars Dana Andrews, Marta Toren, George Sanders, Audrey Totter; features Sandro Giglio, Donald Randolph, Herbert Berghof, Ben Astar, Willis Bouchey, Earl Lee. Directed by Robert Parrish. Screenplay, William Bowers; adaptation, Walter Goetz, Jack Palmer White; story by Pauline and Paul Gallico, serialized in the SatEvePost as "Trial By Terror"; camera, Burnett Guffey, Ray Cory; editor, Charles. Nelson; music, George Duning. Previewed Aug. 21, 52. Running time, 84 MINS.

(Reviewed July 10, 1952)

### Back at the Front

**Bill Mauldin's Willie and Joe characters in amusing comedy adventures in Japan. Good general audience offering.**

Universal release of Leonard Goldstein production. Stars Tom Ewell, Harvey Lembeck; features Mari Blanchard, Barry Kelley, Vaughn Taylor, Richard Long, Russell Johnson, Palmer Lee. Directed by George Sherman. Screenplay, Lou Breslow, Don McGuire, Oscar Brodney, from story by Breslow and characters created by Bill Mauldin; camera, Clifford Stine; editor, Paul Weatherwax. Previewed, Sept. 23, '52. Running time, 87 MINS.

(Reviewed Oct. 1, 1952)

### Barbed Wire

(SONGS)

**Above-average Gene Autry oatuner; okay for western film spots.**

Columbia release of Gene Autry production. Stars Autry. Directed by George Archainbaud. Screenplay, Gerald Geraghty; camera, William Bradford; editor, James Sweeney; music, Mischa Bakaleinikoff. Tradeshown in N. Y., June 27, '52. Running time, 61 MINS.

(Reviewed July 2, 1952)

### Because You're Mine

(SONGS—COLOR)

**Mario Lanza in appealing story of an opera tenor in GI basic training camp; fine b.o. prospects.**

Metro release of Joe Pasternak production. Stars Mario Lanza; features Doretta Morrow, James Whitmore, Dean Miller, Paula Corday, Spring Byington, Eduard Franz. Directed by Alexander Hall. Screenplay, Karl Tunberg, Leonard Spigelgass, based on story by Ruth Brooks Flippen, Sy Gomberg; songs by Sammy Cahn & Nicholas Brodszky, Paul Francis Webster & Irving Aaronson, John Lehmann & Raymond Sinatra; camera (Technicolor), Joseph Ruttenberg; editor, Albert Akst; assistant director, Bert Glazer; operatic numbers coached by Wolfgang Martin; musical direction, Johnny Green; musical adviser, Irving Aaronson. Previewed at Loew's 72d, N. Y., Aug. 26, '52. Running time, 103 MINS.

(Reviewed Sept. 3, 1952)

### Bela Lugosi Meets A Brooklyn Gorilla

(SONGS)

**Mediocre horror-comedy; exploitable potential in Martin & Lewis look-a-likes Duke Mitchell & Sammy Petrillo.**

Realart release of Jack Broder (Maurice Duke) production. Stars Lugosi, Duke Mitchell, Sammy Petrillo; features Charlita, Muriel Landers. Directed by William Beaudine. Screenplay, Tim Ryan; additional dialog, "Ukie" Sherin, Edmond G. Seward; camera, Charles Van Enger; editor, Phil Cahn. At the Rialto Theatre, N. Y., Sept. 4, '52. Running time, 74 MINS.

(Reviewed Sept. 10, 1952)

### Beware, My Lovely

**Drab melodrama of a day of terror in a woman's life; some name importance but spotty prospects.**

RKO release of Collier Young (Filmakers) production. Stars Ida Lupino, Robert Ryan; features Taylor Holmes, Barbara Whiting, James Willmas, O. Z. Whitehead, Dee Pollack. Directed by Harry Horner. Screenplay, Mel Dinelli, from his story and play, "The Man"; camera, George E. Diskant; editor, Paul Weatherwax; music, Leith Stevens. Previewed July, 24, '52. Running time, 77 MINS.

(Reviewed July 30, 1952)

### Big Jim McLain

**John Wayne sparking meller of Communistic activities in Hawaii; exploitation potential and star value indicate good possibilities.**

Warner Bros. release of John Wayne-Robert Fellows production. Stars John Wayne, Nancy Olson, James Arness; features Alan Napier, Veda Ann Borg, Gayne Whitman, Hal Baylor. Directed by Edward Ludwig. Written by James Edward Grant, Richard English, Eric Taylor, quotes from "The Devil and Daniel Webster" by Stephen Vincent Benet; camera, Archie Stout; editor, Jack Murray; musical direction, Emil Newman. Previewed Aug. 22, '52. Running time, 90 MINS.

(Reviewed Aug. 27, 1952)

### The Big Sky

**Kirk Douglas starred in stirring, overlong version of old northwest bestseller. Good entry.**

RKO release of Winchester Pictures (Howard Hawks) production. Stars Kirk Douglas, Dewey Martin, Elizabeth Threatt, Arthur Hunnicutt; features Buddy Baer, Steven Geray, Hank Worden, Jim Davis. Directed by Hawks. Screenplay, Dudley Nichols, based on novel of same name by A. B. Guthrie, Jr.; music, Dimitri Tiomkin; camera, Russell Harlan; editor, Christian Nyby. Previewed in New York, July 7, '52. Running time, 140 MINS.

(Reviewed July 9, 1952)

### Bonzo Goes to College

**Chuckle filled sequel to "Bedtime for Bonzo." Bright b.o. prospects.**

Universal release of Ted Richmond production. Stars Maureen O'Sullivan, Charles Drake, Edmund Gwenn, Gigi Perreau, Gene Lockhart, Bonzo (chimp); features Irene Ryan, John Miljan, Frank Nelson, Jerry Paris, Guy Williams, Richard Garrick, Tom Harmon. Directed by Frederick de Cordoba. Screenplay, Leo Lieberman, Jack Henley from Lieberman's story based upon character created by Raphael David Blau, Ted Berkman; camera, Carl Guthrie; editor, Ted Kent; music, Frank Skinner. Previewed Aug. 26, '52. Running time, 78 MINS.

(Reviewed Sept. 3, 1952)

### Blackhawk

(SERIAL; CHAPTER 1)

Columbia release of Sam Katzman production. Stars Kirk Alyn; features Carol Forman and John Crawford. Directed by Spencer Bennet and Fred F. Sears. Screenplay, George H. Plympton, Royal K. Cole, Sherman L. Lowe, based on characters created by Reed Crandall and Charles Cuidera; camera, William Whitley; editor, Earl Turner; music, Mischa Bakaleinikoff. Tradeshown in N. Y., July 30, '52. In 15 parts. Running time (first episode), 25 MINS.

(Reviewed Aug. 13, 1952)

### The Blazing Forest

(Color)

**Pine-Thomas outdoor actioner. Good prospects in general situations.**

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne; features William Demarest, Agnes Moorehead, Richard Arlen, Susan Morrow, Roscoe Ates, Lynne Roberts, Walter Reed, Ewing Mitchell. Directed by Edward Ludwig. Screenplay, Lewis R. Foster, Winston Miller; camera (Technicolor), Lionel Lindon; editor, Howard Smith; music, Lucien Cailliet. Previewed, Sept. 11, '52. Running time, 90 MINS.

(Reviewed Oct. 1, 1952)

### The Brave Don't Cry

**Okay documentary for some lesser U.S. spots.**

Associated British Film Distributors release of Group Three production. Stars John Gregson; features Meg Buchanan, Andrew Keir. Directed by Philip Leacock. Executive producer, John Grierson; original screenplay, Montagu Slater. World preem at Edinburgh Film Festival, Aug. 17, '52. Running time, 89 MINS.

(Reviewed Aug. 27, 1952)

### Breakdown

**Just fair secondary actionmeller feature of prizefighters and psychoses.**

Realart release of Pegasus (Edmond Angelo) production. Stars Ann Richards, William Bishop, Anne Gwynne, Sheldon Leonard, Wally Cassell; features Richard Benedict, Joe McTurk, John Vosper, Roy Engel. Directed by Angelo. Original screenplay, Robert Abel, based on his stage play, "The Samson Slasher," camera, Paul Ivano; editor, Robert M. Leeds; music, Paul Dunlay. Previewed July 9, '52. Running time, 76 MINS.

(Reviewed July 16, 1952)

### Buongiorno, Elefante!

(Good Morning, Elephant!)

(ITALIAN)

Dear Film release of Rizzoli-DeSica production. Stars Vittorio DeSica, Sabu, Maria Mercader, Nando Bruno. Directed by Gianni Franciolini. Screenplay, Suso Cecchi D'Amico, Cesare Zavattini from story by Zavattini; camera, Aldo Tonti; music, Alessandro Cicognini. At Film Festival, Locarno.

(Reviewed Aug. 20, 1952)

### Capitaine Ardant

(FRENCH)

Dispa release and production. Stars Renee Saint-Cyr, Yves Vincent, Jean Danet. Directed by Andre Zwoboda. Screenplay, Zwoboda and Pierre Nord from novel by Nord; camera, Louis Joulin; editor, Gabriel Rognier. At Berlitz, Paris. Running time, 95 MINS.

(Reviewed Aug. 20, 1952)

### Captain Pirate

(COLOR)

**Costumed swashbuckler reprising further adventures of Captain Blood on the Spanish Main; for general action situations.**

Columbia release of Harry Joe Brown production. Stars Louis Hayward; features Patricia Medina, John Sutton, with Charles Irwin, Ted de Corsia, Rex Evans, Malu Gatica, George Givot, Robert McNeely. Directed by Ralph Murphy. Screenplay, Robert Libott, Frank Burt, Meredyth Lucas; based upon "Captain Blood Returns" by Rafael Sabatini; camera (Technicolor), Charles Lawton, Jr.; editor, Gene Havlick; music score, George Duning. Previewed July 17, '52. Running time, 85 MINS.

(Reviewed July 23, 1952)

### Captive Women

**Cliffhanger meller, good for juveniles and as supporting feature.**

RKO release of Aubrey Wisberg-Jack Pollexfen production. Features Robert Clarke, Margaret Field, Gloria Saunders, Ron Randell. Screenplay, Aubrey Wisberg, Jack Pollexfen; camera, Paul Ivano; editor, Fred R. Feitshans; music, Charles Koff. Tradeshown in N. Y., Sept. 26, '52. Running time, 67 MINS.

(Reviewed Oct. 1, 1952)

### Caribbean

(COLOR)

**18th century pirate adventure; good for action market.**

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne, Arlene Dahl, Sir Cedric Hardwicke; features Francis L. Sullivan, Willard Parker, Dennis Hoey, Clarence Muse. Directed by Edward Ludwig. Screenplay, Frank L. Moss and Edward Ludwig, from novel by Ellery H. Clark; camera (Technicolor), Lionel Lindon; editor, Howard Smith; music, Lucien Cailliet. Previewed July 30, '52. Running time, 97 MINS.

(Reviewed Aug. 6, 1952)

### Castles in the Air

(BRITISH)

**Forced British farce, with little U. S. appeal.**

AB-Pathe release of Hallmark-Associated British production. Stars David Tomlinson, Helen Cherry, Margaret Rutherford. Directed by Henry Cass. Screenplay, Alan Melville and Edward Dryhurst; camera, Erwin Hillier; editor, E. B. Jarvis; music, Francis Chagrin. At Plaza, London, July 8, '52. Running time, 89 MINS.

(Reviewed July 16, 1952)

### Cento Piccoloe Mamme

(100 Little Mothers)

(ITALIAN)

Columbia release of an Ital-Inter Film production. Stars William Tubbs, Amanda, Augusto. Directed by Giulio Morelli, with supervision by Leonide Moguy. Screenplay, Leonide Moguy, from story by Jean Guitton; camera, Giorgio Orsini; music, Carlo Innocenzi. At Olimpia, Genoa. Running time, 95 MINS.

(Reviewed July 30, 1952)

### The Crimson Pirate

(COLOR)

**Burt Lancaster in action-crammed spoof on swashbuckling sea fables. Excellent prospects.**

Warner Bros. release of Harold Hecht (Norma) production. Stars Burt Lancaster; features Nick Cravat, Eva Bartok, Torin Thatcher, James Hayter, Leslie Bradley, Margot Grahame, Noel Purcell, Frederick Leister, Eliot Makeham. Directed by Robert Siodmak. Written by Roland Kibbee; camera (Technicolor), Otto Heller; editor, Jack Harris; music, William Alywn. Previewed Aug. 19, '52. Running time, 104 MINS.

(Reviewed Aug. 27, 1952)

### Desert Pursuit

**Wayne Morris in poor western feature for lesser situations.**

Monogram release of Lindsley Parsons production. Stars Wayne Morris, Virginia Grey; features George Tobias, Anthony Caruso, Emmett Lynn, John Doucette. Directed by George Blair; screenplay, W. Scott Darling; based on novel by Kenneth Perkins; camera, William Sickner; editor, Leonard Herman. Previewed June 30, '52. Running time, 70 MINS.

(Reviewed July 9, 1952)

### Deshonra

(Dishonour)

(ARGENTINE)

**Sombre yarn of life in Argentine woman's prison. U.S. appeal spotty.**

Interamericana release of Interamericana-Mapol production. Stars Fanny Navarro, Tita Merello, Mecha Ortiz and Jorge Rigaud; features Francisco de Paula, Guillermo Battaglia, Golde Flami, Diana de Cordoba, Aida Luz, Antonia Herrero, Pepita Munoz, Rosa Rosen, Herminia Franco, Hector Mendez. Directed by Daniel Tinayre. Story by Alejandro Verbisky, Emilio Villalba Welsh and Tinayre; camera, Alberto Etchebehere; editor, Nicolas Proserpio; music, Julian Bautista. At Gran Rex Theatre, Buenos Aires. Running time, 101 MINS.

(Reviewed July 30, 1952)

### The Devil Makes Three

**Interesting chase thriller with Gene Kelly. Pier Angeli. Lensed in postwar Germany.**

Metro release of Richard Goldstone production. Stars Gene Kelly, Pier Angeli; features Richard Rober, Richard Egan, Claus Clausen, Wilfried Seyferth, Margot Hielscher, Annie Rosar. Directed by Andrew Marton. Screenplay, Jerry Davis; based on story by Lawrence Bachmann; camera, Vaclav Vich; editor, Ben Lewis; musical direction, Rudolph G. Kopp. Previewed Aug. 11, '52. Running time, 89 MINS.

(Reviewed Aug. 13, 1952)

### Don't Bother To Knock

**Slow-paced melodrama about a psycho baby-sitter; for supporting bookings only.**

20th-Fox release of Julian Blaustein production. Stars Richard Widmark, Marilyn Monroe; features Anne Bancroft, Donna Corcoran, Jeanne Cagney, Lurene Tuttle, Elisha Cook, Jr.; Jim Backus, Verna Felton, Willis B. Bouchey, Don Beddoe. Directed by Roy Baker. Screenplay, Daniel Taradash; based on novel by Charlotte Armstrong; camera, Lucien Ballard; editor, George A. Gittens. Previewed July 8, '52. Running time, 76 MINS.

(Reviewed July 16, 1952)

### Dreamboat

**Clifton Webb, Ginger Rogers in lightweight, fairly amusing spoof on video's use of old movies.**

20th-Fox release of Sol C. Siegel production. Stars Clifton Webb, Ginger Rogers, Anne Francis, Jeffrey Hunter; features Elsa Lanchester, Fred Clark, Paul Harvey, Ray Collins, Helene Stanley, Richard Garrick. Direction and screenplay, Claude Binyon; based on story by John D. Weaver; camera, Milton Krasner; editor, James B. Clark; music, Cyril Mockridge; TV animation by United Productions of America. Previewed July 11, '52. Running time, 83 MINS.

(Reviewed July 23, 1952)

### Duel at Silver Creek

**Okay western for the action market, with names to help in that release.**

Universal release of Leonard Goldstein production. Stars Audie Murphy, Faith Domergue, Stephen McNally; features Susan Cabot, Gerald Mohr, Eugene Iglesias, Kyle James, Walter Sande, Lee Marvin, George Eldredge. Directed by Don Siegel. Screenplay, Gerald Drayson Adams, Joseph Hoffman; from story by Adams; camera (Technicolor), Irving Glassberg; editor, Russell Schoengarth; music, Hans J. Salter. Previewed July 1, '52. Running time, 76 MINS.

(Reviewed July 16, 1952)

### El Derecho de Nacer

(The Right To Be Born)

(MEXICAN)

Filmadora Chapultepec release of Producciones Galinda Hnos. production. Stars Jorge Mistral, Gloria Marin, Martha Roth and Jose Baviera. Features Barbara Gil, Jose M. Linares Rivas, Lupe Suarez. Directed by Zacarias Gomez Urguiza. Screenplay, Ramon Perez and Jesus Galindo from novel by Felix B. Caignet; camera, Victor Herrera; music, Paul Lavisto. At Cine Orfeon, Mexico City. Running time,

(Reviewed Sept. 17, 1952)

105 MINS.

### Eldfageln

(The Firebrand)

(SWEDISH)

(Color; Songs)

Terra Film release of Lorens Marmstedt production. Stars Tito Gobbi, Ellen Rasch. Written and directed by Hasse Ekman. Camera, Goran Strindberg; dances, Maurice Bejart; musical score, Stig Rybrant. At Royal, Stockholm.

Reviewed Aug. 27, 1952)

### El Rebozo De Soledad

(Soledad's Shawl)

(MEXICAN)

STPC release and production. Stars Arturo De Cordova, Pedro Armendariz, Estella Linda. Directed by Roberto Gavaldon. Screenplay, Jose Revueltas, Gavaldon; camera, Gabriel Figueroa; editor, Salvador Lozano. At Venice Film Festival, Venice. Running time, 115 MINS.

(Reviewed Oct. 1, 1952)

### The Eva Peron Story

(DOCUMENTARY)

Astor Pictures release of Juan A. Bras production. English narration, Ray Morgan; camera, Sucesos Argentinos; editor, Sol Grecco; technical facilities, Emil Velazco Studios. At Squire Theatre, N. Y., week of Sept. 6, '52. Running time, 30 MINS.

(Reviewed Sept. 10, 1952)

### Everything I Have Is Yours

(Musical-Color)

**Marge and Gower Champion sparking youthful, tinted musical; average b.o.**

Metro release of George Wells production. Stars Marge and Gower Champion, Dennis O'Keefe; features Monica Lewis, Dean Miller, Eduard Franz. Directed by Robert Z. Leonard. Written by Wells; added dialog, Ruth Brooks Flippen; camera (Technicolor), William V. Skall; editor, Adrienne Fazan; musical direction, David Rose; musical numbers staged by Gower Champion and Nick Castle; songs, Johnny Green, Johnny Mercer, Clifford Grey, Rex Newman, Douglas Furber, Saul Chaplin, Walter Donaldson, Bob Wright, Chet Forrest, Gus Kahn, Richard Priborsky, Burton Lane, Harold Adamson. Previewed Sept. 17, '52. Running time, 91 MINS.

(Reviewed Sept. 24, 1952)

### Europe '51

(ITALIAN)

Lux Film release of Ponti-DeLaurentiis production. Stars Ingrid Bergman; features Alexander Knox, Ettore Giannini, Giulietta Masina. Directed by Roberto Rosellini. Screenplay, Rossellini, DeFeo, Pannunzio, Perilli, Fabbri from story by Rossellini; camera, Aldo Tonti; music, Renzo Rossellini; sets, Virgillio Marchi; editor, Jolanda Benvenuti. At Venice Film Festival, Venice. Running time, 118 MINS.

(Reviewed Sept. 24, 1952)

### Facundo, El Tigre de Los Llanos

(Facundo, Tiger of the Plains)

(ARGENTINE)

Guaranteed release of Dave Cabouli's production. Stars Francisco M. Allende, with Zoe Ducos, Felix Rivero, Miguel Beban, Jorge Molina Salas, Pascual Nacarati, Hugo Mujica, Mario Cozza. Directed by Miguel P. Tato, Carlos Borcosque. Story, Antonio Pages Larraya; editor, Leopoldo Torre Nilsson; camera, Bob Roberts; songs, Alberto Amor. At Ocean Theatre, Buenos Aires. Running time, 85 MINS.

(Reviewed Oct. 1, 1952)

### Father's Dilemma

(ITALIAN)

Arthur Davis Associates release of Franco-London production (Salvo D'Angelo). Stars Aldo Fabrizi, Gaby Morlay. Directed by Allessandro Blasetti. Story and screenplay, Cesare Zavattini; camera, Mario Craveri; music, B. Gigognini. Previewed in New York, Sept. 19, '52. Running time, 88 MINS.

(Reviewed Oct. 1, 1952)

### Fearless Fagan

**Keenan Wynn, Janet Leigh in comedy about pet lion and the Army; okay grosser.**

Metro release of Edwin H. Knopf production. Stars Janet Leigh, Carleton Carpenter, Keenan Wynn. Directed by Stanley Donen. Screenplay by Charles Lederer, based on story by Sidney Franklin, Jr., Eldon W. Griffiths; adaptation, Frederick Hazlitt Brennan; camera, Harold Lipstein; editor, George White. Tradeshown in N. Y. July 2, '52. Running time, 79 MINS.

(Reviewed July 9, 1952)

### The French Way

(FRENCH)

L. Barry Bernard release of Jacques De Baroncelli production. Stars Josephine

(Continued on page 18)

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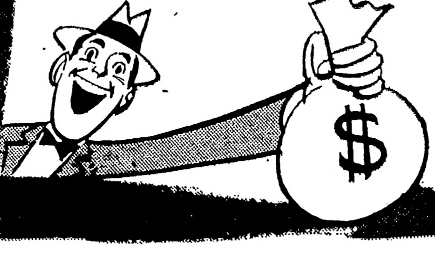

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## Film Reviews Index

Continued from page 16

Baker, Micheline Prelle, Georges Marchal. Directed by De Baroncelli. English titles. Herman Weinberg; English editor, Reine Dorian' music, Wal-Berg, Vincent Scotto. At World, N. Y., starting Sept. 5, '52. Running time, 73 MINS.

(Reviewed Sept. 10, 1952)

### Genghis Khan

(PHILIPPINES)

Manuel Conde production and release. Stars Manuel Conde, Elvira Reyes. Directed by Lou Salvador. Screenplay, Manuel Conde; camera, Emmanuel Rojas; editor, Ray Heinze. English narration. James Agee. At Venice Film Festival. Running time, 85 MINS.

(Reviewed Sept. 17, 1952)

### Gift Horse

(BRITISH)

**Dramatic sea-story about ships and raids; good b.o.**

Independent Film Distributors (in assn with British Lion) release of Molton Films production. Stars Trevor Howard, Richard Attenborough, Sonny Tufts, James Donald, Joan Rice. Directed by Compton Bennett; screenplay, Bill Fairchild, Hugh Hastings and William Rose, from original story by Ivan Goff and Ben Roberts; camera, Henry Waxman; editor, Alan Osbiston; music, Clifton Parker. At Empire, London. Running time, 100 MINS.

(Reviewed July 23, 1952)

### Gli Angeli Del Quartiere

(Angels of the District)

(ITALIAN)

Lux release of an Epoca Production. Stars Jacques Sernas, Rossana Podesta, Marisa Merlin, Virgilio Riento. Directed by Carlo Borghesio. Screenplay, Amendola, Benvenuti, Continenza, De Concini from story by Luigi Bonelli; camera, Vincenzo Seratrice; music, Nino Rota; editor, Rolando Benedeti. Previewed at Film Festival, Venice. Running time 78 MINS.

(Reviewed Sept. 3, 1952)

### Gold Fever

**Okay western for lower half of action bills.**

Monogram release of John Calvert production. Stars Calvert, Ralph Morgan; features Ann Cornell. Directed by Leslie Goodwins. Screenplay, Edgar C. Anderson, Jr., Cliff Lancaster; camera, Major Clark Ramsey, Glen Gano; editor, John F. Link; music, Johnny Richards. Opened at New York Theatre, N. Y., July 15, '52. Running Time, 63 MINS.

(Reviewed July 23, 1952)

### The Grand Concert

(SONGS-COLOR)

(RUSSIAN)

**Russian opera and ballet pic with leading Soviet artists; excellent art-house b.o. draw.**

Artkino release of Mosfilm production. Directed by Vera Stroyeva. Camera (Magicolor), Mikhail Gindin, Vladimir Nikolayev.

Cast: Valeriya Barsova, Kseniya Derzhinskaya, Olga Lepeshinskaya, Galina Ulanova, Ivan Kozlovsky, Maxim Mikhailov, Alexander Pirogov, Mark Reizen, Vera Davydova, Maria Maksakova, Marina Semyonova, Asaf Messerer, Mikhail Gabovich, Yevgeniya Smolenskaya, Maya Plisetskaya, others. At Stanley, N. Y., Aug. 30, '52. Running time, 105 MINS.

(Reviewed Sept. 10, 1952)

### The Happy Time

(SONG)

**Beguiling, human comedy based on stage hit; should word-of-mouth its way to fine returns.**

Columbia release of Stanley Kramer Co. production; associate producer, Earl Felton. Stars Charles Boyer, Louis Jourdan; features Bobby Driscoll, Marsha Hunt, Kurt Kasznar, Linda Christian, Marcel Dalio, Jeanette Nolan, Jack Raine, Richard Erdman, Marlene Cameron, Gene Collins. Directed by Richard Fleischer. Screenplay, Earl Felton; based on play by Samuel A. Taylor and book by Robert Fontaine; camera, Charles Lawton, Jr.; editor, William A. Lyon; music, Dimitri Tiomkin; song, Tiomkin and Ned Washington. Previewed Aug. 14, '52. Running time, 93 MINS.

(Reviewed Aug. 20, 1952)

### Hellgate

**Grim melodrama located in the little-known Federal prison. Good exploitation subject.**

Lippert Pictures release of John C. Champion (Commander Films) production. Stars Sterling Hayden, Joan Leslie, Ward Bond; features James Arness, Peter Coe, John Pickard, Robert Wilkie, Kyle James, Richard Emory. Written and directed by Charles Marquis Warren; story, Warren and Champion; camera, Ernest W. Miller; editor, Elmo Williams; music, Paul Dunlap. Previewed Aug. 13, '52. Running time, 87 MINS.

(Reviewed Sept. 10, 1952)

### Horizons West

(COLOR)

**Formula western with star names to brighten otherwise bleak prospects.**

Universal release of Albert J. Cohen production. Stars Robert Ryan, Julia Adams, Rock Hudson; features Judith Braun, John McIntire, Raymond Burr, James Arness, Dennis Weaver, Frances Bavier, Tom Powers. Directed by Budd Boetticher. Story and screenplay, Louis Stevens; camera (Technicolor), Charles P. Boyle; editor, Ted J. Kent. Previewed Sept. 16, '52. Running time, 80 MINS.

(Reviewed Sept. 24, 1952)

### The Hour of 13

**Charming Raffles-type Scotland Yard yarn.**

Metro release of Hayes Goetz production. Stars Peter Lawford; features Dawn Addams, Roland Culver, Derek Bond, Leslie Dwyer, Michael Hordern, Colin Gordon. Directed by Harold French. Screenplay, Leon Gordon, Howard Emmett Rogers; based on novel by Philip MacDonald; camera, Guy Green; editors, Robert Watts, Raymond Poulton; music, composed and conducted by John Addison, played by the Royal Philharmonic Orchestra. Previewed Sept. 24, '52. Running time, 79 MINS.

(Reviewed Oct. 1, 1952)

### Hurricane Smith

(COLOR)

**Routine pirate-flavored actioner enhanced by s.a. of Yvonne De Carlo.**

Paramount release of Nat Holt production. Stars Yvonne DeCarlo, John Ireland; features James Graig, Forrest Tucker, Lyle Bettger, Richard Arlen. Directed by Jerry Hopper. Screenplay, Frank Gruber, based on story by Gordon Ray Young; camera, Ray Rennahan; editor, Frank Bracht. Previewed in New York, Sept. 3, '52. Running time, 90 MINS.

(Reviewed Sept. 17, 1952)

### I Was a Prisoner in Siberia

(JAPANESE)

Toho release of Shu Taguchi production. Stars Akira Shigemitsu. Directed by Yutaka Abe and Toshio Shimura. Screenplay, Ben Sawamura; camera, Shizuka Fujii, Kozo Okazaki; editor, Yutaka Abe; music, Akira Ifukube. Running time, 90 MINS.

(Reviewed Sept. 24, 1952)

### Junction City

(SONGS)

**Routine Charles Starrett western for programmer bookings.**

Columbia release of Colbert Clark production. Stars Charles Starrett; features Jack Mahoney, Smiley Burnette, Kathleen Case, John Dehner, Steve Darrell, George Chesebro, Anita Castle, Sunshine Boys. Directed by Ray Nazarro. Written by Barry Shipman; camera, Henry Freulich; editor, Paul Borofsky. Previewed July 2, '52. Running time, 54 MINS.

(Reviewed July 9, 1952)

### The Jungle

**Exploitation programmer for smaller ballyhoo spots.**

Lippert Pictures release of T. R. Sundaram-William Berke production, directed by Berke. Stars Rod Cameron, Cesar Romero, Marie Windsor; features Sulochana, M. N. Nambiar, David Abraham, Ramakrishna, Chitra Devi. Screenplay, Carroll Young, added dialog, Orville Hampton; camera, Clyde De Vinna; editor, L. Balu; music, Dakshinamoorthy and G. Ramanathan. Previewed Aug. 6, '52. Running time, 74 MINS.

(Reviewed Aug. 13, 1952)

### Just for You

(COLOR—MUSICAL)

**Bing Crosby teamed with Jane Wyman in solid grossing musical.**

Paramount release of Pat Duggan production. Stars Bing Crosby, Jane Wyman, Ethel Barrymore; features Robert Arthur, Natalie Wood, Cora Witherspoon. Directed by Elliot Nugent. Screenplay, Robert Carson, based on "Famous," by Stephen Vincent Benet; camera (Technicolor), George Barnes; editor, Ellsworth Hoagland; songs, Harry Warren, Leo Robin; music director, Emil Newman. Previewed N. Y., July 10, '52. Running time, 95 MINS.

(Reviewed Aug. 6, 1952)

### Kid From Broken Gun

(SONG)

**Routine program western in the Charles Starrett series.**

Columbia release of Colbert Clark production. Stars Charles Starrett; features Jack Mahoney, Smiley Burnette, Angela Stevens, Tristram Coffin, Myron Healey, Helen Mowery. Directed by Fred F. Sears. Written by Barry Shipman, Ed Earl Repp; camera, Fayte Browne; editor, Paul Borofsky. Previewed Aug. 5, '52. Running time, 55 MINS.

(Reviewed Aug. 13, 1952)

### La Ausente

(The Absentee)

(MEXICAN)

Columbia Pictures release by Internacional Cinematografica production. Stars Arturo de Cordoba, Rosita Quintana. Features Mary Douglas, Andrea Palma, Ramon Gay, Angelica Hartman. Directed by Julio Bracho. Script, Neftali Beltran; adaptation, Julio Bracho; camera, Alex Phillips; music, Raul Lavista. At Cine Metropolitan, Mexico City. Running time, 110 MINS.

(Reviewed July 30, 1952)

### La Loca

(Mad Woman)

(MEXICAN-SONGS)

Producciones Zacarias production and release. Stars Libertad Lamarque; features Ruben Rojo, Alma Delia Fuentes, Linares Rivas, Alejandro Changuerotti, Fanny Schiller. Directed by Miguel Zacarias. Screenplay by Zacarias and Edmundo Baez; camera, Alex Phillips; music, Manuel Esperon. At Cine Alameda, Mexico City. Running time 105 MINS.

(Reviewed July 30, 1952)

### L'Amour Toujours L'Amour

(Love, Always Love)

(FRENCH)

Fernand Rivers production and release. Stars Philippe Lemaire, Brigitte Auber. Directed by Maurice De Canonge. Screenplay, Jacques Vilfrid, Jean Girault; camera, Jean Bachelet; editor, Isabelle Elman. At Normandie, Paris. Running time, 95 MINS.

(Reviewed Sept. 3, 1952)

### La Putain Respectueuse

(The Respectable Prostitute)

(FRENCH)

Marceau release of Georges Agiman-Artes Films production. Stars Barbara Laage, Yvan Desny; features Walter Bryant, Marcel Herrand, Andre Valmy. Directed by Marcel Pagliero, Charles Brabant. Screenplay, Jacques Bost, Amexander Astruc from play by Jean-Paul Sartre; camera, Eugene Schuftan; editor, Colasson. At Venice Film Festival. Running time, 95 MINS.

(Reviewed Sept. 17, 1952)

### Last Train From Bombay

**Mediocre dualer toplining Jon Hall.**

Columbia release of Sam Katzman production. Stars Jon Hall; features Christine Larson, Lisa Ferraday, Douglas R. Kennedy. Directed by Fred F. Sears; story and screenplay, Robert Yale Libott; camera, Henry Freulich; editor, Richard Fantl. Previewed July 28, '52. Running time, 73 MINS.

(Reviewed Aug. 6, 1952)

### Le Baquet Des Fraudeurs

(The Smuggler's Ball)

(FRANÇO-BELGIAN)

AGDC release of Tevefilm production. Directed by Henri Storck; screenplay, Charles Spaak; camera, Eugene Shuftan. Features J. P. Kerien, Francoise Rosay, Paul Frankeur, Christian Lenier, Daniel Ivernel, Andre Valmy, Raymond Pellegrin, Yves Deniaud. At Balzac, Paris. Running time, 100 MINS.

(Reviewed July 30, 1952)

### Le Desir et L'Amour

(Love and Desire)

(FRENCH)

Marceau release of SGDC production. Stars Martine Carol, Antonio Vilar; features Francoise Arnoul, Albert Prejean, Gerard Landry, Carmen Sevilla. Directed and written by Henri Decoin; camera, Michel Kelber; editor, Annick Millet. At Vedettes, Paris. Running time, 90 MINS.

(Reviewed July 30, 1952)

### Les Amants Maudits

(The Damned Lovers)

(FRENCH)

Cocinor release of Sport Film production. Stars Robert Berri, Daniele Roy. Directed by Willy Rozier. Screenplay, Xavier Vallier; camera, F. Lanenfeld. At Berlitz, Paris. Running time, 85 MINS.

(Reviewed Aug. 20, 1952)

### Les Conquerants Solitaires

(The Solitary Conquerors)

(FRENCH)

Seine Productions release and production. Stars Claire Maffei, Alain Cluny. Written and directed by Claude Vermorel. Camera, Jean Bourgoin. At Venice Film Festival, Venice. Running time, 98 MINS.

(Reviewed Oct. 1, 1952)

### Les Deaux Verites

(The Two Truths)

(FRANCO-ITALIAN)

DFF release of Jacques Boris production. Stars Michel Auclair, Michel Simon, Ann-Marie Ferrero. Written and directed by Leonviola; camera, E. Serafin; editor, R. Benedetti. At Normandie, Paris. Running time, 100 MINS.

(Reviewed July 30, 1952)

### Les Miserables

**Excellent remake of Victor Hugo's somber classic; b.o. opportunities if sold on that basis, not as pop entertainment.**

20th-Fox release of Fred Kohlmar production. Stars Michael Rennie, Debra Paget, Robert Newton, Edmund Gwenn; features Sylvia Sidney, Cameron Mitchell, Elsa Lanchester, James Robertson Justice, Joseph Wiseman, Rhys Williams, Florence Bates. Directed by Lewis Milestone. Screenplay, Richard Murphy; based on novel by Victor Hugo; camera, Joseph La Shelle; editor, Hugh Fowler; music, Alex North. Previewed July 18, '52. Running time, 105 MINS.

(Reviewed July 23, 1952)

### Lo Sceicco Bianco

(The White Sheik)

(ITALIAN)

PDC release of Luigi Rovere production. Stars Brunella Bovo, Alberto Sordi, Leopoldo Trieste. Directed by Federico Fellini. Screenplay, Fellini, Tullio Pinelli from story by Michelangelo Antonioni, Fellini, Pinelli. Camera, Arturo Gallea, music, Nino Rota; editor, Rolando Benedetti. At Venice Film Festival, Venice. Running time, 105 MINS.

(Reviewed Oct. 1, 1952)

### Lost In Alaska

**Slipshod Abbott & Costello; one of their poorer efforts for Universal.**

Universal release of Howard Christie production. Stars Bud Abbott, Lou Costello, Mitzi Green, Tom Ewell; features Bruce Cabot. Directed by Jean Yarbrough. Screenplay, Martin A. Ragaway, Leonard Stern; story, Elwood Ullman; camera, George Robinson; editor, Leonard Weiner. Previewed July 22, '52. Running time, 76 MINS.

(Reviewed July 30, 1952)

### Love Island

(COLOR)

**Poor South Seas drama for lower half of double bills.**

Goodman and Kaufman release of Hall Shelton Production. Features Eva Gabor, Paul Valentine, Malcolm Beggs. Directed by Budd Pollard; screenplay, Hal Kusell; camera, George Hinners. At Iris theatre, Hollywood, July 16, '52. Running time, 64 MINS.

(Reviewed July 23, 1952)

### Lure of the Wilderness

(COLOR)

**Remake of "Swamp Water" in Technicolor; fair marquee values and medium boxoffice.**

20th-Fox release of Robert L. Jacks production. Stars Jean Peters, Jeffrey Hunter, Constance Smith; features Walter Brennan, Tom Tully, Harry Shannon, Will Wright, Jack Elam, Harry Carter. Directed by Jean Negulesco. Screenplay, Louis Lantz; based on story by Vereen Bell; camera (Technicolor), Edward Cronjager; editor, Barbara McLean; music, Franz Waxman. Previewed July 22, '52. Running time, 90 MINS.

(Reviewed July 30, 1952)

### The Lusty Men

**Good outdoor action drama built around rodeo life, with star names.**

RKO release of Wald-Krasna presentation, produced by Jerry Wald. Stars Susan Hayward, Robert Mitchum, Arthur Kennedy, Arthur Hunnicutt; features Frank Faylen, Walter Coy, Carol Nugent, Maria Hart, Lorna Thayer, Burt Mustin, Karen King, Jimmy Dodd, Eleanor Todd. Directed by Nicholas Ray. Screenplay, Horace McCoy, David Dortort; suggested by story by Claude Stanush; camera, Lee Garmes; editor, Ralph Dawson; music, Roy Webb. Previewed Sept. 19, '52. Running time, 112 MINS.

(Reviewed Oct. 1, 1952)

### Mandy

(BRITISH)

**British tearjerker looks strong b.o. bet; reminiscent theme may hurt chances in U. S.**

G.F.D. release of Ealing Studios-Michael Balcon production. Stars Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle, with Mandy Miller. Directed by Alexander Mackrendrick. Screenplay, Nigel Balchin and Jack Whittingham from book "The Day is Ours" by Hilda Lewis; camera, Douglas Slocombe; editor, Seth Holt; music, William Alwyn. At Odeon, Leicester Square, London, July 29, '52. Running time, 92 MINS.

(Reviewed Aug. 20, 1952)

### Meet Me Tonight

(BRITISH—COLOR)

**Three Noel Coward skits from "Tonight at 8:30," with strong British cast; nice U.S. art house entry.**

GFD release of Anthony Havelock-Allan production. Stars Valerie Hobson, Stanley Holloway, Nigel Patrick, Ted Ray, Kay Walsh and Jack Warner. Features Jessie Royce Landis, Betty Ann Davies and Martita Hunt. Directed by Anthony Pellissier. Camera, Desmond Dickinson; editor, Clive Donner. At Odeon, Leicester Square, Sept. 9, '52. Running time, 85 MINS.

(Reviewed Sept. 17, 1952)

### The Merry Widow

(SONGS-COLOR)

**Gay, sophisticated film treatment of the Franz Lehar operetta, with Lana Turner, Fernando Lamas. Chances good.**

M-G release of Joe Pasternak production. Stars Lana Turner, Fernando Lamas; features Una Merkel, Richard Haydn, Thomas Gomez, John Abbott. Directed by Curtis Bernhardt. Screenplay, Sonya Levien, William Ludwig; based on operetta by Franz Lehar, Victor Leon, Leo Stein; camera (Technicolor), Robert Surtees; editor, Conrad A. Nervig; music, Lehar; lyrics, Paul Francis Webster; musical direction, Jay Blackton; musical numbers created and staged by Jack Cole. Previewed July 2, '52. Running time, 104 MINS.

(Reviewed July 9, 1952)

### Merry Wives of Windsor

(GERMAN-MUSICAL)

Central Cinema Corp. release of Deutsche Film production. Stars Sonja Ziemann, Camilla Spira, Paul Esser, Claus Holm. Directed by Georg Wildhagen Screenplay, Wolff von Gordon, Georg Wildhagen, based on William Shakespeare's play and opera by Otto Nicolai; camera, Eugen Klagemann, Kurt Herlth. Att 55th St. Playhouse, N. Y., starting Sept. 20, '52. Running time 92 MINS.

(Reviewed Oct. 1, 1952)

### Miracle of Our Lady of Fatima

(COLOR)

**Uplifting account of a religious miracle, beautifully and simply presented for universal appeal.**

Warner Bros. release of Bryan Foy production. Stars Gilbert Roland, Angela Clarke; features Frank Silvera, Jay Novello, Richard Hale, Norman Rice, Frances Morris, Carl Millitaire, Susan Whitney, Sherry Jackson, Sammy Ogg. Directed by John Brahm. Screenplay, Crane Wilbur and James O'Hanlon; camera (WarnerColor), Edwin DuPar; editor, Thomas Reilly; music, Max Steiner. Previewed Aug. 7, '52. Running time, 102 MINS.

(Reviewed Aug. 27, 1952)

### Monkey Business

**Cary Grant, Ginger Rogers, Marilyn Monroe in slow farce about youth elixirs.**

20th-Fox release of Sol C. Siegel production Stars Gary Grant, Ginger Rogers, Charles Coburn, Marilyn Monroe; features Hugh Marlowe, Henri Letondal, Robert Cornthwaite, Larry Keating, Douglas Spencer, Esther Dale, George Winslow. Directed by Howard Hawks. Screenplay, Ben Hecht, Charles Lederer and I. A. L. Diamond, from story by Harry Segall; camera, Milton Krasner; editor, William B. Murphy. At Roxy, N. Y., Sept. 3, '52. Running time, 97 MINS.

(Reviewed Sept. 10, 1952)

### Monsieur Taxi

(FRENCH)

Pathe Consortium release of PAC-Pathe Cinema production. Stars Michel Simon. Directed by Andre Hunebelle. Screenplay, Jean Halain; camera, Paul Cotteret; editor, Jean Feyte. At Balzac, Paris, Sept. 16, '52. Running time, 80 MINS.

(Reviewed Oct. 1, 1952)

### My Man and I

**Entertaining yarn based on migrant Mexican farm workers in California, with Shelley Winters, Ricardo Montalban; fair b.o.**

Metro release of Stephen Ames production. Stars Shelley Winters, Ricardo Montalban, Wendell Corey, Claire Trevor; features Robert Burton, Jose Torvay, Jack Elam, Pascual Garcia Pena. Directed by William A. Wellman. Screenplay, John Fante, Jack Leonard; camera, William Mellor; editor, John Dunning; music, David Buttolph; songs, Harold Arlen & Ted Koehler, Maria Teresa Lara; previewed N. Y., Aug. 13, '52. Running time, 99 MINS.

(Reviewed Aug. 20, 1952)

### Night Without Sleep

(SONGS)

**Dull, wordy attempt at psychological drama; very doubtful prospects.**

20th-Fox release of Robert Bassler production. Stars Linda Darnell, Gary Merrill, Hildegarde Neff; features Joyce MacKenzie, June Vincent, Donald Randolph, Hugh Beaumont. Directed by Roy Baker. Screenplay, Frank Partos, Elick Moll; from story by Moll; camera, Lucien Ballard; editor, Nick De Maggio; music, Cyril Mockridge; songs, Alfred Newman, Haven Gillespie, Ken Darby. Previewed, Sept. 24, '52. Running time, 77 MINS.

(Reviewed Oct. 1, 1952)

### O. Henry's Full House

**O. Henry at his best on film in five tales using all-star casts. Entertainment for all tastes and excellent b.o.**

20th-Fox release of Andre Hakim production. Stars Fred Allen, Anne Baxter, Jeanne Crain, Farley Granger, Charles Laughton, Oscar Levant, Marilyn Monroe, Jean Peters, Gregory Ratoff, Dale Robertson, David Wayne, Richard Widmark; features Joyce MacKenzie, Lee Aaker, Richard Rober, Fred Kelsey, Richard Garrick. Narrated by John Steinbeck. Directors, Henry Hathaway, Howard Hawks, Henry King, Henry Koster, Jean Negulesco. Screenplays, Richard Breen, Walter Bullock, Ivan Goff, Ben Roberts, Lamar Trotti; camera, Lloyd Ahern, Lucien Ballard, Milton Krasner, Joe MacDonald; editors, Nick De Maggio, Barbara McLean, William B. Murphy; music, Alfred Newman; narration, John Steinbeck. Previewed Aug. 14, '52. Running time, 116 MINS.

(Reviewed Aug. 20, 1952)

### Old Oklahoma Plains

(SONGS)

**Army background western with good exploitation possibilities.**

Republic release of Edward J. White production. Stars Rex Allen; features Slim Pickens, Elaine Edwards, Roy Barcroft, John Crawford, Joel Marston, Russell Hicks, Fred Graham, Stephen Chase, Republic Rhythm Riders. Directed by William Witney, Screenplay, Milton Raison; from story by Albert DeMond; camera, John MacBurnie; editor, Tony Martinelli. Previewed Aug. 5, '52. Running time, 59 MINS.

(Reviewed Aug. 20, 1952)

### One Minute to Zero

(SONG)

**Conventional action-romance war drama laid in Korea, with Robert Mitchum, Ann Blyth. Okay possibilities.**

RKO release of Edmund Grainger production. Stars Robert Mitchum, Ann Blyth; features William Talman, Charles McGraw, Margaret Sheridan, Richard Egan. Directed by Tay Garnett. Written by Milton Krims and William Wister Haines; camera, William E. Snyder; editor, Robert Belcher; music, Victor Young. Previewed July 14, '52. Running time; 105 MINS.

(Reviewed July 16, 1952)

### Ouvert Contre X

(The Case Against X)

(FRENCH)

Gaumont release of Gaumont-Cinephonic production. Features Elina Labourdette, Yves Deniaud, Yves Vincent, Jean Debucourt, Marie Dea. Directed by Richard Pottier; screenplay, Marc-Gilbert Sauvajon; camera, Pierre Levent. At Balzac, Paris. Running time, 100 MINS.

(Reviewed July 30, 1952)

### Park Row

**Disappointing, though exploitation values should help it reap good b.o.**

United Artists release of Samuel Fuller productions. Stars Gene Evans, Mary Welch; features Bela Kovacs, Herbert Heyes. Directed and written by Fuller; camera, Jack Russell; editor, Philip Cahn. Tradeshown, N. Y., Aug. 4, '52. Running time, 83 MINS.

(Reviewed Aug. 6, 1952)

### Penny Princess

(BRITISH-COLOR)

**Lightweight escapist comedy has overseas appeal.**

GFD release of Conquest production. Stars Yolande Donlan, Dirk Bogarde. Directed by Val Guest; screenplay, Guest; camera, Geoffrey Unsworth; editor, Alfred Roome; music, Philip Martell. At Odeon, Leicester Square, London. Running time, 91 MINS.

(Reviewed July 23, 1952)

### The Planter's Wife

(BRITISH)

**Routine domestic drama with Malayan war background; Claudette Colbert name may help overcome script weakness.**

GFD release of Pinnacle Production. Stars Claudette Colbert, Jack Hawkins and Anthony Steel; features Ram Gopal. Directed by Ken Annakin. Screenplay, Peter Proud and Guy Elmes; camera, Geffrey Unsworth; editor, Alfred Rome; music, Allan Gray. At Odeon, Leicester Square, Sept. 16, '52. Running time, 91 MINS.

(Reviewed Oct. 1, 1952)

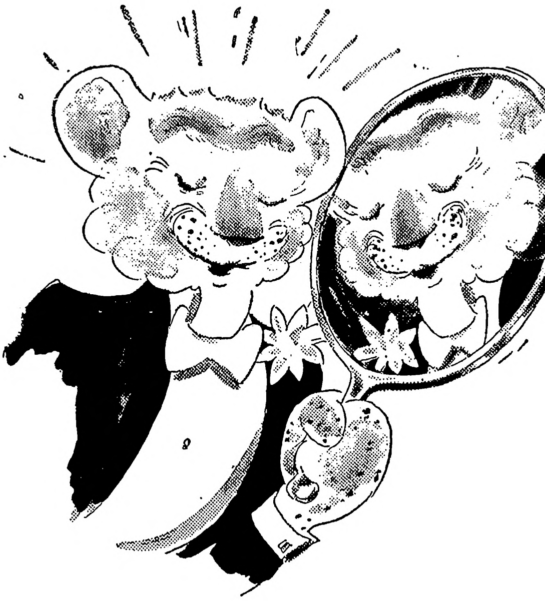
### Rainbow 'Round My Shoulder

(SONGS—COLOR)

**Pleasing program musical in color for general companion bill dating.**

Columbia release of Jonie Taps production. Stars Frankie Laine, Billy Daniels, Charlotte Austin, Arthur Franz; features Ida Moore, Lloyd Corrigan, Barbara Whiting, Ross Ford, Arthur Space, Frank Wilcox. Directed by Richard Quine. Written by Blake Edwards and Quine; camera (Technicolor), Ellis W. Carter; editor, Richard Fantl; new songs, Hal David & Don Rodney, Neal Stuart & Terry Gilkyson, Robert Wright & George Forrest;

(Continued on page 20)



# "WHAT HAVE I GOT THAT NOBODY ELSE HAS?"

*(Exhibitors know the answer. "Here's what you've got, Leo!")*

**You've got "IVANHOE"** (Tech.)
The Picture of the Century!

**You've got "THE MERRY WIDOW"** (Tech.)
The saucy musical that gets the gravy!

**You've got "BECAUSE YOU'RE MINE"** (Tech.)
The show for which they stand on line!

**You've got "PLYMOUTH ADVENTURE"** (Tech.)
The Thanksgiving spectacle for a holiday clean-up!

**And "MILLION DOLLAR MERMAID"** (Tech.)
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The Picture of Enchantment!

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The love story behind The Billion Dollar Secret!

**You've got "THE NAKED SPUR" and "THE STORY OF THREE LOVES" and "SOMBRERO" and "NEVER LET ME GO" and more BIG ONES than there's space for!**

# YES LEO, YOU'VE GOT WHAT IT TAKES!

## Film Reviews Index

Continued from page 18

choreography, Lee Scott; musical direction, George Duning. Previewed July 30, '52. Running time, 76 MINS.

(Reviewed Aug. 6, 1952)

### Rendezvous a Grenade

(FRENCH)

Sirius release of SFDC-Sirius production. Stars Luis Mariano; features Jean Tissier, Marthe Mercadier, Nicole Maurey, Olivier Hussenot. Directed by Richard Pottier; screenplay, Andre Tabet; camera, Gerard Carlier; editor, Andre Germain. At Le Francais, Paris. Running time, 80 MINS.

(Reviewed July 30, 1952)

### The Ring

**Above-average social document of Mexican-Americans set in excellent prizering background; okay grosser.**

United Artists release of King Bros. production. Stars Gerald Mohr, Rita Moreno, Lalo Rios; features Robert Osterloh, Robert Arthur, Martin Garralaga. Directed by Kurt Neumann. Screenplay, Irving Shulman; based on novel by Shulman; camera, Russell Harlan; editor, Bruce B. Pierce; music, Herschel Burke Gilbert. Tradeshown, N. Y., Aug. 13, '52. Running time, 79 MINS.

(Reviewed Aug. 20, 1952)

### Sea Tiger

**Good action melodrama for supporting market.**

Monogram release of William F. Broidy (Wesley E. Barry) production. Stars John Archer and Marguerite Chapman; features Harry Lauter, Ralph Sanford, Marvin Press, John Mylong. Directed by Frank McDonald; screenplay, Sam Roeca; story, "Island Freighter," by Charles Yerkow; camera, John Martin; editor, Ace Herman. Previewed July 22, '52. Running time, 71 MINS.

(Reviewed July 30, 1952)

### Snows of Kilimanjaro

(COLOR)

**Sock filmization of Hemingway story. Production scope, star names, engrossing dramatics foretell hefty grosses.**

20th-Fox release of Darryl F. Zanuck production. Stars Gregory Peck, Susan Hayward, Ava Gardner, Hildegarde Neff; features Leo G. Carroll, Torin Thatcher, Ava Norring, Helene Stanley, Marcel Dalio, Vicente Gomez, Richard Allan. Directed by Henry King. Screenplay, Casey Robinson; camera (Technicolor), Leon Shamroy; editor, Barbara McLean; music, Bernard Herrmann., Previewed Sept. 16, '52. Running time, 113 MINS.

(Reviewed Sept. 24, 1952)

### Somebody Loves Me

(SONGS-COLOR)

**Betty Hutton's sparkling show biz filmusical suggested by Blossom Seeley-Benny Fields careers augurs prosperous b.o.**

Paramount release of William Perlberg-George Seaton production. Stars Betty Hutton; features Ralph Meeker, Robert Keith, Adele Jergens, Billie Bird, Henry Slate, Sid Tomack. Written and directed by Irving Brecher. Camera (Technicolor), George Barnes; editor, Frank Bracht; musical direction, Emil Newman; dances, Charles O'Curran; songs, Jay Livingston, Ray Evans. Previewed Aug. 4, '52. Running time, 97 MINS.

(Reviewed Aug. 20, 1952)

### Something Money Can't Buy

(BRITISH)

**British domestic drama; modest grosser.**

GFD release of Vic British production. Stars Patricia Roc, Anthony Steel, Moira Lister, A. E. Matthews. Directed by Pat Jackson; screenplay, Pat Jackson, and James Lonsdale Hodson; camera, C. Pennington Richards; editor, Sidney Hayers; music, Nino Rota. At Leicester Square Theatre, London, July 9, '52. Running time, 83 MINS.

(Reviewed July 19, 1952)

### Son of Ali Baba

(COLOR)

**Okay escapist entertainment for programmer market.**

Universal release of Leonard Goldstein production. Stars Tony Curtis, Piper Laurie; features Susan Cabot, William Reynolds, Hugh O'Brian, Victor Jory. Directed by Kurt Neumann. Story and screenplay, Gerald Drayson Adams; camera (Technicolor), Maury Gertsman; editor, Virgil Vogel; musical director, Joseph Gershenson. Tradeshown, N. Y., Aug. 8, '52. Running time, 75 MINS.

(Reviewed Aug. 13, 1952)

### Son of Paleface

(SONGS—COLOR)

**Bob Hope-Jane Russell-Roy Rogers in hilarious, cornball followup to successful "Paleface." Nifty b.o.**

Paramount release of Robert L. Welch production. Stars Bob Hope, Jane Russell, Roy Rogers, Trigger; features Bill Williams, Lloyd Corrigan, Paul E. Burns, Douglass Dumbrille, Harry Von Zell, Iron Eyes Cody, Wee Willie Davis, Charley Cooley. Directed by Frank Tashlin. Written by Tashlin, Welch and Joseph Quillan; camera (Technicolor), Harry J. Wild; editor, Eda Warren; music score, Lyn Murray; songs, Jay Livingston and Ray Evans, Jack Brooks, Jack Hope and Lyle Moraine; dances, Josephine Earl. Previewed July 8, '52. Running time, 95 MINS.

(Reviewed July 16, 1952)

### Sound Barrier

(BRITISH)

**Ralph Richardson, Ann Todd in strong British meller; fine U.S. entry.**

British Lion release of London Films Production. Stars Ralph Richardson, Ann Todd, Nigel Patrick, John Justin. Directed by David Lean. Screenplay, Terence Rattigan; camera, Jack Hildyard; editor, Geoffrey Foot; music, Malcolm Arnold. At Carlton, London, July 22, '52. Running time, 118 MINS.

(Reviewed July 30, 1952)

### Springfield Rifle

(COLOR)

**Gary Cooper in good, actionful, early-west Union vs. Confederacy outdoor plot.**

Warners release of Louis F. Edelman production. Stars Gary Cooper, Phyllis Thaxter, David Brian; features Paul Kelly, Lon Chaney, Philip Carey, James Millican, Guinn "Big Boy" Williams, Alan Hale, Jr., Martin Milner, Wilton Graff. Directed by Andre DeToth. Screenplay, Charles Marquis Warren, Frank Davis; from story by Sloan Nibley; camera (Warner Color), Edwin DuPar; editor, Robert L. Swanson; music, Max Steiner. Previewed Sept. 23, '52. Running time, 92 MINS.

(Reviewed Oct. 1, 1952)

### The Story of Will Rogers

(COLOR)

**Acceptable, but not sock, film tribute to the American humorist; excellent for his old fans, fair for new generation of filmgoers.**

Warners release of Robert Arthur production. Stars Will Rogers, Jr., Jane Wyman; features Carl Benton Reid, Eve Miller, James Gleason, Slim Pickens, Noah Beery, Jr., Mary Wickes, Steve Brodie, Pinky Tomlin, Margaret Field. Directed by Michael Curtiz. Screenplay, Frank Davis, Stanley Roberts; adaptation by John C. Moffitt; based on the SatEve Post story, "Uncle Clem's Boy," by Mrs. Will Rogers; camera (Technicolor), Wilfrid M. Cline; editor, Folmar Blangsted; original music, Victor Young. Previewed July 8, '52. Running time, 109 MINS.

(Reviewed July 16, 1952)

### Strange Fascination

**Sordid drama; okay for exploitation but spotty in general**

Columbia release of Hugo Haas (Robert Erlik) production. Stars Cleo Moore, Hugo Haas, Mona Barrie. Written and directed by Haas; camera, Paul Ivano; editor, Merrill G. White; music, Vaclav Divina. Tradeshown, N. Y., Sept. 26, '52. Running time, 80 MINS.

(Reviewed Oct. 1, 1952)

### Sudden Fear

**Joan Crawford in a neatly mounted suspense melodrama; fair b.o.**

RKO release of Joseph Kaufman production. Stars Joan Crawford; features Jack Palance, Gloria Grahame, Bruce Bennett, Virginia Huston, Touch Connors. Directed by David Miller. Screenplay, Lenore Coffee and Robert Smith, based upon Edna Sherry's story; camera, Charles Lang, Jr.; editor, Leon Barsha; score, Elmer Berstein. Previewed in N. Y., July 21, '52. Running time, 110 MINS.

(Reviewed July 23, 1952)

### The Thief

**Good spy plot, combined with novelty of no dialog. Excellent ballyhoo possibilities and grossing prospects.**

United Artists release of Clarence Greene (Fran) production, presented by Harry M. Popkin. Stars Ray Milland; features Martin Gabel, Rita Gam, Harry Bronson, John McKutcheon, Rita Vale. Directed by Russell Rouse. Written by Green and Rouse; camera, Sam Leavitt; editor, Chester Schaeffer; music, Herschel Gilbert. Previwed Sept. 18, '52. Running time, 85 MINS.

(Reviewed Sept. 24, 1952)

### 3 Sinners

(MEURTRES)

(French)

Arthur Sachson Enterprises release of Jacques Bar-Cite-Films-Fides production. Stars Fernandel; features Raymond Souplex, Jacques Varennes, Jeanne Moreau. Directed by Richard Pottier. Screenplay, Charles Plisnier and Maurice Barry, from Plisnier's novel, "Meurtres;" dialog, Henri Jeanson; camera, Andre Germain; music, Raymond Legrand. At Little Carnegie Theatre, N. Y., July 7, '52. Running time, 84 MINS.

(Reviewed July 16, 1952)

### Thundering Caravans

**Allan "Rocky" Lane western for the programmer market.**

Republic release of Rudy Ralston production. Stars Allan "Rocky" Lane, Black Jack (equine); features Eddy Waller, Mona Knox, Roy Barcroft, Isabel Randolph, Richard Crane, Bill Henry. Di- Coates Webster; camera, John Mac-Burnie; editor, Harold Minter. Previewed July rected by Harry Keller. Written by M. 28, '52. Running time, 54 MINS.

(Reviewed Aug. 6, 1952)

### Toxi

(GERMAN)

Allianz Film release of Fone-Film production. Stars Toxi. Directed by R. A. Stemmle. Story by Stemmle, Peter Francke and Maria Osten-Sacken; camera, Igor Oberberg; editor, Alice Ludwig. At Turm Palast, Frankfurt.

(Reviewed Sept. 17, 1952)

### Tropical Heat Wave

(SONGS)

**Routine programmer with mild comedy and songs for lowercase bookings.**

Republic release of Sidney Picker production. Stars Estelita; features Robert Hutton, Grant Withers, Kristine Miller, Edwin Max. Directed by R. G. Springsteen. Written by Arthur T. Horman; Camera, John MacBurnie; editor, Harold Minter; songs, Sammy Wilson, Arthur T. Horman, Nester Amaral. Reviewed, Sept. 25, '52. Running time, 74 MINS.

(Reviewed Oct. 1, 1952)

### The Turning Point

**Crime meller with William Holden, Edmond O'Brien, Alexis Smith; comfortable b.o.**

Paramount release of Irving Asher production Stars William Holden, Edmond O'Brien, Alexis Smith. Directed by William Dieterle. Screenplay, Warren Duff, based on story by Horace McCoy; camera, Lionel Lindon; editor, George Tomasini; music, Irvin Talbot. Tradeshown, N. Y., Sept. 5, '52. Running time, 85 MINS.

(Reviewed Sept. 17, 1952.

### 24 Hours of a Woman's Life

**Merle Oberon, Richard Todd, Leo Genn wasted in unrealistic story; tough to sell.**

AB-Pathe release of ABPC production. Stars Merle Oberon, Richard Todd, Leo Genn. Directed by Vic Saville. Screenplay, Warren Chetham-Strode; camera, Christopher Challis; editor, Richard Best; music, Robert Gill and Philip Green. At Empire, London, Sept. 10, '52. Running time, 90 MINS.

(Reviewed Sept. 17, 1952.

### Under the Red Sea

(DOCUMENTARY)

**Overlong film depicting sights and sounds under the Red Sea.**

RKO release of Thalia Productions (Sol Lesser) presentation, produced by Dr. Hans Hass. Features Hass, Lottie Berl. Photographed by Hass and Miss Berl; narrative and production supervision, Bill Park; narrator, Les Tremayne; editor, Robert Leo; music, Bert Grund. Previewed Sept. 22, '52. Running time, 67 MINS.

(Reviewed Oct. 1, 1952)

### Un Gallo En Corral Ajeno

(Straying Rooster)

(MEXICAN—SONGS)

Columbia Pictures release of CIPPSA production. Stars Jorge Negrete and Gloria Marin. Features Andres Soler, Julio Villarreal, Eduardo Arozamena. Directed by Julian Soler. Camera, Gabriel Figueroa; music, Trio Calaveras. At Cine Palacio Chino, Mexico City. Running time, 105 MINS.

(Reviewed Sept. 3, 1952)

### Untamed Frontier

(COLOR)

**Pretentious and stereotyped western feature with good names, color, to help in action market.**

Universal release of Leonard Goldstein production. Stars Joseph Cotten, Shelley Winters, Scott Brady; features Suzan Ball, Minor Watson, Katherine Emery. Directed by Hugo Fregonese. Screenplay, Gerald Drayson Adams, John and Gwen Bagni; added dialog, Polly James; story, Houston Branch, Eugenia Night; camera (Technicolor), Charles P. Boyle; editor, Virgil Vogel; music, Hans J. Salter. Previewed July 15, '52. Running time, 75 MINS.

(Reviewed July 23, 1952)

### Untamed Women

**Exploitation picture for secondary market.**

United Artists release of Richard Kay (Jewell Enterprises) production. Features Mikel Conrad, Doris Merrick. Directed by W. Merle Connell. Screenplay, George W. Sayre; camera, Glen Gano; editor, William Connell; music, Raoul Kraushaar. Tradeshown, N. Y., Aug. 11, '52. Running time, 70 MINS.

(Reviewed Aug. 13, 1952)

### Vacanze Col Gangster

(Vacation With a Gangster)

(ITALIAN)

Lux Film release or a Mambretti production. Stars Marc Lawrence, Lamberto Maggiorani, Giovanna Pala. Directed by Dino Risi. Screenplay, Risi and Ennio Concini from story by Risi; camera, Piero Portalupi; sets, Flavio Mogherini; music, Mario Nascimbene. At Universale, Genoa. Running time, 90 MINS.

(Reviewed July 30, 1952)

### Wagon Train

(SONG)

**Routine programmer in Gene Autry western series.**

Columbia release of Armand Schaefer (Gene Autry) production. Stars Gene Autry and Champion; features Pat Buttram, Gail Davis, Dick Jones, Gordon Jones, Harry Harvey, Henry Rowland, George J. Lewis, John Cason, Cass County Boys. Directed by George Archainbaud. Written by Gerald Geraghty; camera, William Bradford; editor, James Sweeney. Previewed Sept. 2, '52. Running time, 61 MINS.

(Reviewed Sept. 10, 1952)

### Washington Story

**Mildly entertaining politico yarn, starring Van Johnson.**

M-G-M release of Dore Schary production. Stars Van Johnson, Patricia Neal, Louis Calhern; features Sidney Blackmer, Philip Ober, Patricia Collinge, Moroni Olsen, Elizabeth Patterson, Reinhold Schunzel. Written and directed by Robert Pirosh; camera, John Alton; editors, John Dunning, John Durant; music, Conrad Salinger. Previewed June 18, '52. Running time, 81 MINS.

(Reviewed July 2, 1952)

### What Price Glory

(SONG-COLOR)

**James Cagney, Corinne Calvet, Dan Dailey in tinted, comedic remake of war drama, generally entertaining.**

20th-Fox release of Sol C. Siegel production. Stars James Cagney, Corinne Calvet, Dan Dailey; features William Demarest, Craig Hill, Robert Wagner, Marisa Pavan, Casey Adams, James Gleason, Wally Vernon, Henri Letondal. Directed by John Ford. Screenplay, Phoebe and Henry Ephrom; based on play by Maxwell Anderson and Laurence Stallings; camera, Joe MacDonald; editor, Dorothy Spencer; song, "My Love, My Life," by Jay Livingston and Ray Evans. Previewed July 25, '52. Running time, 110 MINS.

(Reviewed July 30, 1952)

### Where's Charley?

(SONGS—COLOR)

(British-Made)

**Ray Bolger repeats stage triumph in sock tunepic; surefire b.o.**

Warner Bros. production and release. Stars Ray Bolger; features Allyn McLerie, Robert Shackleton, Horace Cooper, Mary Germaine, Margaretta Scott, Howard Marion Crawford. Directed by David Butler. Screenplay, John Monks, Jr., based on musical play of same name; music and lyrics, Frank Loesser; book, George Abbott; camera (Technicolor), Erwin Hillier; editor, Reginald Mills; dance and production numbers, Michael Kidd; musical director, Louis Levy. Previewed in New York June 17, '52. Running time, 97 MINS.

(Reviewed July 2, 1952)

### Women of the North Country

(COLOR)

**Generally satisfactory outdoor action-drama with okay payoff possibilities.**

Republic release of Joseph Kane production. Stars Ruth Hussey, Rod Cameron, John Agar, Gale Storm; features J. Carrol Naish, Jim Davis, Jay C. Flippen, Taylor Holmes, Barry Kelley, Grant Withers. Directed by Kane. Screenplay, Norman Reilly Raine; story, Charles Marquis Warren, Prescott Chaplin; camera (Trucolor), Jack Marta; editor, Richard L. Van Enger; music, R. Dale Butts. Previewed July 23, '52. Running time, 90 MINS.

(Reviewed Jpyq 30, 1952)

### Yankee Buccaneer

(COLOR)

**Regulation sea-action costumer with satisfactory prospects.**

Universal release of Howard Christie production. Stars Jeff Chandler, Scott Brady, Suzan Hall; features Joseph Calleia, George Mathews, Rodolfo Acosta. Directed by Frederick de Cordova. Story and screenplay, Charles K. Peck, Jr.; camera (Technicolor), Russell Metty; editor, Frank Gross. Previewed Sept. 9, '52. Running time, 85 MINS.

(Reviewed Sept. 17, 1952)

### You For Me

**Entertaining screwball comedy to brighten dual bills.**

Metro release of Henry Berman production. Stars Peter Lawford, Jane Greer, Gig Young; features Paula Corday, Howard Wendell, Otto Hulett, Barbara Brown, Barbara Ruick, Kathryn Card. Directed by Don Weis. Story and screenplay, William Roberts; camera, Paul C. Vogel; editor, Newell P. Kimlin. Previewed July 16, '52. Running time, 70 MINS.

(Reviewed July 23, 1952)

## Cinerama

Continued from page 3

the legit musical recently purchased by Louis B. Mayer, but no definite decision has been reached to date.

Cooper pointed out that "This Is Cinerama," currently running in N. Y., cost about $1,000,000 and is expected to recoup the original cost from that run alone. He predicted the picture would run in N. Y. for several years and that the company will have to open another theatre there to show it.

Several major studios want to use the Cinerama process, Cooper said, but to date no commitments have been made. He has been contacted by a number of name stars eager for roles in Cinerama. Cooper predicted that Cinerama will be television's main enemy within two years.

Problem of setting up Cinerama throughout the country is still unsettled, Cooper declared, but will be handled by Louis B. Mayer, whose investment in the company is "way over a million." Company has equipment now for three more Cinerama theatres, and one of them, and probably two, will be opened in Los Angeles in about six months. The current cost of installation ranges from $25,000 to $75,000, according to the theatre, but mass production is bound to bring that figure down.

Cinerama pix, Cooper explained, can be made with lower budgets because of fewer scenes and longer takes. Because of the tremendous scope of the Cinerama screen, there will be no need of closeups. "You see the full expression on a full-length figure," he said.

## Wall St. Journal

Continued from page 3

nothing unusual and was part of the paper's routine examination of new corporate personalities.

Yesterday's Journal piece reported that Stolkin "is still touching fingers with Hollywood" via a link with film columnist Jimmie Fidler in the raising of funds for the National Kids' Day Foundation. Stolkin's Empire Industries, the Journal notes, is the fund-raising agency for the Foundation. Paper makes a detailed analysis of the coin actually going to the Foundation and that which the Stolkin outfit received for its job in handling the mailing.

## 'New Faces'

Continued from page 4

Schaefer, who is associated with him in Natural Vision. Pair are discussing with major film companies and indie producers further licensing of the tri-dimension process. First licensing of Natural Vision was given by Gunzburg to Arch Oboler's "Bwana Devil," which is slated for a late November release. Oboler's second Natural Vision film will be "Spear and Sand." No production date has been set on this property yet. Before winging east, Gunzburg closed a deal with Bob Clampett, who plans to transpose the popular TV puppet show, "Time for Beany," into a full-length tri-dimensional film. Gunzburg said he was also in the process of negotiating a four-picture-a-year deal with a major studio.

Exec stressed that Natural Vision, which requires the use of polaroid specs to obtain the three-dimensional illusion, is an inexpensive process, adding little to the production or exhibition cost. He said it calls for little changes in theatre equipment, requiring only that two projectors be synchronized. He estimated this operation would average about $100. Theatre would also need a reflector or directional-type screen.

Natural Vision, based on the stereoscopic system, employs the fundamentals of "natural vision." Its camera is actually two cameras in a single unit photographing separate film strips. These in turn are projected simultaneously with two projectors interlocked to run in unison.

## N. Y. Roxy

Continued from page 1

some years. Stager starting Tuesday (4) or Wednesday will have four vaude acts with band on stage. It's likely that show following that will have a similar policy.

The productionless policy with band on the boards was designed in time for the Skouras confabs. If it's decided to make the Roxy "the world's only permanent ice theatre," then these periods can be utilized to change over to the larger ice rink. Otherwise, it would be necessary to close.

Closing of the house temporarily is still a possibility, nonetheless. New NT management may want to make a big splash out of the Roxy conversion to ice. Therefore, the theatre may be closed for a short time for redecoration or possibly a change of seats, and would reopen with a big gala.

Show going in will comprise Borrah Minevitch's Harmonica Rascals with Johnny Puleo; Frances Langford, Maurice Rocco, and Blackburn Twins & Marion Colby.

It's recalled that the Center Theatre (now an NBC televising point) was for several years a permanent ice theatre operated by Arthur M. Wirtz and Sonja Henie. Feeling still lingers that there's a permanent market for icers in New York and Roxy may change over to hit that b.o. segment.

### C. P. Skouras to N. Y.

Hollywood, Oct. 28.

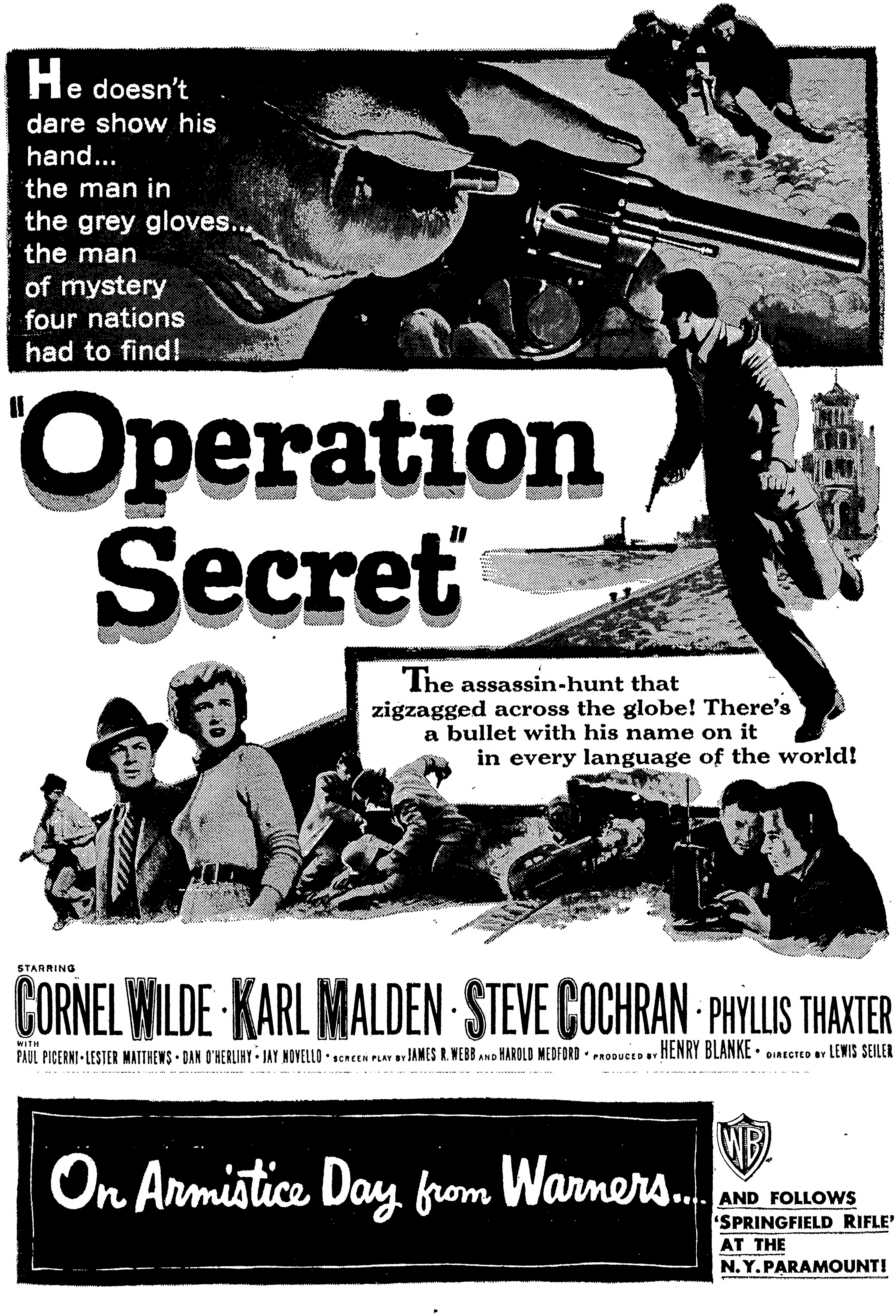
Charles P. Skouras, John Bertero and John Lavery New Yorked for a fortnight, Skouras joining R. H. McCullough and Dick Dickson to discuss refurbishing of the Roxy, which will be closed in early December for a week unless renovating can be done piecemeal afterhours.

## Clash on Prints

Continued from page 4

the prints from exchange area to exchange area to meet the demands of the particular zones. Exhib argument is that the number of prints hasn't been upped in proportion to the increase in simultaneous runs.

With increase in the number of prints, distribs claim their film costs have skyrocketed. Although cost for Technicolor footage has remained steady since 1946, cost for b&w footage has been hiked, with a black-and-whiter costing about $210 currently as against about $160 in '46. Reason for increase cost of the b&w prints is the cutdown in orders in this category while there has been a steady upbeat in tinter prints. With labs working on a mass production basis, it's less costlier per unit on large and more frequent orders.



He doesn't dare show his hand... the man in the grey gloves... the man of mystery four nations had to find!

# "Operation Secret"

The assassin-hunt that zigzagged across the globe! There's a bullet with his name on it in every language of the world!

STARRING

**CORNEL WILDE · KARL MALDEN · STEVE COCHRAN · PHYLLIS THAXTER**

WITH

PAUL PICERNI · LESTER MATTHEWS · DAN O'HERLIHY · JAY NOVELLO · SCREEN PLAY BY JAMES R. WEBB AND HAROLD MEDFORD · PRODUCED BY HENRY BLANKE · DIRECTED BY LEWIS SEILER

On Armistice Day from Warners...

WB

AND FOLLOWS 'SPRINGFIELD RIFLE' AT THE N.Y. PARAMOUNT!

# Healthy Upbeat In Total Value Of Sept. Shares

Healthy upswing in aggregate value of amusement shares during September was disclosed in figures released by the New York Stock Exchange last week. The shares increased in value, during the 30-day period by $29,562,890. However, their average per-share price declined from $19.96 at the end of August to $19.56 as of the last day of September.

Dip per share results from more stock on the market following last month's divorcement of 20th-Fox from its big subsidiary, National Theatres. Both companies retired their old and issued new stock. Slump in per-share value reverses a trend in past months which saw average prices climb due to policies of some majors in purchasing their own stock on the open market for retirement.

A similar upsurge in values is evidenced in comparisons of closing prices at the end of September, 1952, with those of the same date a year ago. Composite value of all amusement shares listed on the Big Board went up $30,866,211. Total value of all shares was $1,256,139,922 at the end of September; $1,226,577,032 at the end of August and $1,225,273,711 at the end of September, 1951.

Most of the increase is believed to stem from advances in television and radio stocks, whose current quotations are around the year's high. Films, on the other hand, have not been faring as well. In contrast to the activity in stocks, amusement bonds were quiet both last month and in August. Their total market value remained unchanged at $6,963,630.

Short interest in RCA as of Oct. 15, the Exchange revealed, was 24,755 shares as against 24,131 on Sept. 15. While these figures are virtually the same, short interest in 20th-Fox's new issue as of Oct. 15 was only 800 shares, compared to 3,190 (old) the previous month.

# New England Allied Preps List of Beefs For Nat'l Conclave

Boston, Oct. 28.

Although the agenda for Allied States Assn.'s annual convention to be held Nov. 17-19 at the Morrison Hotel, Chicago, hasn't been disclosed as yet, the organization's New England affiliate has prepared a list of beefs to be "explained and discussed" at the conclave. As outlined in its current bulletin, Independent Exhibitors cites seven "paradoxical cases within our industry."

"We have said on several occasions that the industry was too young too die," Independent Exhibs states, "but this does not preclude immature, non-thinking individuals from committing harikiri and affecting all of their associates—like, for instance: 1, Columbia's making half-hour programs for competing TV; 2, Film companies are generally getting more money from exhibitors while Government figures showed $6,074,808 less collected in taxes at the boxoffice for July, 1952, than in 1951."

For its third squawk IE asserts that Metro, Fox, Warners and others are "literally forcing" exhibs to advance admissions . . . instead of attempting to woo the public back to the b.o. No. 4 concerns an "apathy in New England and other places toward 'Movietime' tours when we should be out hollering from the mountain tops . . ." Last three complaints involve retrieving that "lost audience," berate certain companies for making product available to TV and criticize the majors for insisting upon extended playing time to the "detriment" of everyone concerned.

## Howard Barnes at M-G

Howard Barnes, former drama and film critic on the New York Herald Tribune, has joined the Metro homeoffice ad-pub department on a temporary basis.

He has a three-month assignment, working on the buildup for the upcoming M-G production of "Julius Caesar."

## Strange Praise

Minneapolis, Oct. 28.

Usually devoted in large part to raps at distributors for alleged unfair trade practices, the North Central Allied monthly bulletin gets off its much beaten path to actually heap praise on a film company. In its current edition, the bulletin makes United Artists the recipient of its kind words because of the company's announcement that it will reveal the winning bid to losers when it awards pictures competitively.

The bulletin also states that, as it went to press, it learned that 20th-Fox probably "will go along on the same basis, with limitations," and that, it declares, "is another step in the right direction."

"Many of us have long suspected that bids are not fairly awarded," says Bernie Berger, NCA president, in addressing the territory's exhibitors through the bulletin.

# Metro Would Cash In On Cinerama by Reissue Of 3d Dimension Shorts

Based on the acclaim received by Cinerama with its presentation of a tri-dimensional illusion, Metro, at the urging of exhibs, is weighing the reissue of a trio of Pete Smith one-reelers which, with aid of special glasses, offer a three-dimensional view. First short, originally released in 1936, was popularly received, but only regarded as a novelty. It was made by Loucks & Norling, production outfit which has been pioneering the three-dimensional process.

Titled "Audioscopiks," the Smith specialty requires cardboard spectacles with red and green gelatin eyepieces. It is the cost of these special specs which is delaying M-G's decision to reissue the shorts. According to a shorts dept. exec, the cost of these glasses has increased several hundred percent, and if a deal can be worked whereby exhibs will contribute to the cost, the shorts may be revived to cash in on the Cinerama publicity. One angle being considered to defray the costs of the specs, which have to be die-cut, is the selling of advertising space on the cardboard frames.

Idea to reissue the Smith tri-dimensionals stemmed from members of Jersey Allied, who see in the one-reelers a method to hypo biz by tying in with the publicity obtained by Cinerama. The exhib outfit's execs are set to confer this week with Charles Reagan, M-G sales topper, about the possibility of getting first crack at the Smith shorts.

## Riot-Hit Loew's House To Reopen in Cairo

Loew's Metro Theatre in Cairo, which was severely damaged during the Egyptian riots last January, will be reopened in late November. House was refurbished at a cost of $300,000. Reopening picture will be M-G's "Quo Vadis."

Meanwhile, Loew's as well as other companies whose properties were damaged during the rioting have filed claims against the Egyptian government.

## RKO Stockholders

Continued from page 3

Sam Dembow, indie producer's rep and vet in distribution. Hughes nixed the proposal. Reports are that Dembow may still be interested in buying at the $6 price, or close to it.

Stolkin, Koolish and Gorman ankled RKO last Wednesday (22) on the heels of the Wall St. Journal series, which detailed embarrassing aspects of their business careers. Sidney Korshak, Chicago lawyer who had been taken on as a $15,000-per-year labor counsel, also joined the exodus.

Trio exiting the board stated: "Our only interest in acquiring stock of RKO Pictures Corp. was our belief that the company can be, under able and independent management, brought to the full realization of its great potential. We recognize that a volume of unfavorable publicity directed against us as individuals has been or can be damaging to the company."

# CLOSEUP OF A U.S. FILM ON LOCATION IN ISRAEL

Tel Aviv.

*Editor*, VARIETY:

We have been a real curiosity to the Israeli people. A major movie company moving into the streets of Haifa, Jerusalem, Safed, Acre with cameras, sound trucks and real live Hollywood actors, is enough to bring out thousands each day we work. The Kramer Co., anticipating just this, had made police arrangements accordingly. But the one factor that none of us counted on was the police being as curious as the crowds. Enough said. They were valiant always, but the crowds did occasionally wind up in the shot. As the days went on, we adopted a procedure that worked. We roped off areas blocks away from the location, but the children were not to be denied (and there are literally thousands of them, it seems), and they kept slipping through anyway. There also was one old gentleman of Arab extraction who insisted on passing through our lines, regardless of police, our entreaties and threats of arrest. He argued it was his right to go up the street, and no end of discussions would dissuade him. He went through. Democracy in action.

Kirk Douglas has been working as hard as any actor I have ever seen. Between running up alleys that start at about 70 degrees, 20 and 30 takes, and climbing Israeli mountains, making personal appearances where 5-6,000 people almost tear his clothes off, he manages to keep a cheery and excited attitude towards his work and the people. And it's not hard to understand. These people have a relish and appreciation of American films and American pix actors that make you proud you are part of the business. And with all their short rations and high prices, the picture theatres are jammed.

"The Window" had just closed the day before we arrived, and the surprise on the faces of so many people that recognized me was rewarding. The fact that I materialized before their eyes, with the picture so fresh in their minds, was great timing for us.

We have a skeleton crew from the States, and the differences in language have produced some amusing results. The additional crew we are using here, all native, speak Hebrew, Yiddish, German, French, Arabic and, if you'll excuse me, sometimes Russian. In addition to our two assistant directors brought from the States, we use a multi-lingual Israeli assistant. Sometimes an order is translated into all the languages, and then the action begins.

We have all been thankful that we haven't anyone with us by the name of "Ken," since it is the Hebrew word for "yes." And just before the shot when they are asked if they are all set, you hear ringing out over the hills, "Ken, ken, ken." It seems we have brought the Hollywood "yes" man to Israel.

Oscar Karlweis is with us, and has renewed his European fame. The next village to where we are staying is a resort called Naharya. It was settled in 1936 by German Jews who saw the handwriting on the walls of Berlin. They have retained all of their German habits and external appearances. The village streets are lined with eucalyptus trees instead of Linden. Delightful cafes, serving fine beer, are crowded almost one next to the other. When the inhabitants learned that Karlweis was in the country, it wasn't long before he was invited to appear in a concert at their tiny outdoor amphitheatre. Douglas, Edward Dmytryk and a lot of us attended. While the program was performed in German, between us we managed to translate the best of it. It was a sentimental journey for all, Karlweis was delightful in song and chatter, and recalled many of his successful musical comedy roles in Vienna and Berlin, all composed by Ralph Benatzky. Later, when he sang "Zwei Herzen In 3/4 Takt," a song he had introduced in 1930 in UFA's never to be forgotten film, when he finished there wasn't a dry eye in the house, including ours. So successful was this appearance, that before he leaves the country, he will play in Haifa and Tel Aviv, and as many other dates as will fit in with our schedule.

All things considered the work has been going quickly and efficiently. The cooperation of the Israeli government has been extraordinary, as well as the Israeli people. We are hoping that when we leave, the Israeli people will like and admire us, as we do them.

*Paul Stewart.*

(On location with "The Juggler")

# SCULLY'S SCRAPBOOK

### By Frank Scully

Hollywood.

The sort of thing that is going to save Hollywood from a fate worse than debt is well illustrated in Warners' "The Miracle of Our Lady of Fatima." Here is something that has been a matter of public record for 35 years. Hundreds have written books and articles about it. Churches throughout the civilized world have held novenas in honor of it. Documentary films, newsreels and stills have shown as many as a million pilgrims making the trek annually up those barren Portuguese hills to Fatima.

Any night in many towns around seven o'clock you can hear rosaries being recited over local radio stations, all designed to win Russia back to sanity by prayers instead of cold or hot wars. They are doing this because they believe those Fatima revelations to three little children were the sort of prophecies the world had better pay more attention to.

But all this doesn't mean that there's a motion picture in it. How Warners ever were convinced that there was is a bigger mystery than Fatima. That they picked Bryan E. Foy to produce it is another uplifting mystery. That he picked John Brahm, a well-grounded Lutheran, to direct is the biggest mystery of all.

Wilbur Crane is credited with the story but it was, as I say, practically in the public domain for 35 years. Jimmy O'Hanlon was called in to polish the script, and this was the nearest the Freres came to hiring anybody to whom Fatima was a matter of faith, not a picture property.

Yet all of them have turned out a boxoffice hit. They spent nine months fighting each other on how to make the picture. It was nine months well spent. Truth crushed to earth, many times I suspect during those conferences, rose again and proved once more that Hollywood when rousted hard enough will drop its boxoffice "musts" now and then and emerge with something more beautiful than two young or middle-aged people schmooing each other till the Johnston office yells quits.

One of the best features of "Fatima" is in the matter of story construction. Essentially it had little, and that little couldn't be hopped up or played down. Three little children in a poor mountain town see a vision of the Blessed Virgin. The Lady tells them to return on a certain day every month for six months. They learn that this earth will be plagued with a war more horrible than the one going on in 1917 if people don't mend their ways. If that one doesn't teach them anything, a third world war, far worse than the other two, will be the fate of this unbelieving world. Two of the children will not live to see it, but a third will, and she is not to reveal a part of the prophecy till after her death. But the revealed part of the prophecy is simple enough: pray for the salvation of Russia, and save yourselves.

#### Four 'Heavies' Split the Billing

That the children will be persecuted for believing they saw what they saw is foretold, but the human way the role of heavy is shifted from person to person makes this a believable picture. First their mothers don't believe them. Then the parish priest takes on the role of heavy. Then the bishop. And over them all, the cloud of a hostile government.

That a million persons now make the pilgrimage to Fatima each summer, many making the last miles on their knees to the shrine of Our Lady of Fatima, is proof that **faith**, which is the healthy tissue of mankind, as well as **fear**, which is the cancerous side of Communism as well as Christianity, can grow amazingly fast in a short time.

For a finish Brahm jumps from the childhood era of those most involved in the mystery to today. The agnostic, played superbly by Gilbert Roland, and little Lucia, now a nun, meet in the chapel of the huge church which has been built at Fatima. Susan Whitney plays Lucia both as a child and as Sister Maria das Dores. Sister Dores is presently a nun in a cloistered order, but has been allowed to visit Fatima on occasion. So this meeting could have happened.

She is constantly being questioned about the apparitions. Several years ago her bishop allowed her to give her testimony in support of the beatification of Jacinta and Francisco, the two children who witnessed the visions with her and died not long afterward.

#### She Knew All the Answers

Her story has not changed in the smallest details in 35 years. A transcript of one of her earlier trials after she had been arrested reveals that the investigators were smart operators but they were stumped by a child who doesn't know how to lie. The transcript reads:

"The Lady commanded you to learn to read?"

"Yes, the second time she appeared."

"But if she said she would take you to heaven in the month of the coming October, what good would it be for you to learn to read?"

"That is not true. The Lady never said that she would take me to heaven in October, and I have never said she told me such a thing."

"Why did you lower your eyes sometimes and stop looking at the Lady?"

"Because at times she blinded me."

"Did she teach you some prayer?"

"Yes, she wanted us to recite it after each mystery of the rosary."

"Do you know this prayer by heart?"

"I do."

"Say it."

"O my Jesus, pardon us, and save us from the fire of hell; and draw all souls to heaven, especially those in most need."

That ended her first interrogation and after endless batterings since 1917 nothing has changed her story. Today millions repeat that prayer several times daily and churches throughout the world devote an hour on Saturday to Fatima services.

That John Brahm should be picked to direct such a picture might be surprising to those who viewed the blood and thunder of his "Thief of Venice" but not to those who knew that his uncle, Otto Brahm, discovered Max Reinhardt, producer of "The Miracle." John's father was Ludwig Brahm, the actor.

#### John Brahm's Body

John would have been an actor, too, I suspect, if the first World War hadn't heaved him among the dog-faced infantry, where he served for four years. In 1919 he picked up the threads of a theatrical career in Vienna, miles from his native city of Hamburg, and staged productions at Burgtheatre for six years.

Then he went to Berlin where he directed plays by Shakespeare, Molnar, Strindberg, Ibsen, Shaw and Schnitzler, as well as Rostand and Verneuil at the Kunstler and Lessing Theatres.

He tried directing his first picture in Paris in 1934 and then wrote his first picture script. It was in England, for Sir Seymour Hicks, an adaptation of Dickens' "A Christmas Carol."

It was in England that he got the job assisting D. W. Griffith in a remake of "Broken Blossoms." In fact, he finished the picture when Griffith walked. This was the picture that created so much heat that it set the studio on fire. But the negative was saved, and it helped Brahm's career a lot.

In fact, it got him to Hollywood. That was in 1937. He has done a variety of pictures since, both here and abroad, notably "The Lodger," "Hangover Square," "Passage West," "Escape to Glory," "The Thief of Venice," and now his topper, "The Miracle of Our Lady of Fatima."

He represents the last of a great line of German directors, and that his talents have survived the bias of two world wars is proof that a divinity has shaped his career.

# CATCH "THE THIEF"

RAY
MILLAND

*His greatest role since winning the Academy Award in "The Lost Weekend"*

## HE'S OFF...

**OPENING WEEK AT THE ROXY THEATRE, N. Y.**

**BIGGEST NON-HOLIDAY WEEK OF THE YEAR!**

**HELDOVER 3rd WEEK!**

***And running up smash business in all opening engagements:***

PHILADELPHIA—Aldine—**3rd BIG WEEK;** ATLANTIC CITY—Embassy **HOLDOVER;** LOS ANGELES—Ritz, Academy—**2nd SMASH WEEK!** Chinese, Los Angeles—**HOLDOVER;** SAN FRANCISCO—United Artists—**2nd WEEK—BIGGEST OPENING SINCE "AFRICAN QUEEN";** SALT LAKE CITY—Center—**SIMPLY TERRIFIC;** WASHINGTON—Playhouse—**2nd SOCK WEEK;** ROCHESTER—Loew's—**NECK AND NECK WITH "HIGH NOON" OPENING!**

*Introducing* **RITA GAM** *LIFE Magazine calls her "Silent and Sexy!"*

Chuck Melven, in the Philadelphia Daily News, says it for us:
**"If you haven't already heard about 'THE THIEF' then we must assume you live in a cave. For it has been a long time since any picture has gotten as much advance (free) newspaper space as this one!"**

***Watch for hundreds of important dates coming up—"THE THIEF" is heading for the big money!***

# BIG B.O. REWARD!

Harry M. Popkin presents RAY MILLAND as "THE THIEF" with Martin Gabel and introducing Rita Gam
Executive Producer Harry M. Popkin • Written for the screen by Clarence Greene & Russell Rouse • Music by Herschel Gilbert • Produced by Clarence Greene • Directed by Russell Rouse • A Harry M. Popkin Production

**Another BIG ONE thru UA**

# Film Reviews

Continued from page 6

## Ride the Man Down

Naish and Holmes, plus Paul Fix, Jim Davis, Roy Barcroft as heavies, and Al Caudebec and Roydon Clark as ranch hands.

Kane's direction also makes the most of the locale, and the skillful lensing of the rugged country by Jack Marta's trucolor camera helps set the stage. Other technical assists measure up. *Kap.*

## Army Bound

**Mild dualer with some hotrod racing angles.**

Hollywood, Oct. 16.

Monogram release of Ben Schwalb production. Features Stanley Clements, Karen Sharpe, Steve Brodie, John Fontaine, Harry Hayden, Lela Bliss, Gil Stratton. Directed by Paul Landres. Story and screenplay, Al Martin; camera, Harry Neumann; editor, Bruce Schoengarth; music, Marlin Skiles. Reviewed Oct. 15, 1952. Running time, 60 MINS.

| | |
|---|---|
| Frank Cermak | Stanley Clements |
| Jane Harris | Karen Sharpe |
| Matt Hall | Steve Brodie |
| Lieut. Peters | John Fontaine |
| Mr. Harris | Harry Hayden |
| Mrs. Harris | Lela Bliss |
| Burt | Gil Stratton |
| Steve | Danny Welton |
| Gladys | Mona Knox |
| Hortense | Jean Dean |
| Herb Turner | Louis Tomei |
| George | Joey Ray |

Stock shots provide the most interest in this mild programmer, apparently one of the last Monogram will turn out. Firm has announced it is dropping the familiar tag to be known henceforth as Allied Artists, with a resultant emphasis on bigger-budget pix. "Army Bound," a mild 60-minute filler, typifies the category being washed out in the switch.

Dull story and screenplay by Al Martin revolves around a midget-car driver who meets a new girl just as he's about to be drafted. He draws as his commanding officer a former racer with whom he's tangled and goes through formula situations to win the girl at the fadeout after saving the officer's life in an arsenal fire.

Paul Landres' direction isn't able to infuse any life into the film, and even the fire scene is lacking in the expected suspense. Stanley Clements and Karen Sharpe are pleasant in the leads, and the performance of Steve Brodie, as an army pal; John Fontaine, the officer, and Harry Hayden and Lela Bliss, as her parents, are okay. Technical credits are average, and Ben Schwalb's production makes good use of stock shots and local backgrounds to help gloss over the script's weaknesses. *Kap.*

## The Gentle Gunman
### (BRITISH)

**Michael Balcon meller too leisurely for big U.S. biz.**

London, Oct. 21.

GFD release of Michael Balcon production. Stars John Mills, Dirk Bogarde, Robert Beatty and Elizabeth Sellars. Directed by Basil Dearden. Screenplay, Roger Macdougall; camera, Gordon Dines; editor, Peter Tanner; music, John Greenwood. At Odeon, Marble Arch, London, Oct. 21, '52. Running time, 86 MINS.

| | |
|---|---|
| Terence | John Mills |
| Matt | Dirk Bogarde |
| Shinto | Robert Beatty |
| Maureen | Elizabeth Sellars |
| Molly | Barbara Mullen |
| Flynn | Eddie Byrne |
| Dr. Brannigan | Joseph Tomelty |
| Truethorn | Gilbert Harding |
| Johnny | James Kenney |
| Conolly | Liam Redmond |
| McGuire | Jack McGowran |
| Murphy | Michael Golden |
| Brennan | Michael Dunne |
| Girl at Docks | Patricia Stewart |
| Barney | Harry Brogan |
| Publican | Seamus Kavanagh |
| Ship's Officer | Terence Alexander |
| Rosie O'Flaherty | Jean St. Clair |

When Roger Macdougall wrote "The Gentle Gunman" as a straight play, he obviously had his eye on its screen potentialities, and his screenplay from the original broadens the canvass and heightens the action. In this Ealing production, his story of the IRA is treated too leisurely and it robs the film of much of its suspense potential. It has, however, marquee strength for local theatres and the name John Mills may have enough appeal in America to get some bookings.

The story is set in the early days of the last war when proud and intense Irish nationalists were adding to the confusion and chaos with time bombs in telephone booths and subway stations. Two brothers have become involved in this terrorist activity and the elder, played by John Mills, realizes that their plotting will not help to achieve their purpose. When he tries to influence his younger brother he's accused of being a traitor and it is not until after there have been several needless killings that the logic of his viewpoint is appreciated.

Action of the film switches from London to Eire and Belfast. It is in the latter setting that the action highspot is concentrated, when IRA gunmen attempt to free two prisoners who are being transferred from London to serve a 10-year sentence in an Irish gaol. But their release had already been effected by Mills, not entirely out of loyalty to the cause, but primarily to save his brother from the foolhardy rescue plan that had been evolved.

Strong point of the production is the fine all-round acting standard. The Irish accents may not always convince but the performers play their parts with an assured touch. John Mills and Dirk Bogarde give down-to-earth portrayals as the two brothers, playing with sincerity and conviction. Elizabeth Sellars is the girl who is loved by them in turn and is left behind when they both renounce their IRA loyalty. She turns in an impressive, calculated preformance. Robert Beatty does a solid job as the gang leader while Gilbert Harding, radio and TV commentator, makes an excellent screen debut. Barbara Mullen, Joseph Tomelty and Liam Redmond are at the top of a first-rate supporting cast.

Gordon Dines has done an okay job on lensing. *Myro.*

## The Golden Hawk
### (COLOR)

**Mediocre swashbuckler for lowercase bookings.**

Columbia release of Sam Katzman production. Stars Rhonda Fleming, Sterling Hayden; features Helena Carter, John Sutton, Paul Cavanagh, Michael Ansara, Raymond Hatton, Alex Montoya. Directed by Sidney Salkow. Written by Robert E. Kent from novel by Frank Yerby; camera, William V. Skall; editor, Edwin Bryant. At Palace Theatre, N. Y., Oct. 23, '52. Running time, 83 MINS.

| | |
|---|---|
| Rouge | Rhonda Fleming |
| Kit Gerardo | Sterling Hayden |
| Bianca del Valdiva | Helena Carter |
| Luis del Toro | John Sutton |
| Jeremy Smithers | Paul Cavanagh |
| Bernardo Diaz | Michael Ansara |
| Barnaby Stoll | Raymond Hatton |
| Homado | Alex Montoya |
| Dona Elena | Poppy A. del Vando |
| Governor Ducasse | Albert Pollet |
| Prosecutor | David Bond |
| Emilie Savonez | Donna Martell |
| Maria | Mary Munday |

"The Golden Hawk" is a seafaring swashbuckler that gives exhibs little more to exploit than the lush color and tasteful mounting. Routine thesping and hokey plot line make its b.o. chances slim.

Screenplay, adapted by Robert E. Kent from Frank Yerby's novel, has the stock ingredients of most adventure mellers but it doesn't jell in this try. There's a beautiful and rather buxom femme pirate and a stalwart hero, also a pirate, who are enmeshed in the 17th century battles between France and Spain in the Caribbean. The farfetched plotting has the privateer (Sterling Hayden) rescue the gal pirate (Rhonda Fleming) from the ship of his arch enemy (John Sutton), who is the governor of a Spanish stronghold in the Caribbean. Feud between Hayden and Sutton is outcome of former's belief that the Spanish governor was responsible for his mother's death. Interspersed between some good battle scenes, the plot plods on to reveal that Miss Fleming is really a British lady engaged in pirating only to recover her fortune which she lost to the French and that Sutton is Hayden's father. It's all implausible.

Hayden is out of his element as the gallant French privateer while Miss Fleming helps with sock eye appeal. Helena Carter is okay as Sutton's wife, who has a slight crush on Hayden. Sutton is believable, and the rest of the supporting players essay their stock roles of soldiers and pirates adequately.

Sidney Salkow's direction is stilted. William V. Skall's camera catches some good effects. *Gros.*

## Trip to America
### (Le Voyage en Amerique)
### (FRENCH)

Martin J. Lewis release of Fred Orain production. Stars Yvonne Printemps, Pierre Fresnay. Directed by Henri Lavorel. Screenplay, Lavorel and Roland Laudenbach; music, Francis Poulenc; camera, Henri Alekan. At 55th Street Playhouse, N. Y., Oct. 18, '52. Running time, 82 MINS.

| | |
|---|---|
| Clotilde Fournier | Yvonne Printemps |
| Gaston Fournier | Pierre Fresnay |
| Soalhat | Oliver Hussenot |
| Marie | Jane Morlet |
| Marguerite | Lisette Le Bon |
| Francois | Claude Laydu |

(*In French; English Titles*)

"Trip to America," a well-made, simple French story, looms as a nice boxoffice entry at foreign-language theatres and arty spots. Pic boasts the starring team of Yvonne Printemps and Pierre Fresnay, an added draw.

Film is one of those refreshing vehicles with just the proper amount of Gallic charm to hold interest. Very little that's exciting happens but the small-town incidents in the lives of a middle-aged French couple suffice. Plot has the 50-year-old banker and his comely wife (Fresnay and Miss Printemps) suddenly deciding to make a plane trip to America. Their lives in the typically old French village are so methodical that such a junket seems a necessary change from their daily habits. Even the promise to buy an orchard for his wife fails to dissuade her insistence on the U. S. trip. Their efforts to get passage, a closeup of an Air France airliner (terrific plug for this line) and a few sketchy episodes on the plane constitute the bulk of the trip. Footage is devoted to their reactions on departure, aboard the plane and their arrival back home. Included is a slight love story between an auto mechanic, son of the couple's gardner, and a young orphan girl.

Aside from the expected smooth performances of the Printemps-Fresnay team, which keep the film together, Henri Lavorel's direction has much to do with making such a routine yarn interesting. He also has had a hand in the scripting, with Roland Laudenbach, and this has helped, too. Francis Poulenc has supplied the fine music. Lensing of Henri Alekan is excellent while Fred Orain has given the pic good production values.

Oliver Hussenot, as the gardner, and Jane Morlet, the housekeeper, furnish strong support. The young romantic couple are Lisette Le Bon and Claude Laydu, who do okay. *Wear.*

## Venetian Bird
### (BRITISH)

**Richard Todd in implausible, tedious sleuth meller; mild chances in U. S.**

London, Oct. 14.

GFD release of Betty Box production. Stars Richard Todd, Eva Bartok and John Gregson; features George Coulouris, Margot Grahame. Directed by Ralph Thomas. Screenplay, Victor Canning; camera, Ernest Steward; editor, Gerald Thomas; music, Nino Rota. At Odeon, Leicester Square, London.

| | |
|---|---|
| Edward Mercer | Richard Todd |
| Adriana | Eva Bartok |
| Sassana | John Gregson |
| Spadoni | George Coulouris |
| Rosa Melitus | Margot Grahame |
| Count Borian | Walter Rilla |
| Lieut. Longo | John Bailey |
| Bernado | Sidney James |
| Gufo | Martin Boddey |
| Moretto | Michael Balfour |
| Boldesca | Sidney Tafler |
| Crespi | Miles Malleson |
| Gostini | Eric Pohlmann |
| Minelli | David Hurst |
| Luigi | Raymond Young |
| Tio | Ferdy Mayne |
| Renata | Jill Clifford |
| Nerva | Tony Lucarda |
| Ninetta | Janice Kane |
| Woman Detective | Eileen Way |

The Venice locations are one of the better features of this British film. In most other respects it is a pedestrian meller, with an implausible plot which does not take positive shape until the last couple of reels. The quota ticket alone is enough to sell it at home but it won't command much attention in overseas markets.

The script was written by Victor Canning from his own novel of the same name. Story is focused on a private detective sent to Venice to locate a missing person. The first informant is dragged out of a canal before he has had time to talk and subsequently the sleuth is assured that the man he's looking for was killed in a wartime air raid. He refuses to be fooled by this story and eventually is implicated in a plot to kill a political leader before he get his man.

Although the story has the seeds of an action film, the pace is often slow. There are odd moments of suspense but the whole thing is too contrived to be convincing.

The talent lineup for this picture could have been used to greater advantage. Richard Todd struggles manfully with his role as the English detective but Eva Bartok, in the role of wife of the wanted man, is completely wasted. She has a negative part with little opportunity. John Gregson, George Coulouris, Margot Grahame and the others in the cast are restricted by the subject. Ralph Thomas has done a so-so job as director. Best technical credit goes to Ernest Steward for his camera work. *Myro.*

## Die Foersterchristl
### (The Forester's Daughter)
### (GERMAN-MUSICAL)

Vienna, Oct. 7.

International Films release of Guenther-Stapenhorst production. Stars Hannerl Matz and Will Quadflieg. Directed by Arthur M. Rabenalt. Screenplay adapted from operetta by George Jarno and M. Buchbinder by Fritz Boettger and Joachim Wedekind; camera, Friedl Behn-Grund; musical arrangements, Bruno Uher. At Forum, Vienna. Running time, 95 MINS.

| | |
|---|---|
| Christl | Hannerl Matz |
| Ilona | Angelika Hauff |
| Kaiser Franz Joseph | Karl Schoenboeck |
| Joseph Foeldessy | Will Quadflieg |
| Leisinger | Oskar Sima |

Operatic romance, punched with a full measure of suspense, makes the "Foersterchristl" a good picture. It may do for foreign-language and some arty houses in the U. S.

It is the familiar story of a girl who falls in love with the emperor without knowing his identity. Later she persuades him to intervene on behalf of her first lover, who had been a rebel. Before the last war, this operetta scored heavily. Film scripters did not attempt to alter the original much.

Hannerl Matz handles her role with amusing bewilderment, and her singing is not quite up to par. Will Quadflieg, as the Hungarian officer, overdoes his part. Karl Schoenboeck makes the emperor a realistic one. The comedy of Oskar Sima and Iwan Petrovitsch is excellent.

Arthur M. Rabenalt's directing concentrates on action. The one great hit waltz, "Mister Emperor" and a few other songs were carefully orchestrated by Bruno Uher. Production values are plushy and technical assists okay, including Friedl Behn-Grunds lensing. *Maas.*

## Abenteuer in Wien
### (Adventures in Vienna)
### (GERMAN)

Vienna, Oct. 14.

Sascha Film release of Schoenbrunn-Ernst Mueller-Kreidl K.G.-Transglobe production. Features Gustav Froehlich, Cornell Borchers, Franz Lederer. Directed by E. E. Reinert. Screenplay, M. Kehlmann and Franz Tassie; camera, Helmuth Fischer-Ashley; music, Richard Hageman with orchestra score by Hans Hagen. At Loewen Kino, Vienna. Running time, 85 MINS.

| | |
|---|---|
| Toni Sponer | Gustav Froehlich |
| Karin Manelli | Cornell Borchers |
| Claude Manelli | Franz Lederer |
| Krueger | Eggon von Jordan |
| Marie | Inga Konradi |

No less than four companies, including the American Transglobe, since folded, are credited as producers of this. Although well-equipped productionwise, this thriller lacks sharpness and pace. Its cast names carry weight in German-speaking countries, but reception likely will be mild. It offers little for the U. S. market. Original story by L. Holenia "I Was Jack Mortimer" was not so well adapted by scripters.

Story involves a chauffeur (Gustave Froelich), who is a D.P. without identification papers. His passenger is murdered and he keeps the dead man's papers for his own use. A chase through Vienna, a sorry imitation of the "Third Man" ends with the arrest of the jealous murderer (Franz Lederer). Story fails to hold the audience.

The actors have little to work with. Camera job by Helmuth Fischer-Ashley is good but the editing is sad. E. E. Reiner directed, but not well. American composer Richard Hageman wrote the score; it was arranged for orchestration by Hans Hagen. It is no better than the music written recently by Austrian composers for Austrian pix. And that is not exiting. *Maas.*

## Brelan D'As
### (Full House)
### (FRENCH)

Paris, Oct. 21.

Pathe Consortium release of Calamy-Terra Films production. Stars Michel Simon, Raymond Rouleau. Directed by Henri Verneuil. Screenplay, Jacques Campaneez from stories by Peter Cheney, Simenon, S. A., Steeman; camera, Andre German; editor, Georges Rongier. At Paramount, Paris. Running time, 118 MINS.

| | |
|---|---|
| Maigret | Michel Simon |
| Wens | Raymond Rouleau |
| Lemmy Caution | Van Dreelen |
| Florence | Arlette Merry |
| Micheline | Natalie Nattier |
| Christian | Christian Fourcade |

The full house in this comprises three sketches based on the expoits of three fictional whodunit characters. But it is not much of a thriller in action or suspense. The names of Michel Simon and Raymond Rouleau will give this an impetus here but for the U. S. the film's appeal in most spots is negligible.

The first story "The Alibi of Mr. Wens" concerns the suave Belgian private eye who operates with a sharp tongue, fine insight and a vague blond fiancee. The next one, "I Am An Easy Guy," is a Peter Cheyney hard-boiled story of an American G-Man. Story is a bit vague and try at imitation of American movement and violence is strictly below par. The last story, "Choir Boy's Testimony," is the best of the trio because of the fine thesping of Michel Simon as Inspector Migret and Christian Fourcade as the moppet who saw a crime commited.

Direction is ordinary with a few standout bits attributable to the thesps. Raymond Rouleau plays Wens with charm, and is abetted by the snide acting of Maurice Teynac as the too-shewd murderer. Van Dreelen, a Dutchman, is adequate as the dynamic, brutal but sentimental G-man. Simon brings depth to the Maigret character in the short running time. Christian Fourcade, as the terrified choir boy, turns in an excellent, restrained acting job. *Mosk.*

## Il Brigante Di Tacca Del Lupo
### (The Bandit of Tacca Del Lupo)
### (ITALIAN)

Venice, Oct. 7.

Lux Film release of a Cines-Lux-Rovere production. Stars Amedeo Nazzari, Cosetta Greco, Saro Urzi, Fausto Tozzi, Aldo Bufi Landi. Directed by Pietro Germi. Screenplay, Federico Fellini, Pietro Germi, Tullio Pinelli, Fausto Tozzi, from novel by Ricardo Bacchelli; camera, Leonida Barboni; music, Carlo Rustichelli; editor, Rolando Benedetti. Running time, 103 MINS.

| | |
|---|---|
| Capt. Giordani | Amedeo Nazzari |
| Zitamaria | Cosetta Greco |
| Sicelli | Saro Urzi |
| Magistrelli | Fausto Tozzi |
| Lieut. Righi | Aldo Buffi Landi |

Film's value is in being an actioner plus its patriotic motifs and local marquee names. This will get it across for fair grosses in Italy. Abroad, it is dubious for art houses although lingualers may give it a spin.

Pic recounts the tracking down of a bandit and his gang by a group of soldiers in the politically confused 1860's when Italy had just become united via annexation of the southern states. Woven through this but never fully enough exploited are several subsidiary themes, including the need for brotherhood between the north and south and the results of the South's ironbound code of honor. Somewhat patterned along lines of U. S. westerns laid in Civil War days, this has many shortcomings even as an actioner. Script gives actors little to work with, and there are many stretches of tedium before pic comes to life for the final assualt on bandit's lair.

All action is location-shot in the rugged south Italian hills, being splendidly lensed by Leonida Barboni. Direction is vigorous enough. Pic falls down mainly because of an empty, tedious script. Actors perform creditably, including Amedeo Nazzari as the leader of the soldiers and Saro Urzi as a local police officer. Cosetta Greco has little to do as the lone girl involved. Carlo Rustichelli's music backdrops appropriately. *Hawk.*

## Sensualita
### (ITALIAN)

Genoa, Oct. 21.

Paramount release of a Ponti-De Laurentiis production. Stars Eleonora Rossi-Drago, Amedeo Nazzari, Marcello Mastroianni. Directed by Clemente Fracassi. Screenplay, Alberto Moravia, Ennio De Concini, Fracassi, from story by DeConcini and Fracassi; camera, Aldo Tonti. At Olimpia, Genoa. Running time, 93 MINS.

| | |
|---|---|
| Franca | Eleonora Rossi Drago |
| Riccardo | Amedeo Nazzari |
| Carlo | Marcello Mastroianni |

This film is highly exploitable item, being co-produced by the maker of "Bitter Rice." Likewise backgrounded by the summer-heated Po Valley, "Sensuality" does not measure up to "Rice," with which it has obvious similarities. Should do well locally. Elsewhere, its chances look good if given proper bally and dependent, of course, on censor's okay to its more commerciable assets.

Story follows familiar triangle pattern of "Rice," "Furia" and other pix which inspired its authors. Franca (Eleonora Rossi Drago) is a Slav refugee and temporary laborer in a Po Valley farm owned by two brothers. Rejected by one brother, when she attempts to seduce him, she turns to the other, who eventually agrees to marry her. Back on the farm, after a honeymoon, the triangle takes shape as the unmarried brother also falls for her. After trying to fight it off, he decides to leave. When she runs after him into the fields, her husband catches on and chases them.

In the implausible finale, she shoots her lover, is in turn shot by her husband. Tagged-on Bible quote salves the local censor.

Three principals give clean-cut performances, with Miss Drago standing out as the key figure. Her sex appeal is more studied than instinctive, but she works over her material competently. Script, weakest link of the film, works over tried-and-true situations in an obvious manner, and almost falls to pieces at the end. Direction by newcomer, Clemente Fracassi, is competent. Aldo Tonti's camera is fine, but the uncredited musical score overdoes those "Lost Weekend" chords at every appearance by the woman. *Hawk.*

## Austrian GI Cinemas Up Scale

Vienna, Oct. 14.

Army authorities in Austria have announced upped ticket prices for all GI houses in the American command.

As of October 19, a soldier ticket will cost 25c (now 20c). Civilians also get a nickel raise to 35c. U.S. Forces in Austria operate film houses in Vienna, Salzburg, Linz, St. Johann. Zell am See and within several Army camps.

# Inside Stuff—Pictures

Novel exploitation stunt, in which Burt Lancaster kicks off the publicity campaign, is being employed on Hal Wallis' upcoming Paramount release, "Come Back, Little Sheba." Lancaster, who appears in the film with Shirley Booth, makes his contribution in a form letter mailed to the press from the Fiji Islands, where he's locationing for his Warner venture, "His Majesty O'Keefe."

In going in for what Lancaster calls the "delicate art of press agentry," he writes that his latest venture is strictly temporary and "inspired by the tremendous impact of a new star in pictures—Miss Booth—with whom I have the privilege to work in Hal Wallis' 'Come Back, Little Sheba,' a fine picture that will be coming your way just after the first of the year." He adds that "I've selected a kit of art and stories that came out of the picture . . . it'll be along in the next few weeks for use at your discretion."

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To call attention to the revival of the Nostradamus shorts, which the studio hasn't made for eight years, Metro is sending out an announcement on parchment paper in the form of a letter from the seer, countersigned by Carey Wilson, Metro producer. Written in verse, the letter says in part:

"Silent for eight years, the seer speaks again
From the silver screen shall shadows come to life
Spinning wondrous tales and events
Prophecied by Nostradamus whose spirit yet moves.
The maker of long stories shall add to his field
Short ones of equal scope and design
Four times in twelvemonth shall he do this
Hoping always the multitude to please.

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There was a time when audience reaction in newsreel theatres gave a pretty good indication of popular trends in pre-election days, but this year the straws are bending against the wind.

In past elections, the Embassy circuit's Guild Theatre in Rockefeller Plaza always seemed to attract more Republicans while the chain's house on Broadway and 46th was a stronghold for the Democrats. This year it's exactly the reverse, according to Embassy prexy, Norman Elson.

The Guild audience seems to favor Stevenson while the Broadway theatre has 'em clamoring for Ike. Conclusion? "None," says Elson, "except that we live in cockeyed times."

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Exhibs in some areas are demanding wider recognition of their showmanship activities. Wire to tradepress editors from Trueman Rembusch, prexy of Associated Theatre Owners of Indiana, an Allied affiliate, seeks to draw the spotlight from Texas COMPO, which has been copping wide attention via its p.r. work.

In his telegram, Rembusch, in effect, says that the Hoosier exhibs are outshining the Texans and should be credited for doing so. Much of the ado centers on the Indiana group's recent film exhibit at the Indiana State Fair, which drew 200,000. Hoosiers are mighty proud of this.

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Columbia Pictures' commercial film subsidiary, Screen Gems, continues to perk. Company's just completed "The Studebaker Story," a Technicolor short depicting the 100-year history of the auto firm. Produced by Jules Bricken, the film is one of a series in Studebaker's pix program. Cast is topped by Russell Hicks and Donald Woods while Seymour Friedman directed. Screen Gems also did a 27-minute short for the Oil Industry Information Council to point up the advantages of free enterprise and competition. Film went into distribution this month.

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Acting on the advice of Gordon White of the Motion Picture Assn. of America, 20th-Fox has snipped some footage from its art short, "Birth of Venus," which covers the masters of the Renaissance. Seems that one of the Botticelli nudes looked too nude to the MPAA. Reasoning was that an untimely whistle from one adolescent might spoil the effect of the entire subject. Series of seven art shorts is due for 20th release to theatres, schools and colleges.

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George Jessel will personal twice at the Roxy and once at Radio City Music Hall when his last three pictures for 20th-Fox open on Broadway. All are holiday bookings: "Bloodhounds on Broadway" is the Thanksgiving attraction; and "I Don't Care" (Eva Tanguay biopic) Xmas, both at the Roxy. The Sol Hurok biopic, "Tonight We Sing," opens Lincoln's Birthday at the Music Hall. In all of Jessel's 10 years at 20th, this is his first MH booking.

## See Drive-Ins In TV Future

Continued from page 7

ozoners to the theatre TV net could boost the purchasing power of theatres by a good margin. Estimate of current installations is 90 theatres in 52 cities. There are in excess of 3,000 drive-ins, many near TV cities and in the south and west, where the climate permits all-year operation.

### Mull Local Circuits

Exhibs are mulling the eventual possibility of creating their own local circuits and bidding for exclusive rights to events which they consider of specific interest to their crowd. In the east, the Walter Reade circuit, among others, is giving serious thought to drive-in theatre TV.

Other exhibs, like S. H. Fabian, for instance, think highly of the possibility but lean to the belief that the time isn't ripe for the move. "We'll wait for the equipment to improve," Fabian said.

National Theatre Supply, which handles direct-projection and intermediate film types of large-screen TV put out by General Precision Labs, has been experimenting with various ways of bringing large-screen TV to drive-ins. The company ran a test, using its 16m intermediate system, at a Ledgewood, N. J., installation a year ago and is planning another sometime next month. Latter will use direct projection. John Currie, NTS v.p., says his company is convinced that drive-ins eventually may turn out a better theatre TV market than indoor theatres.

Feeling is that the big ozoners with a capacity of 800 and more will lead the field. Mobile installations, such as the one used at the S3, have various advantages in that they facilitate adjustment of picture brightness in relation to light conditions and make possible the service of several situations provided the latter can get the necessary AT&T lines.

Theory is that an outfit could mount several projectors on trucks and rent them out to ozoners. Advantage would be that, where an area might be "blacked out" by fight promoters, units could be installed in drive-ins that can take the bout.

## Remakes Draw Scorn

Continued from page 3

("Charley's Aunt"), "She's Working Her Way Through College" ("The Male Animal"), "About Face" ("Brother Rat"), "The Big Trees" ("God's Country and the Women"), "Painting the Clouds With Sunshine" (a remake of one of the "Gold Diggers" yarns) and "Stop, You're Killing Me" ("A Slight Case of Murder"). Also upcoming are "The Desert Song" and "The Jazz Singer," both of which will retain the original tags.

Among other recent remakes are 20th-Fox's "What Price Glory?" and Metro's "The Merry Widow" and "The Prisoner of Zenda." In addition, there are many other yarns emanating from the studios which, although overhauls, are not immediately apparent.

## Grimm RKO Ad Mgr., Brandt Heads Exploitation

Ben H. Grimm, long with RKO, was named ad manager for the company yesterday (Tues.) by national ad-pub-exploitation director Richard Condon. He succeeds S. Barret McCormick who recently resigned as ad director. He was formerly McCormick's assistant

In other changes, Leon Brandt has left as Lopert Films ad-pub head to become exploitation manager of RKO, effective Nov. 3. Fred Goldberg is new assistant publicity manager and head of special events while Al Stern shifts from tradepress contact to the homeoffice writing department.

## Miami Motel Assn. Balks Brandt Ozoner

Miami Beach, Oct. 28.

Construction on $250,000 drive-in theatre in center of motel sector here was halted this week when Miami Beach Motel Assn. obtained a Circuit Court injunction against any further work. Brandt (N.Y.) Theatres, the builders is fighting the action.

It was claimed by the motel group that property values would be affected adversely if the 800-car capacity project on a 30-acre tract were allowed to be completed. Brandt had obtained a permit from Dade County Commission prior to the injunction proceedings.

## Snare Brit. Pix Rights

Couple of British productions were acquired for release by U.S. outfits within the past week.

Arthur Mayer-Edward Kingsley, Inc., took over the U. S. rights to "The Brave Don't Cry," which John Grierson produced for the British organization known as Group 3. Molton Films' "Gift Horse" was acquired for Western Hemisphere handling by Souvaine Selective Pictures. Trevor Howard, Sonny Tufts and Joan Rice have the leads.

## Par's 'Cleo' Spread

Paramount is going ahead with a full national reissue of "Cleopatra," Cecil B. DeMille production of 1934 vintage. Decision was prompted by the big b.o. values in epic pix as shown in the current market.

Film is set with 18 dates during November and general release in December.

### Present Italo Paintings to Prez

Washington, Oct. 28.

Italian film delegation, in town past weekend, presented a volume containing reproductions of several hundred famed Italian paintings to President Truman. Gift was accepted for the prexy by John F. Simmons, State Department official.

Presentation was made by Nicola De Pirro, director of the entertainment industries bureau of the Italian Government.

## RKO Incentive

Continued from page 5

the New York visit last week by Thomas Slack, attorney for Howard Hughes, resulted in a crop of new rumors, all false. Grant said all that happened was Slack called him and asked whom he could work with in arranging papers for Hughes' $8,000,000 loan. Grant relayed he merely told Slack that treasurer William Clark and chief homeoffice counsel William Zimmerman had been assigned to this work.

On the dais with Grant, and cited as the "exec team" that he feels, will bring RKO out of the red, were Clark, Zimmerman, sales heads Charles Boasberg and Walter Branson, assistant board chairman Harry Pimstein, foreign chief Al Crown, administrative foreign chief Robert Hawkinson, controller Garrett Van Wagner and RKO Pathe chief Jay Bonafield. Absentees he named as part of the team were studio counsel Gordon Youngman, corporation counsel Thomas Halloran and exec v.p. Arnold Picker. Latter returned from Europe yesterday.

Incidentally, Crown's deal as head of the RKO foreign department provides him with a weekly payoff of over $750 per week, instead of $450 as erratumed.

## Special 'Andersen' Preem at Saranac For Rogers San; Mull Annual Event

World preem of Samuel Goldwyn's "Hans Christian Andersen" at the Criterion Theatre, N. Y., Nov. 24, for the benefit of the Variety Clubs' Will Rogers Memorial Hospital, would launch a series of such annual events, according to the hospital trustees. They emphasize that a yearly affair would not only raise money for the institution but also create a "traditional hallmark" for the film industry.

Unveiling of "Andersen" was announced in New York last week by Abe Montague, the Columbia Pictures veepee and prez of the Rogers Memorial Hospital. At the same time he disclosed that G. S. Eyssell, president of Rockefeller Center, Inc., had accepted chairmanship of the inaugural event, which reportedly will be scaled up to $25 per seat.

Complete facilities of the Criterion are being donated by Charles B. Moss, the theatre's executive director. Hospital's trustees, incidentally, revealed that "Andersen" was selected because "it is an American motion picture of special merit which carries with it a great deal of international significance."

Now in its 27th year, the Rogers Memorial Hospital at Saranac Lake, N. Y., is dedicated to the relief of those suffering from tuberculosis and is free to anyone in the entertainment industry. Institution is also building a modern research laboratory.

Eyssell named the following to the executive committee for the "Andersen" preem benefit: Ned Depinet, former RKO prez; Joseph Vogel, Loew's theatres chief; Harry Kalmine, head of the Warner circuit; Leonard Goldenson, United Paramount Theatres prez; Sol Schwartz, RKO Theatres prez; Al Lichtman, 20th-Fox veepee; Fred Schwartz, Century Theatres' chief; Si Fabian, of Fabian Theatres.

Also, Richard Walsh, IATSE prexy; composer Arthur Schwartz; Walter Vincent, head of the Actors Fund; Herman Robbins, prez of National Screen Service, and Maurice Bergman, Universal Pictures ad-pub exec, who'll additionally serve as publicity chairman.

### Organize Salute

Final step in organizing the salute for the Will Rogers Memorial Hospital has been completed with formation of the National Exhibitors Committee. This body is composed of reps in every exchange city.

### Launch PCC Drive

Hollywood, Oct. 28.

More than 800 workers started soliciting members of the film industry yesterday (Mon.) as the Permanent Charities Committee officially opened its 1953 fund drive with a ogal of $1,225,000.

Unofficially the campaign started several weeks ago with pledges in the upper income brackets.

Fabulous Fanny

THE LIFE STORY OF

FANNY BRICE

Here's the slums-to-stardom story of a girl who started wowing the clients at the age of 10. Bar counters, back yards, street corners — Fanny performed for pennies all over the place. By 17 she was a burlesque soubrette on her way to the big time. The Ziegfeld Follies, Hollywood, radio — Fanny was a three-time winner. But behind the hoopla — loneliness . . . heartbreak . . . swindled in love by the guy she never quite got over. Read the story of one of the funniest — and most tragic — showpeople of all time. Read *Fabulous Fanny*, by Norman Katkov, starting in this month's

LADIES' HOME JOURNAL

# Clips From Film Row

## NEW YORK

Mrs. Robert J. Flaherty, wife of the late pioneer film producer, named to panel of judges for the City College Robert J. Flaherty award for creative achievement in documentary films.

Mutual promotion agreement between WNBC and the Organization of Motion Picture Industry of N.Y. City took on wider impetus Saturday (25) when the station inserted spot announcements plugging films during its football broadcast. Certain WNBC programs are plugged by OMPI member theatres via posters and trailers.

Herman G. Weinberg completed English titles for three new foreign imports. They are "The Berliner" (Burstyn), "Two Cents Worth of Hope" (Times Film) and "Sensuality" (Lopert).

With "The Last Laugh" and "The Cabinet of Dr. Caligari" in its fourth week at Reade's Baronet, distributors Sam Cummins and Nat Sanders have booked the oldies into various houses of Telenews, RKO and Schine circuits.

Irving Sochin, short subjects sales head for Universal, left New York Sunday (26) for a three-week inspection trip to U's midwestern and western branches. Sochin will wind up at the U studio to discuss future shorts production.

## BUFFALO

UA has switched Buffalo and Cleveland branch managers. Mannie Brown, formerly Buffalo city salesman and recently manager in Cleveland office, returns here as Buffalo manager. David Leff, Buffalo office manager for the past decade, takes over the Cleveland office.

Elmart Theatres, Inc., will succeed Lazar Theatres, in the operation of the former Darnell Circuit made up of theatres in New York, Kentucky, Ohio, Virginia and Maryland. Elmer F. Lux, former veepee and general manager for Lazar and its predecessor Darnell, is head of the new corporation with main offices here. Howard Antevil, Gloversville attorney, is veepee and George Kubik of Albany, secretary-treasurer.

Refurbished New Empire Theatre relighted at Elmira, N. Y., after expenditure of $200,000 on redecoration and new equipment. House is owned by an affiliate of Dipson-Osborne chain.

## CHICAGO

Variety Club of Illinois is moving to Congress Hotel Nov. 1.

Cinema Lodge of B'nai B'rith will give a humanitarian award in February.

Grand, Lincoln, Ill., reopens Nov. 1 with weekend operation after being closed all summer.

Plaza Theatre, operated by Dave Gould, sold to a syndicate headed by Alex Dolnick, attorney.

RKO has gone before Judge Michael Igoe to ask for extension on "Peter Pan" playing time.

Telenews Theatre installing large screen television.

Judge John P. Barnes of Chi district court, ruled last week against transferring Towne Theatre supplemental award case to the Milwaukee federal court, and also put off until Nov. 3 request of Viking Theatre, Appleton, Wisc. to have its antitrust suit also moved to Milwaukee jurisdiction.

Judges Walter LaBuy and Michael Igoe, of Chi district court, dismissed RKO, Balaban & Katz, and Paramount as defendants in the Eagle, Avenue, Alex, Bell, and California theatres anti-trust suits because of expiration of statue of limitations.

Television council of National Allied Theatres will hold a closed circuit demonstration of theatre TV Nov. 18 at the Allied convention.

## PITTSBURGH

Bob Murphy, long assistant manager at the Warner in Erie, Pa., transferred here and promoted to manager of the Strand in Oakland.

Joseph F. Bugala, new general manager for Manos circuit, served as regional chairman for the annual St. Vincent College homecoming this year.

Variety Club Tent No. 1 has picked the following crew for 1953: Harold Lund, Carl Dozer, Ray Downey, M. A. Silver, Norman Mervis, I. Elmer Ecker, Bob Prince, Al Weiblinger, Jimmy Klingensmith, Sam Speranza and either Ray Scott or Harry Kodinsky. Latter two wound up in a tie and there'll have to be a special election before group can pick Chief Barker and other officers. Lund and Ecker were named delegates to the international convention in Mexico City next spring, with Weiblinger and Wally Allen as alternates.

Dick Cvetic, son of Matt Cvetic, author of "I Was a Communist," resigned as assistant manager of Stanley, WB deluxer; may go into television.

John H. Harris, local showman, admitted he has put up first-money backing for the next Jesse L. Lasky picture, "Big Brass Band."

Shea Circuit holding general meeting of homeoffice execs and all Shea theatre managers here Oct. 28-29. Homeoffice contingent will include prexy Gerald J. Shea, Richard A. Harper, George Goett, William E. Berry, M. A. Shea, Jr., Raymond E. Smith and Carroll J. Lawler.

Zoel (Zippy) Silverman, son of Dave Silverman, manager of RKO exchange, a student booker for Warners.

James Vogeding is new owner of the Ritchie Drive-In midway between Pennboro and Harrisville. The site was leased to him by Perry Drew, veteran exhib.

## ST. LOUIS

Paul Stehman and Tom Danner, Winchester, Ill., will operate their new ozoner near Alsey, Ill., until the snow falls.

Harry C. Arthur, Fanchon & Marco exec, will fly to the Coast to cast his vote in the Presidential election.

Mrs. Georgia Pitner, whose husband owns the Strand and Uptown, Fairfield, Ill., discharged from a St. Louis hospital.

Jackpot of $3,375 was copped last week by a listener to Fanchon & Marco's "Know Your Movies" quiz show on station KWK. Circuit believes the program has proved a definite stimulant at its four local houses.

## ALBANY

Carl Bovee, who was manager for Warner chain here several years ago, leased the dark Smalley Theatre in St. Johnsville, and relights it as The Community this week. A civic committee helped raise funds for the reopening.

A recommendation that Theatre Owners of America be made a party defendant in the Department of Justice's antitrust suit to force release of 16m films for television, and a request that the number of prints in the Albany exchange area be increased by 50%, highlighted the first fall meeting last week of the Albany unit.

## CALGARY, ALTA.

Restrictions on attendance of children under 16 at theatres here, Medicine Hat and Lethbridge, Alta., because of polio, have been lifted.

Closed for two years, the 550-seat Princess at Melville, Sask., has been reopened after facelifting. House is owned by Jack Zaitzow, of Melville and Vancouver; Joe de Vries is manager.

William Winterton, manager of the Capitol, Saskatoon, Sask., elected president of the Saskatchewan Motion Picture Exhibitors Assn. at its annual convention in Saskatoon; succeeds George Miller, of Wynyard. Veepees are J. D. Watson, Regina, who was reelected, and J. Ludholme, Swift Current.

## DALLAS

Tommy Powers, assistant manager of the Majestic in San Antioni, will take over duties as manager of the Texas, replacing Maurice Gleaves.

Frank Flores, former assistant booker for Clasa-Mohme Films exchange and manager of the El Charro Booking Service, took over as manager of the Sunset.

Corpus Christi Theatres, Inc., of Corpus Christi, are observing 27th anni with special showings at all its houses. Circuit operates 11 theatres and one ozoner there.

Fred Palmer, Interstate manager at Vernon, plans a new theatre with 1,400 seats, to replace the Vernon Theatre recently destroyed by fire.

John Huebel is new owner of Lake Theatre at Lake Jackson; purchased it from Ruby Gibson.

Roy Litsey, formerly with the Warner Bros. exchange, joined Phil Isley Circuit as booker.

F. M. Autry bought the Plaza at Denton, from C. O. Simmons.

Carl Kunkel, Jr., sold his Vogue at Skellytown, to H. P. Gasaway.

John Browning, of Galveston, announced that Queen Theatre there, which was opened in 1912, has been shuttered. Building will be turned into specialty shop.

R. E. Davis, formerly with Theatre Enterprises, joined Simmons Booking Service here as a partner. Davis had been with company 19 years.

T. Gould purchased River Oaks at Ft. Worth from Interstate Circuit.

Dick Crane, formerly with Dick Crane Amus. Enterprises, now is associated with D. F. McCrosky in Mack Enterprises as general manager here.

Jerry B. Stout and Jake Lutzer have opened the new Coed Drive-In at Denton. It is a combination indoor and outdoor situation.

Kermit Drive-In opened by Video Independent Theatres at Kermit. Circuit has about 15 other ozoners under construction in Texas and Oklahoma.

## MINNEAPOLIS

On competitive bids, Metro has sold two of its top pictures for local first-runs away from United Paramount Theatres and RKO-Theatres. "Because You're Mine" went to Bennie Berger's loop Gopher and "Prisoner of Zenda" goes to Ted Mann's downtown World.

Lyric's regular 76c tilted to $1 for "Snows of Kilimanjaro," the same slightly advanced scale as for "Ivanhoe" at the Century.

"Lady of Fatima" set to follow "Ivanhoe" into Century when latter concludes its present roadshow run.

Bennie Berger, North Central Allied president, one of a small group which sponsored and paid for full-page ad in American Jewish World, local weekly, urging votes for Eisenhower.

Vet Warner Bros. salesman Charlie Jackson named territory's captain for testimonial sales drive to be staged for district manager Art Anderson, former local branch head.

Harry B. French, Minnesota Amus. Co. president, to White Sulpher Springs to attend United Paramount Theatres executives' annual meeting there.

Another Twin Cities theatre, the independent St. Paul Garden, nabe house, has taken the count, and likely will be converted to commercial purposes. Total that have shuttered in the two towns since TV's advent is now 15.

Severe polio outbreak throughout territory is blamed in part for recent slump in grosses. In Mankato, Minn., children have been forbidden to attend theatres.

## PHILADELPHIA

Abbey Theatre, formerly the Wissahickon, converted into an art film house.

Phil Gerard, Universal's eastern publicity chief, in for huddles with Ted Vanett, William Goldman Theatres public relations head, on world preem plans for "Because of You" at the Randolph.

After years of holding the line at a 99c top price, the cost of film fare has been advanced in Philadelphia, with six of the 12 first-runs getting a top admish ranging from $1.20 to as high as $1.50. Big pictures are the principal reason given for the price hike, although the 500-seat Trans-Lux, the first to raise its door tab to $1.20, has settled for that figure whatever is playing.

## SALT LAKE CITY

Tower Theatre, 520-seat nabe, reopened Oct. 28 as an art film house. L. Howard Marcus heads the Tower Corp. which is leasing the theatre. Tower is third local house to turn arty.

Chester L. Price took over as city manager for Intermountain Theatres and Centre Theatre, replacing Nevin McCord; came from Boise where he was city manager.

## 'Snows' Sockeroo 12½G, Omaha; 'Monkey' $9,000

Omaha, Oct. 28.

School kids, vacationing during annual teachers conventions, are booming matinees this week. "Snows of Kilimanjaro" looks socko at Omaha with upped scale. "Monkey Business" and "Park Row" shape okay at Orpheum.

**Estimates for This Week**

**Brandeis** (RKO) (1,100; 16-70)—"One Minute to Zero" (RKO) (2d wk). Slimming to $5,000 after surprisingly strong $7,000 opener.

**Omaha** (Tristates) (2,100; 35-$1)—"Snows Kilimanjaro" (20th). Socko $12,500. Last week, "Quiet Man" (Rep) (2d wk), good $7,000.

**Orpheum** (Tristates) (3,000; 16-70)—"Monkey Business" (20th) and "Park Row" (UA). Okay $9,000. Last week, "Back At Front" (U) and "Honeychile" (Rep), $8,000.

**State** (Goldberg) (865; 35-$1)—'Ivanhoe" (M-G) (3d wk). Nice $7,000 after $7,800 second week.

# Picture Grosses

## DENVER

(Continued from page 9)

Beloved Country" (U). Slow $1,500 for 6 days. Last week, "Monkey Business" (20th) and "Rains Came" (20th) (reissue), $4,500.

**Orpheum** (RKO) (2,600; 50-85)—"Devil Makes Three" (M-G) and "You for Me" (M-G). Slow $11,000. Last week, "Ivanhoe" (M-G) (3d wk), $9,500.

**Paramount** (Fox) (2,200; 50-85)—"Washington Story" (M-G) and "Lady in Iron Mask" (20th). Okay $10,500. Last week, "Way of Gaucho" (20th) and "Linda Be Good" (Indie), $11,000.

**Tabor** (Fox) (1,967; 50-85)—"Rainbow Round Shoulder" (Col) and "Brigand" (Indie). Fair $6,500. Last week, "Hellgate" (Lip) and "Jungle" (Lip), $8,500.

**Vogue** (Pike) (600; 60-90)—"Under Paris Sky" (Indie). Fine $2,500. Last week, played reissue.

**Webber** (Fox) (750; 50-85)—"Rainbow Round Shoulder" (Col) and "Brigand" (Indie). Fair $3,000. Last week, "Hellgate" (Lip) and "Jungle" (Lip), $4,000.

**World** (382; 60-90)—"Never Take No for Answer" (Indie). Fairish $1,500 or near. Last week, "Medium" (Indie) (2d wk), $1,200.

## 'FRIEND' FINE $12,000, TORONTO; 'SKY' $13,000

Toronto, Oct. 28.

"Big Sky," "My Wife's Best Friend" and "Penny Princess" are turning in neat returns among newcomers but "Ivanhoe" in fourth frame is topping the town on biz close to previous week. "Just for You" also is nice in third stanza.

**Estimates for This Week**

**Crest, Downtown, Glendale, Mayfair, Scarboro, State** (Taylor) (863; 1,069; 955; 470; 698; 694; 35-60)—"Woman of North Country" (Rep) and "Rose Bowl Story" (Mono). Light $10,000. Last week, "Rainbow Round Shoulder" (Col) and "Feudin' Fools" (Mono), $18,500.

**Eglinton** (FP) (1,080; 40-80)—"River" (UA). Oke $7,000 at pop prices. Last week, "Miracle of Fatima" (WB) (2d wk), $5,000.

**Imperial** (FP) 3,373; 50-80)—"Big Sky" (RKO). Satisfactory $13,000. Last week, "Quiet Man" (Rep) (5th wk), $14,000.

**Loew's** (Loew) (2,096; 75-$1.20)—"Ivanhoe" (M-G) (4th wk). Still strong at $14,500. Last week, $16,000.

**Odeon** (Rank) (2,390; 50-90)—"Penny Princess" (U). Neat $12,000. Last week, "Thief" (UA), $10,000.

**Shea** (FP) (2,396; 40-80)—"Just for You" (Par) (3d wk). Holding at $11,000. Last week, nice $14,000.

**Towne** (Taylor) (693; 50-75)—"Camille" (M-G) (reissue) (2d wk). Near capacity ($5,500. Last week, ditto.

**University** (FP) (1,558; 40-80)—"Wife's Best Friend" (20th). Fine $12,000. Last week, "Will Rogers" (WB) (2d wk), $7,500.

**Uptown** (Loew (2,743; 40-80)—"Horizon West" (U). Fair $7,500. Last week, "Back at Front" (U) $7,000.

## 'Mine' Terrif $30,000, Mont'l; 'Quiet' Big 21G

Montreal, Oct. 28.

With only one holdover, biz in deluxers looms well over average this week. "Because You're Mine" at Loew's is smash to lead newcomers "Trinidad" going into a second and still big at Capitol. "Quiet Man" (Rep). Great $21,000. great.

**Estimates for This Week**

**Palace** (C.T.) (2,626; 34-60)—"Quiet Man" (Rep). Great $21,000. Last week, "World in Arms" (U) (2d wk.), big $15,000.

**Capitol** (C.T.) (2,412; 34-60)—"Affair Trinidad" (Col) (2d wk). Hefty $18,000 following socko first round at $26,000.

**Princess** (C.T.) (2,131; 34-60)—"Rainbow Round Shoulder" (Col). Fine $16,000. Last week, "One Minute to Zero" (RKO) (2d wk), 12,000.

**Loew's** (C.T.) (2,855; 40-65)—"Because You're Mine" (M-G). Smash $30,000. Last week, "Ivanhoe" (M-G) (2d wk), hefty $29,000 at upped prices.

**Imperial** (C.T.) (1,839; 34-69)—"What Price Glory" (20th) and "Gallant Thoroughbred" (20th) (reissues). Average $7,000. Last week, "Loan Shark" (Lip) and "G.I. Jane" (Lip), oke $9,000.

**Orpheum** (C.T.) (1,048); 34-60)—"Rose Bowl Story" (Mono) and "Kansas Territory" (Mono). Trim $7,000. Last week, "Black Swan" (20th) and "Friend Flicka" (20th) (reissues), ditto.

## 'MINE' FINE $18,000, ST. LOO; 'RESCUE' 8G

St. Louis, Oct. 28.

Despite Indian summer weather over weekend, "Because You're Mine" is proving strong and best draw here currently at Loew's. "Just For You" also is strong at Ambassador. "Island Rescue" looms stout at two houses.

**Estimates for This Week**

**Ambassador** (F&M) (3,000; 60-75)—"Just for You" (Par) and "Lavendar Hill Mob" (U). Neat $14,000. Last week, "Big Jim McLain" (WB) and "Too Many Girls" (RKO), $14,500.

**Fox** (F&M) (5,000; 60-75)—"Lusty Men" (RKO) and "Son of Ali Baba" (U). Opened today (Tues.). Last week, "Back at Front" (U) and "Son of Paleface" (Par), sock $17,500.

**Loew's** (Loew) (3,172; 50-75)—"Because You're Mine" (M-G) and "Hour of 13" (M-G). Fine $18,000. Last week, "Ivanhoe" (M-G) (4th wk), $10,000.

**Missouri** (F&M) (3,500; 60-75)—"Big Jim McLain" (WB) and "Too Many Girls" (RKO) (m.o.). Average $10,000. Last week, "One Minute to Zero" (RKO) and "Crimson Pirate" (WB), mild $8,000.

**Pageant** (St. L. Amus.) (1,000; 90)—"Island Rescue" (U). Good $3,500. Last week, "Les Miserables" (20th), $3,000.

**St. Louis** (St. L. Amus.) (4,000; 75-$1)—"Snows Kilimanjaro" (20th) (2d wk). Holding at $11,000 after lusty $16,000 initial stanza.

**Shady Oak** (St. L. Amus.) (800; 90)—"Island Rescue" (U). Big $4,500. Last week, "Les Miserables" (20th), $4,000.

## 'Hawk' Lively $8,000 In Seattle; 'Snows' 14G, 2d

Seattle, Oct. 28.

Newcomers are for most part not helping overall total this session. "Snows of Kilimanjaro" and "Ivanhoe" are holding over at Fifth Avenue and Music Hall respectively, and both are great. Best newcomer looks to be "Golden Hawk" at Coliseum. "Quiet Man" still is big on moveover to Blue Mouse on third downtown stanza.

**Estmaltes for This Week**

**Blue Mouse** (Hamrick) (800; 65-90)—"Quiet Man" (Rep) (m.o.). Third week downtown. Big $4,000. Last week, "Crimson Pirate" (WB). (m.o.), $1,800 in 5 days.

**Coliseum** (Evergreen) (1,829; 65-90)—"Golden Hawk" (Col) and "Strange Fascination" (Col). Good $8,000. Last week, "Assignment Paris" (Col) and "Fighting Rats Tobruk" (Indie), $8,200.

**Fifth Avenue** (Evergreen) (2,436; 90-$1.25)—"Kilimanjaro" (20th) (2d wk). Great $15,000 after immense $20,000 opener.

**Liberty** (Hamrick) (1,650; 65-90)—"Horizons West" (U) and "Stranger in Between" (U). Mild $6,000 or close. Last week, "Back at Front" (U) and "WAC Walla Walla" (Rep), $6,300.

**Music Box** (Hamrick) (850; 65-90)—"Back at Front" (U) and "WAC, Walla Walla" (Rep) (m.o.). Modest $2,500. Last week, "Tomorrow Too Late" (Indie) (2d wk-4 days), $1,000.

**Music Hall** (Hamrick) (2,283; 90-$1.25)—"Ivanhoe" (M-G) (2d wk). Big $14,000 or near. Last week, $20,400.

**Orpheum** (Hamrick) (2,599; 65-90)—Yankee Buccaneer" (U) and "Toughest Man Arizona" (Rep). Slow $7,000. Last week, "Quiet Man" (Rep) (2d wk), good $7,700.

**Palomar** (Sterling) (1,300; 45-70)—"Daltons Rode" (Indie) and "Destry Rides Again" (Indie) (reissues). Opened Monday (27). Good $3,500. Last week, "Too Many Girls" (RKO) and "Look Who's Laughing" (RKO) (2d wk), $2,800.

**Paramount** (Evergreen) (3,039; 65-90)—"Monkey Business" (20th) and "Lady Iron Mask" (20th) (2d wk). Dim $5,000. Last week, dull $8,000.

## WASHINGTON

(Continued from page 8)

with raves from drama desks helping. Stays. Last week, "Tales of Hoffmann" (UA) (reissue) (3d wk), $3,200.

**Warner** (WB) (2,174; 50-80)—"Miracle Fatima" (WB). Smash $25,000, and holds. Last week, "Quiet Man" (rep) (3d wk), big $11,500 for final week.

**Trans-Lux** (T-L) (600; 60-$1)—"Carrie" (Par) (6th-final wk). Steady $3,500 in final 6 days after $4,000 last week.

# Amusement Stock Quotations

*(N.Y. Stock Exchange)*

*Week Ending Tuesday (28)*

| 1952 High | 1952 Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net. Change for week |
|---|---|---|---|---|---|---|---|
| 12¾ | 8⅝ | ABC ........ | 29 | 9 | 8⅞ | 8⅞ | — ⅛ |
| 40¼ | 33 | CBS, "A" ... | 26 | 38¼ | 36¾ | 36¾ | —1¼ |
| 39¾ | 32¼ | CBS, "B" ... | 21 | 37⅞ | 37½ | 37½ | — ½ |
| 13½ | 11½ | Col. Pic..... | 13 | 12¼ | 12¼ | 12¼ | — |
| 9⅝ | 8 | Decca ....... | 38 | 9 | 8¾ | 8¾ | — ¼ |
| 48 | 42 | Eastman Kdk | 202 | 44 | 43⅛ | 43¼ | — ½ |
| 18¼ | 11½ | Loew's ...... | 204 | 12⅜ | 11½ | 11½ | — ⅞ |
| 5⅝ | 3⅜ | Nat'l Thea .. | 158 | 3⅞ | 3⅜ | 3⅝ | + ⅛ |
| 30⅞ | 21¼ | Paramount... | 51 | 23½ | 22⅝ | 22⅞ | — ⅛ |
| 35⅜ | 26⅝ | Philco ...... | 64 | 34½ | 33½ | 33⅞ | + ½ |
| 28¾ | 23¼ | RCA ........ | 194 | 27 | 26⅜ | 26½ | — |
| 4⅞ | 3½ | RKO Picts... | 233 | 3⅞ | 3⅝ | 3¾ | — ¼ |
| 4¼ | 3⅛ | RKO Theats.. | 140 | 3¾ | 3½ | 3½ | — ¼ |
| 5⅛ | 3½ | Republic .... | 64 | 3¾ | 3½ | 3½ | — |
| 10⅞ | 9¾ | Rep., pfd. ... | 5 | 10 | 9⅞ | 9⅞ | — ⅛ |
| 12½ | 10¾ | 20th-Fx (new) | 138 | 11⅛ | 10½ | 10¾ | — ¼ |
| 21¼ | 11¾ | U. Par. Th... | 177 | 12⅜ | 11¾ | 11¾ | — ½ |
| 13⅜ | 11 | Univ. Pic. ... | 24 | 12⅞ | 12⅝ | 12¾ | — |
| 65 | 57 | Univ., pfd. .. | .5 | 62¾ | 62¾ | 62¾ | — ¾ |
| 15¼ | 11½ | Warner Bros. | 56 | 12⅛ | 11½ | 11½ | — ⅝ |
| 86 | 68 | Zenith ...... | 23 | 83½ | 82 | 82⅛ | —1⅝ |
| N. Y. Curb Exchange | | | | | | | |
| 19¾ | 15 | Du Mont .... | 45 | 16½ | 16 | 16¼ | — ½ |
| 3¾ | 2¾ | Monogram .. | 10 | 3⅛ | 3 | 3⅛ | — |
| 25⅝ | 20⅛ | Technicolor.. | 67 | 25⅛ | 24½ | 25⅛ | + ½ |
| 3 | 2¼ | Trans-Lux ... | 13 | 3 | 2⅞ | 2⅞ | — |

| Over-the-Counter Securities | Bid | Ask | |
|---|---|---|---|
| Cinecolor .............................. | 1⅛ | 1⅝ | — |
| Cinerama .............................. | 5½ | 6½ | —2½ |
| Chesapeake Industries (Pathe) .......... | 4⅜ | 4⅞ | + ⅜ |
| U. A. Theatres ......................... | 4¾ | 5¾ | — |
| Walt Disney ........................... | 6⅜ | 7¼ | — ¼ |

*(Quotations furnished by Dreyfus & Co.)*

## Royal Command Film

Continued from page 2

terping and Charles Chaplin's walkon. Hefty mitts also were accorded clips from two silent classics, including a Chaplin oldie and a Keystone comedy.

Produced by John Varley, the stage fare opened with a re-creation of a turn-of-the-century film preem, at which Jack Hawkins introed distinguished guests. Marie Lloyd was portrayed by Petula Clark; Rudyard Kipling by Terence Morgan; Lord Randolph Churchill by Harold Warrender; Winston Churchill as a boy by Jeremy Spenser; Nellie Melba by Patrice Munsel (who's playing the same role in Sam Spiegel's current film); Buffalo Bill by George Coulouris; Ellen Terry by Helen Cherry; Annie Oakley by Barbara Murray; Lloyd George by Mervyn Johns and the first cinema manager by Jack Warner.

After the oldtime pix were run off, a silent tableau followed. Yvonne de Carlo, who just completed "Sea Devils" here for David Rose, showed along with Celia Johnson and Trevor Howard, latter duo in a scene from "Brief Encounter"; Rock Hudson (costar of "Sea Devils") introed "Snow White" and the title song was sung by Miss Munsel. Tamara Toumanova contribbed a short ballet routine, then Douglas Fairbanks, Jr., bowed in Sir Laurence Olivier and Vivien Leigh.

Stage layout followed the regular format with an abundance of talent crowded into a limited schedule and indicative of inadequate scripting. "Because You're Mine" (Mario Lanza), the Command film selection, was enthusiastically received by the capacity house but hardly measures up to the Command standard. Critics panned the pic.

It's the second occasion, incidentally, on which a Metro picture had been named. In 1949 "The Forsyte Saga" won the honor.

Via a studio scene setting, Kirk Douglas introduced Googie Withers, Joan Greenwood, Evelyn Keyes and Gene Kelly, among others. An address by John Mills wound up the session.

Besides the estimated $70,000 gross, sale of advertising in a souvenir program netted an additional $23,000. After allowing for expenses it's anticipated that the London gala plus the two replica shows at Leeds tomorrow (Wed.) and Liverpool Thurs. (30) will yield a total of around $85,000 for the Cinematograph Fund.

New York Theatres

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## H'wood Stressing

Continued from page 5

make of the World War I classic, "What Price Glory," 20th-Fox has five service-connected films on tap. "Stars and Stripes Forever," film biog of John Philip Sousa, although not an Army picture per se, has a military angle. Also set are "Baptism of Fire," story of a Greek battalion in Korea; "Sailor of the King," C. S. Forester yarn about the British Navy in the Pacific; "The Desert Rats," story of the British troops in the battle for Africa and apparently 20th's answer to the controversial "The Desert Fox," which depicted the Nazi general Erwin Rommel, and "Gobi Outpost," story of a Navy weather group in the Mongolian desert.

Six Paramount pictures include "Thunder in the East," yarn dealing with the situation in India after the British troops pulled out; "Pleasure Island," a comedy-romance of Marines and Seabees who landed on a British island in the Pacific; "Off Limits," a service comedy with Bob Hope and Mickey Rooney; "War of the Worlds," a science fiction piece dealing with a Martian invasion of the earth; "Stalag 17," film version of the stage play dealing with American GIs in a German prisoner-of-war camp, and "Little Boy Lost," Bing Crosby starrer with a German-occupation-of-France background.

Upcoming at Columbia are seven military-angled pix. Completed and set for release is Stanley Kramer's "8 Iron Men," based on Harry Brown's play, "A Sound of Hunting." In various stages of preparation are "Red Beret," story of English paratroopers, currently being shot in England; El Alamein," "Mission Over Korea," and "Tarawa." Two other important service pix at Col are the filmizations of recent best-selling novels, James Jones' "From Here to Eternity," and Herman Wouk's "The Caine Mutiny."

In addition to the forthcoming military-slanted items, Warner Bros. has set for release "Operation Secret," story of the O.S.S. during World War II, while RKO is currently releasing "One Minute to Zero" and Universal "Willie and Joe Back at the Front."

## Arbitration

Continued from page 5

their claims for damages to a period of four years prior to the filing of their complaints. In states where statutes of limitations are shorter than four years, these state statutes will be observed.

Theatremen, in their discussions of arbitration, repeatedly emphasize that the draft now in circulation is tentative and no part of it is final until the entire plan is final and formally adopted.

Alfred Starr, Theatre Owners of America prexy, was in New York for several days last week on TOA biz. He stressed the importance of the arbitration plan, adding that "with the exception of a few matters which we feel will need change, the basic mechanics of operation and the substance have remained almost intact."

Meanwhile, three TOA units—Albany, N. Y., Florida and St. Louis—have okayed the plan. Herman M. Levy, general counsel, has been presenting the plan to the TOA units at various regional confabs. He'll discuss it next at the convention of the Theatre Owners of North & South Carolina, set for next month. Starr returned to his Nashville headquarters Friday (24).

## Industry Payoff

Continued from page 7

Frank Lee, Permanent Under-Secretary of the Treasury, for the signing of the Anglo-U. S. monetary pact in Washington. Before that, the MPAA brought over several French reps.

Policy of sponsoring U. S. trips by foreign toppers is costing the State Dept. and the MPAA heavy coin, but the distribs are confident they are saving money in the long run. Visitors in the main are in positions where they help shape the course of their industry, and personal contact has helped avert measures which might have hurt the circulation of U. S. pix in a particular country.

Most important point put across by the MPAA execs and emphasized by conversations between the travelers and individual U. S. exhibs and distribs is that the market here is free and open to foreign pix which can do sock biz if they've got what it takes. This counteracts widespread impression abroad that the U. S. holds unlimited potential for all pix and that only a conspiracy between exhibitors and distributors is keeping foreign films from getting wider circulation.

## Errol Flynn

Continued from page 5

legedly decided that the release of "God" would be detrimental to him. Meanwhile, Marshall had finished the film and showed it to a group that included Vincent Price, Robert Stillman, Charles Gross and Charles Casanova of MPSC. Casanova offered Marshall $300,000 as producer's share for the film. Flynn would not consent to this. Marshall was already prepping another film, "Adventures of Captain Fabian," to star Flynn and Micheline Presle.

While this picture was in production in France, Gross, a friend of Flynn, allegedly picked up the negative of "God" at Consolidated Labs in Los Angeles in spite of Marshall's orders that film was not to be touched by anyone but himself. Since then, Marshall has reconstructed the film, using other takes here, and now has it ready despite a few important shots that are missing. He will release it in Europe before Christmas, with opening at Anzio, Italy, where the story of the film is laid.

## Josephine Baker

Continued from page 2

press conference in Buenos Aires a fortnight ago, to make known the supposed aims of what she dubs her "Crusade on Behalf of the Spiritual Freedom of Humanity." At this confab she took exception to pointed questions put to her by U. S. correspondent Herbert Clark (New York Daily News), and by Ernesto Doglioli, an independent Argentine journalist. Later she published letters to them in the Peron-controlled press, charging that true freedom of the press was non-existent in the United States; that Clark was trying to "gang up" against her, just as the U. S. press did, and made other highly colored anti-Yank statements. According to Miss Baker, "true democracy is non-existent" in the States, while racial prejudice is so rampant that "colored women are attacked and beaten up by whites who go unpunished."

As the general attitude of the Peron press in Argentina is virulently anti-U. S., the Baker statements were pounced on with joy and given wide publicity there.

### Eyebrow-Raiser

It is a pity that before praising the Peron regime so unreservedly, dubbing it a true democracy and other things which cause patriotic Argentines to raise their eyebrows, Miss Baker did not take the trouble to hear the views of the many Argentines, entertainers or of other professions, who have been exiled from all possibility of working in their professions in their own country, only because they voted against Peron. It is as though Eisenhower or Stevenson, after the elections, refused passports to Eddie Cantor or Bing Crosby if these had happened to vote against them.

### No Help to the B.O.

Her incursion into politics has done nothing to bolster her boxoffice at the Opera Theatre, in Buenos Aires, where Miss Baker is doing two-a-day stands (three on Saturdays and Sundays). The gross declined noticeably throughout the past week, and on Wednesday (Oct. 22) she cancelled a performance and a scheduled broadcast on Radio Mundo, alleging throat trouble.

The broadcast, at an asking fee of $7,500, was to have been sponsored by Cinematografica Interamericana, as part of the windowdressing surrounding the forthcoming release of the first Argentine Technicolor picture, "El Gaucho y el Diablo" (The Gaucho and the Devil), which will be exhibited at the Opera following the Baker engagement. Since no sponsor could be found to bankroll the Baker broadcast, the Interamericana tieup is merely academic, and the Lococo Film Circuit, which signed her for this tour earlier this year, had to pick up the check for itself.

The contract for $7,500 a week includes legit, broadcast or screen work for a 95-day engagement, including Argentina, Uruguay and Chile.

Following the preliminary personal appearances at the Opera (cinema) in B.A., which follow exhibition of the Columbia picture, "Louisa," Miss Baker will appear at the Maipo theatre there, in a musical revue, for a 30-day stand.

It is doubtful if there will be any Uruguayan sequel to the Argentine engagement, as Uruguayans will not be apt to welcome someone who has made the anti-U.S. statements made by Miss Baker, nor is Peron popular in Uruguay.

At the present time there is such a hassle going on between Argentina and Uruguay, that it is becoming practically impossible for Argentines to travel to Uruguay—if they wish to return to their own country after.

## See IFE Chairmanship To Italo Publisher

Board chairmanship of Italian Film Export's new setup may go to Angelo Rizzoli, Italian producer and publisher of fan magazines. Dr. Renato Gualino, director general of IFE, now back in Italy following his visit to New York for "Italian Films Week," has offered Rizzoli the top post of the five-man board. This will consist of two Italians—Gualino and Rizzoli, if he accepts—and three Americans, yet to be chosen.

Rizzoli did not come to New York for the film week, but was represented by two of his recent pix, "Little World of Don Camillo" and "Umberto D."

## Berman, Thorpe Back From 'Knights' Scouting

Metro producer Pandro S. Berman, accompanied by director Richard Thorpe, returned from England this week following two weeks of research on "Knights of the Round Table," which will be made there on location and at Metro's studio. Pair will return to England next March 15, when actual production is set to start. Robert Taylor is the only one cast so far, as Lancelot.

Thorpe headed back to the Coast Monday (27) and Berman left New York yesterday (Tues.). Before undertaking "Knights," Berman and Thorpe will team for "All the Brothers Were Valiant" at M-G in January. It's a Technicolor actioner about a New England whaling town. Robert Taylor, Elizabeth Taylor and Stewart Granger head the cast.

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# TELEPIX REVIEWS

**FOUR STAR PLAYHOUSE**
**(The Lost Silk Hat)**
**With Ronald Colman, Richard Whorf**
**Director: Robert Florey**
**Writers: Colman, Milton Merlin**
**SINGER SEWING MACHINE**
**CBS-TV, from New York**
*(Young & Rubicam)*

The Lord Dunsany play, "The Lost Silk Hat," was given a delightful, whimsical production on "Four Star Playhouse" Thursday (23). It starred Ronald Colman, who also collaborated with Milton Merlin in the adaptation. Vehicle is a tongue-in-cheek piece about a proper Englishman emerging from a lush London house after midnight and discovering that he has left his topper inside. He allays the bobby's suspicions regarding his loitering and tries to inveigle a passing workman and then a henpecked clerk to go in and retrieve his chapeau. Each in turn is wary of entering the house and finds an excuse not to, despite the 10-pound tip offered. Next comes Richard Whorf, as a Bohemian poet, who finally elicits the reason for Colman's reluctance to fetch his own lid—he had a spat with his fiancee and has vowed to join the Foreign Legion. The poet waxes lyrical about this romantic tale, with visions of Colman dying forlornly on desert sands, but he too refuses to go in. The natural denouement finds Colman going in himself, and a piano duet from within tips the reconciliation.

Actually the plot is no more than an anecdote, but it serves as the basis for some sly, quiet comedy—the verbal play between Colman and the hesitant passers-by, spoofing the British gentleman, the Byronic rhymster, the frau-beaten white-collarite and the suspicious workingman. It was shot all in one setting—in front of the woman's house—and she was never seen. Direction and acting were topflight, with careful understatement. The Merlin-Colman script was similarly on a high level. Production involved sock lensing, the camera's mobility making up for the single set. Plugs demonstrating Singer sewing machines were highly effective. "Hat," incidentally, marked Colman's TV debut. *Bril.*

**FORD THEATRE**
**(Birth of a Hero)**
**With Mark Stevens, Ellen Drew, Gordon Oliver, others**
**Producer: Jules Bricken (Screen Gems)**
**Director: Robert Stevenson**
**Writer: Lillie Hayward (from story by Alice Duer Miller)**
**30 Mins.; Thurs., 9:30 p.m.**
**FORD DEALERS**
**NBC-TV, from Hollywood**
*(J. Walter Thompson)*

"Ford Theatre" is still in the so-so groove in this, its fourth negotiation of the telefilm route. Mark Stevens and Ellen Drew accent the marquee, but competent acting is worthy of a better script. Lillie Hayward has supplied a lightweight, escapist-rigged screenplay, from story by Alice Duer Miller, that is almost pure cliche and succeeds mostly in telegraphing its punches.

Miss Drew is cast as a prim bank exec in a tank town where Stevens invades her home to force her into breaking open the bank's vaults the following morning. Before that can eventuate, she sets fire to the bedroom in which she is imprisoned and Stevens, saving her life, is nursed back to health by his would-be victim. The unknowing townsmen reward him with a small boodle which he uses to buy a burglar alarm system for the bank. The now here, now there romantic slant is supplied by Gordon Oliver, as the doctor who's mad about Miss Drew and is aware of the plot by Stevens following the accident. End indicates Doc and the girl will be in a clinch ere long. Too bad a good cast is all but wasted on this sub-par fare. *Trau.*

**FOREIGN INTRIGUE**
**With Bernard Farrel, others**
**Producer-director: Sheldon Reynolds**
**30 Mins.; Thurs., 10:30 p.m.**
**BALLANTINE**
**WNBT, New York**
*(J. Walter Thompson)*

"Foreign Intrigue," the half-hour mystery show, filmed abroad, came up with some new faces on Thursday's (23) installment on WNBT, N. Y. Lead role in a "cloak-and-dagger" excursion was handled by Bernard Farrel, who is the son of actress Francoise Rosay. Tall, dark and handsome in the Gallic tradition, Farrel was well cast as an undercover agent assigned to seize the chief of an espionage ring.

But, although thesping was good, the script was decidedly complicated. Opening scene in the American embassy in Paris in which top diplomats discussed the problem of trapping a spy ring was vague and confusing. There was plenty of action after Farrel moved to carry out his mission. However, the average viewer no doubt had difficulty in following the proceedings since neither the identity of the spy ring nor its objective was disclosed. *Gilb.*

New York—Coronet mag will launch a series of three week-long saturation campaigns on WNBT, N. Y., using eight-and 20-second spots and one-minute plugs. First drive will be week of Nov. 21 for the December issue, with similar pitches set for December and January. Agency is Grey.

**INSPECTOR MARK SABER**
**(Case of the Star Tattoo)**
**With Tom Conway, James Burke, others**
**Producer: J. Donald Wilson**
**Director: Howard Bretherton**
**Writer: William Wolff**
**30 Mins.; 9 p.m., Fri.**
**STERLING DRUG**
**KECA-TV, Hollywood**

Fast-moving cops-n-robbers story benefits chiefly from a polished performance by Tom Conway as the deductive Inspector Mark Saber, who saves a juve framed for murder. "Saber" series was formerly tagged "Mystery Theatre," and initialer of season augurs well for the future.

Scotty Beckett is the youngster framed, while Raymond Hatton as owner of a poolroom—tattoo shop and leader of a mob of junior hoods emerges as the heavy. Seems Beckett was framed so the gang would be in the clear when they pulled the job. Inspector Saber solves the case a bit too easily, but conveniently for a half-hour vidpix.

Distinguishing feature of the program is Conway's fine performance, while James Burke is very good as his sidekick, and Beckett, Hatton and Shirley Pegge are able in support. J. Donald Wilson production's technical credits are okay. *Daku.*

**CHEVRON THEATRE**
**(The Vicar's Vacation)**
**With Onslow Stevens, Murray Matherson, George Wallace, others**
**Distributor: MCA-TV Ltd.**
**Producer: Revue Productions**
**Director: Francis D. Lyon**
**Writer: Howard J. Green**
**30 Mins.; 9 p.m. Fri.**
**CHEVRON STATIONS**
**KTLA, Hollywood**
*(BBD&O)*

A sluggish entry in the "Chevron Theatre" series, "The Vicar's Vacation" fails to generate much interest, and leaves one with a much-ado-about-nothing feeling, wondering why it was ever made unless it was strictly for filler purposes. There's scarcely enough meat in Morley Roberts' original to warrant a half-hour, and necessary padding makes it rather limpid entertainment.

Story concerns an eccentric vicar who's been chastened by his bishop for his idiosyncracies, particularly his penchant for fighting. Lolling in London on a brief vacation, the vicar is arrested by police who think he's a thief. (The good man took off his vicar's accoutrements in a fight just previously, and won't identify himself as a clergyman.) Adapter Howard J. Green whimsically has all this happening in Pickled Herring Street, this being the gayest touch in the thing. Vicar whips cop to prove in a complex way he's not the thief, and goes free.

Onslow Stevens is competent in the lead, George Wallace is okay as the constable, and Murray Matherson good as the inspector. All this is directed by Francis D. Lyon, and he does a fairly good job, but both he and the cast have too anemic a story to work with.

Technical features are okay, except for too heavy interlarding of stock footage of dear ol' Lunnon, where all this takes place. Ellsworth Fredericks' camera work is excellent. *Daku.*

## COURT UPHOLDS TEI ON 'FURY' RIGHTS

Distribution rights to the film, "Jungle Fury," are owned by Television Exploitation, Inc., as of June 1, N. Y. Supreme Court Justice Denis O'Leary Cohalan ruled last week. Court's decision ended a legal wrangle between TEI and Regent Pictures, Inc., as to who holds title to the feature.

TEI based its claim to "Fury" to a license received last June from the Chemical Bank & Trust Co., N. Y. Financial institution came into possession of the film through foreclosure of a chattel mortgage against Sig Neufeld Pictures, Inc., and the defunct Film Classics.

After it discovered that Regent had sold "Fury" for $2,000 to WGN-TV, Chicago, TEI brought suit against the outfit. An injunction restraining further distribution of the film was sought as well as damages.

## Vidpix Chatter

### Hollywood

**Dennis Morgan** makes his telepix debut in Revue Productions' "America's Finest" series, telepic rolling early part of November at Republic studios, with **Jennings Lang** producing . . . **Jerry Fielding** and his orch recorded score for **Mickey Rooney** tele pilot at RCA Victor . . . Producer-director **Frank Wisbar** of "Fireside Theatre" took a turn before camera himself just before winding up current shooting, will appear following show to intro stars . . . **Walter Slezak** drew lead in "The White Cream Pitcher," Meredian Pictures' telepic rolling at Goldwyn studios, **Roy Kellino** directing, for Schlitz Playhouse of Stars . . . **Wynn Nathan** of United Television Programs and **Sol Dolgin**, repping Gross-Krasne, left on two-weeks sale-survey junket to northwest and the Rockies . . . **George Carillon** is producing "Second Chance," quiz show . . . **Mark Daniels** replaced **Hal Walker** as director of the **Joan Davis** telefilm series, "I Married Joan," at General Service studios . . . **Dave Willock** and **Patricia Wright** inked for "I'm You," first in new batch of "Rebound" series rolling at the Hal Roach lot, under aegis of Bing Crosby Enterprises, with **Harve Foster** producer-director . . . Screen Televideo Productions moved from Eagle-Lion studios to RKO Pathe, while **Leon Fromkess'** Arrow Productions shifted from KTTV to Eagle-Lion . . . **Carl Neubert** cast in **Boris Petroff's** telefilm, "Twinkling Stars," at General Service studios, vidpic set to roll next month . . . **Wanda Hendrix, Jackie Cooper, Barbara Lawrence** and **Elizabeth Risdon** are working in "Something Old, Something New," for Screen Gems' "Ford Theatre" series . . . **Edmund Gwenn, Anita Louise** and **Tommy Rettig** are set for "Heart of Gold," next in series.

# TV Films in Production

as of Friday, Oct. 24

### ARROW PRODUCTIONS
KTTV Studios, Hollywood

Second set of 13 in "RAMAR OF THE JUNGLE" half-hour jungle adventure telepix series to resume shooting November 11. Jon Hall stars.
Producers: Harry S. Rothschild, Leon Fromkess
Film producer: Rudolph Flothow
Director: Wally Fox

### BARRY-ENRIGHT PRODUCTIONS
On Location, N. Y.

"OH BABY" series of 13 five-minute telepix. To be sponsored by Mennen through the Grey agency, starting Nov. 1.
Producers: Jack Barry, Dan Enright

### WM. BOYD PROD'NS, INC.
11700 Ventura Blvd.: Los Angeles

Hopalong Cassidy series of half-hour western adventures now shooting. Starring William Boyd and featuring Edgar Buchanan.
Executive producer: William Boyd
Associate producer: Robert Stabler
Production manager: Glenn Cook
Directors: Derwin-Abbe, Tommy Carr

### JACK CHERTOK PRODS.
General Service Studios, Hollywood

"LONE RANGER" half-hour western series now shooting.
John Hart, Jay Silverheels set leads.
Producer: Jack Chertok
Associate producer: Harry Poppe
Directors: Paul Landres, Holly Morse

### BING CROSBY ENTERPRISES
Hal Roach Studios, Culver City

"Rebound" series of half-hour adult dramas. Sponsored by Packard Motor Car Corp. Shooting resumes Oct. 22.
Executive producer: Basil Grillo
General Manager: Harve Foster

### JOAN DAVIS PRODUCTIONS
General Service Studios, Hollywood

"I MARRIED JOAN" series of half-hour situation comedies currently shooting for General Electric sponsor. Starring Joan Davis & Jim Backus.
Producer: P. J. Wolfson
Director: Hal Walker.
Writers: Arthur Stander, Phil Sharp.

### DESILU PRODUCTIONS
General Service Studios, Hollywood

"I LOVE LUCY" half hour comedy series sponsored by Philip Morris shooting for fall season.
Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance.
Producer: Jess Oppenheimer
Director: William Asher
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr.

"OUR MISS BROOKS" half-hour comedy drama series now shooting for CBS-TV. General Foods sponsor.
Cast: Eve Arden, Gale Gordon, Jane Morgan, Dick Crenna, Gloria McMillan, Bob Rockwell, Virginia Gordon.
Production Executive: Larry Berns
Director: Al Lewis
Assistant director: Jim Paisley
Writers: Al Lewis, Joe Quillan

### DOUGFAIR CORPORATION
RKO Pathe: Culver City

First 18 of half-hour adventure series "Terry and the Pirates" shooting. Canada Dry sponsors.
Cast: John Baer, William Tracy, Gloria Sanders.
Producer: Dougfair Corporation
Associate producer: Warren Lewis
Directors: Lew Landers, Arthur Pierson

### FAMILY FILMS TELEVISION
KTTV Studios, Hollywood

Twenty-six half hour religious dramatic shows "THIS IS THE LIFE."
Cast: Forrest Taylor, Onslow Stevens, Nan Boardman, Randy Stuart, Michael Hall, David Kasday
Producer: Sam Hersh
Director: William F Claxton

### FEDERAL TELEFILM, INC.
Goldwyn Studios, Hollywood

"MR. AND MRS. NORTH" series of half hour situation comedies now shooting first 39. A John W. Loveton Production starring Barbara Britton and Richard Denning.
Producer: Federal TV Corporation.
Director: Ralph Murphy.

### FILMCRAFT PRODS.
8451 Melrose, Hollywood

GROUCHO MARX starred in 39 half-hour audience participation film productions now shooting once a week for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: I. Lindenbaum
Directors: Bob Dwan, Bernie Smith

"IT'S A SMALL WORLD," starring Al Gannaway in a series of 39 half-hour family-appeal programs. Now shooting.
Cast: Al Gannaway and others
Producer: Isidore Lindenbaum
Exec chg. prod.: F. H. Fodor
Production manager: Glenn Miller

### FLYING A PRODUCTIONS
6920 Sunset Blvd., Hollywood

Second series of 52 half-hour Gene Autry Western telepix shooting. Gene Autry, Pat Buttram set leads.

"RANGE RIDER" shooting second series of 52 half-hour videoters. Jack Mahoney, Dick Jones head cast.
Producer: Louis Gray
Directors: Wallace Fox, Geo. Archainbaud

New series of half-hour western dramas entitled "DEATH VALLEY DAYS" now shooting.
Producer: Darrell McGowan
Director: Stuart McGowan

### GROSS-KRASNE, INC.
RKO Pathe: Culver City

Now shooting "BIG TOWN" series of 26 half hour telepix sponsored by Lever Brothers. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont.

### JOHN GUEDEL PRODS.
600 Taft Bldg., Hollywood

Art Linkletter starring in a series of 104 15-minute vidpix titled "LINKLETTER AND THE KIDS."
Producer-director: Maxwell Shane
Associate producer: Irvin Atkins

### PAUL F. HEARD, INC.
KTTV Studios: Hollywood

Series of 13 quarter-hour telepics entitled "WHAT'S YOUR TROUBLE?" with Dr. and Mrs. Norman Vincent Peale.
Producer: Paul F. Heard
Director: Paul F. Heard
Production supervisor: Harry Cohen

### KEY PRODUCTIONS
Eagle Lion Studios, Hollywood

Shooting Red Skelton series of 30-minute comedy telepix. Stars Red Skelton.
Producer: Red Skelton
Director: Marty Rackin

### VERNON LEWIS PRODUCTIONS
Lewis Sound Films, 71 W. 45th St., N. Y.

"NIGHT EDITOR" series of 15-minute weekly newspaper-localled dramas, starring Hal Burdick. Now shooting. Sponsored by Kaiser-Frazer in five markets, via Weintraub.
Producer: Vernon Lewis
Director: M. Baron

### THE McCADDEN CORP.
General Service Studios: Hollywood

"THE BURNS AND ALLEN SHOW" now shooting series of half hour comedy telepix. The Carnation Co. sponsor.
Cast: George Burns and Gracie Allen, Fred Clark, Bea Benadaret, Harry Von Zell.
Producer: Ralph Levy
Director: Ralph Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns

### MARCH OF TIME
369 Lexington Ave., N. Y.

"AMERICAN WIT AND HUMOR" series of 26 half-hour pix. Thomas Mitchell, narrator, with cast including Gene Lockhart, Jeffrey Lynn, Arnold Moss, Ann Burr and Olive Deering.
Producer: Marion Parsonnet
Director: Fred Stephani.

### MERIDIAN PICTURES, INC.
Goldwyn Studios, Hollywood

"SCHLITZ PLAYHOUSE OF STARS" series currently shooting 13 half hour telepix. Different stars featured each week.
Producer: Meridian Pictures, Inc.
Associate producer: William Self

### PARSONNET TV FILM STUDIOS, INC.
46-02 Fifth St., Long Island City, N. Y.

Casting: Michael Meads.
Shooting half-hour dramas for series entitled "The Doctor," sponsored by Procter & Gamble. Features Warner Anderson.
Producer: Marion Parsonnet
Production manager: Henry Spitz
Directors: Robert Aldrich, Peter Godfrey.

### PATHESCOPE PRODUCTIONS
580 Fifth Ave., New York City

Now shooting "MAN AGAINST CRIME" series of 39 half-hour telepix, sponsored by R. J. Reynolds Tobacco Co. through William Esty. Ralph Bellamy heads cast.
Producer: Ed Montagne
Production Supervisors: Walter Raft, Robert Drucker
Director: Oscar Rudolph.

### PHILDAN TV
Eagle Lion Studios, Hollywood

Series of 13 half-hour comedies "CAREER FOR CATHY" to begin shooting Nov. 14. Helene Stanley, Patti Lee head cast.
Producer: Michael Phillips
Associate producer: Dan Hadzick
Director: Jo Graham

"ERNEST HAYCOX THEATRE" series of half hour telepix skedded for November 18th start. Michael Phillips directs.

### REID RAY TELEFILMS, INC.
8762 Holloway Dr.: Hollywood

"A SPORTING CHANCE" series of 13 half-hour mystery telepix based on adventures of a sports writer, skedded to begin shooting November 3. General casting for all parts.
Producer-Director: Saul Elkins

### ROLAND REED PRODUCTIONS
Hal Roach Studios, Culver City

"TROUBLE WITH FATHER" series of 30-minute situation comedies now shooting.
Cast: Stu Erwin, June Collyer, Ann Todd, Sheila James
Producer: Roland Reed
Director: Howard Bretherton
Associate producer: Guy V. Thayer, Jr.

### REVUE PRODUCTIONS
Eagle Lion Studios: Hollywood

Half hour series of "ADVENTURES OF KIT CARSON" telepix now shooting for Revue Prods.
Producer: Revue Productions
Director: John English.

### HAL ROACH PRODUCTIONS
Hal Roach Studios: Culver City

"AMOS 'N' ANDY" series of character comedy telepix now shooting. Sponsored by Blatz Beer for CBS-TV.
Cast: Tim Moore, Spencer Williams, Alvin Childress, Ernestine Wade, Johnny Lee, Horace Stewart.
Supervisors: Freeman Gosden, Charles Correll, Sidney Van Keuren
Director: Charles Barton
Production executive: James Fonda
Assistant director: Emmett Emerson

### SCREEN GEMS
1302 N. Gower, Hollywood

Now shooting the FORD THEATRE series of 39 half-hour telepix.
Producer-director: Jules Bricken
Assistant director: Eddie Seata

### SHELDON REYNOLDS PROD.'S
Post Parisien Studios, Paris

FOREIGN INTRIGUE series of half-hour adventure films for presentation in U. S. TV for various sponsors now shooting in Paris, starring Jerome Thor and Sydna Scott.
Producer-director: Sheldon Reynolds
Assoc. Producer: John Padovano
Director of Photography: Bertil Palmgren
Musical Director: Paul Durand

### DON SHARPE ENTERPRISES
RKO Pathe Studios, Hollywood

Series of "FOUR STAR PLAYHOUSE" half-hour telepix dramas shooting.
Producer: Don Sharpe

"MY HERO" series of comedy-dramas starring Robert Cummings now shooting
Producer: Mort Green

### SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City

"RACKET SQUAD" series shooting half-hour telepix.
Producer: Hal Roach, Jr., Carroll Case
Director: Jim Tinling

### TELEMOUNT PICTURES, INC. & MUTUAL TELEVISION PRODS.
9134 Sunset, Hollywood

"COWBOY G-MEN" series of half-hour western vidpix now shooting.
Cast: Russell Hayden stars with Jackie Coogan, Phil Arnold, Jackie Cooper, Jr., Byron Foulger, Dorothy Patrick featured.
Producer: Henry Donovan
Associate producer: Russell Hayden
Directors: George Cahan, Reg Brownie

### VOLCANO PRODUCTIONS, INC.
General Service Studios, Hollywood

"THE ADVENTURES OF OZZIE AND HARRIET," half-hour comedy series now shooting.
Cast: Ozzie Nelson, Harriet Hilliard Nelson, David Nelson, Ricky Nelson, Don DeFore
Producers: Robert Angus and Bill Lewis
Director: Ozzie Nelson
Writers: Bill Davenport, Don Nelson, Ben Gershman, Ozzie Nelson

### ZIV TV
5255 Clinton St., Hollywood

Six in "BOSTON BLACKIE" series of half hour adventure telepix shoot in October.

"FAVORITE STORY" series of half hour telepix now shooting.
General casting for all pictures.
Directors: Eddie Davis, Sobey Martin.

# THEATRES MAY LOVE 'LUCY' TOO

## H'wood to Sponsor: 'Lay Off'

Hollywood, Oct. 28.

A new type of "character" has invaded the Hollywood pix precincts. It's a brand new type of species so far as the film industry is concerned, with his arrival on the scene corresponding with the emergence of vidpix on the Hollywood firmament. He goes by the name of "sponsor." He's the guy who's plunking down the coin for the TV films now getting a spread on the video channels and he's moved right into the director's chair, masterminding the productions much in the manner that his ilk in New York-berthed radio was not averse to taking over the control booth.

It's something new to the Hollywood boys, however, and they don't like the way some sponsors are getting in their hair. In most cases Mr. Moneybags is using his vidpix as an excuse to "get away from it all" and visit the Coast. There's nothing the production boys can do about it except to try to keep the filming dates a secret. They've been telling Mr. Client that his fiddling around is costing him a lot of money, but apparently the extra cost is no deterrent. He's entranced by the whole ramifications of making vidpix—and just try to keep him away!

## TV Film Syndicators in Quandary On Price Structure in New Markets

With new television station operators currently groping for the right formula on which to base their rate cards, vidfilm distributors looking to the new markets for an eventual landrush of biz are finding the price structuring even more difficult. Distribs have been pricing their films in established markets primarily on set circulation but such a system is obviously unusable in the areas which have never before had TV, which has left the syndicators in a quandary.

Some of the distribs have been trying to base their prices on the new stations' card rates but, since the rates might be out of line in relation to circulation, that has proved unsatisfactory. Others have been trying to evolve a system of pricing in relation to set penetration, while still others have set up deals with the new station operators for a run and re-run basis, whereby the stations get the product first-run for virtually nothing so that they can make their profit six months to a year from now on second runs, when the markets will be more established.

One system getting considerable attention tradewise at this time is that developed by United Television Programs sales chief Aaron Beckwith. On the assumption that set circulation in the new markets is still too much of an uncertainty, since particularly in the UHF areas some have been flooded with sets and others cannot get them; Beckwith is basing his prices on total populations in each market, as listed by Consumers Markets. Such a system, he said, takes into account the percentage of penetration in each market since, even though the prices may be below what they should be at this time, it stands to reason that within a year the penetration in the new markets will be comparable to that in the more established areas.

Under Beckwith's system, the

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## Snader Sale In Confused State

Hollywood, Oct. 28.

Possible sale of Snader Telescriptions to Studio Films of Cleveland remained up in the air here today (Tues.), as prexy Louis D. Snader claimed his partners could not sell without his okay and the partners claiming they could sell if they obtained approval of a majority of stockholders. According to Alexander Bisno, one of the partners in the firm, he expects to have a sufficient number of okays by tomorrow, and Studio Films has already plunked down $100,000 payment on the $500,000 asking price to tie up the deal.

Studio, of which Cleveland pal owner, has produced on its own show biz exec Ben Frye is princisome 200 of the musical briefies, which puts it in direct competition with Snader's 750 Telescriptions. Studio product is distributed by

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## Goodwins Reins 'Hero'

Hollywood, Oct. 28.

Another of Hollywood's front line comedy directors has jumped the fence to TV. He's Les Goodwins, who signed to direct Robert Cummings in four vidpix in "My Hero" series.

He's not altogether new to teevee, having directed the early "Life of Riley" televersion that starred Jackie Gleason.

## Vidpix Distribs In Swing Toward Home-Grown Reps

With television film distribution steadily acquiring all the status of a big business operation, distributors are swinging more and more into the pattern of selling established by the feature film industry. Latest swing in that direction is the trend towards having salesmen live in the areas which they service, rather than depending on two or three men to cover the country periodically from headquarters in three or four key cities.

Hollywood at one time sold its product via the states rights system, whereby individuals would buy distrib rights to a producers'

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## Quentin Reynolds Vidfilm 'Thrill' Series Prepped; 'Parents' on UTP List

Quentin Reynolds makes his television film debut as moderator of a new quarter-hour series titled "Thrill of a Liftetime," which is being produced in N. Y. by Lifetime Productions, new indie outfit. Show is one of two new ones acquired for distribution this week by United TV Programs, the other being "Bringing up Parents," also a 15-minute series which is produced by the Henry J. Kaufman agency of Washington, D. C.

"Lifetime" will have Reynolds conducting interviews with various personalities and then screening newsreel clips dealing with the story. On the initialer, for example, he interviews a survivor of the Hindenburg airship disaster, which leads into clips of the tragedy and other zeppelin mishaps. He also interviews Florence Chadwick, which sets up clips of femme channel swimmers dating back to Gertrude Ederle.

"Parents," dealing with child care, is being produced in conjunction with the Assn. for Childhood Education, Inc., and features Jean Alexander as moderator.

## 3 TOP SHOWS AS FEATURE PIC

The television and vidfilm industries, not to mention the major film studio impresarios, are eyeing closely the plans now being crystallized for a theatrical film presentation based on the three best "I Love Lucy" TV shows. Since it's the first of the vidpix crop to be expanded for theatrical distribution, it obviously has deep implications for the TV industry as a whole.

In view of the "Lucy" rating payoff, giving it the No. 1 audience in America among the whole crop of commercial entries, Desilu Productions, owners of the Philip Morris-sponsored show, feel they've got a pre-guaranteed audience of millions that's a cinch to insure its b.o. success.

A couple years back NBC-TV's video chieftain, Sylvester L. (Pat) Weaver, had similar ambitions in connection with the web's "All Star Revue" and "Colgate Comedy Hour," idea being to parlay the best of the Jimmy Durante-Eddie Cantor-Martin & Lewis, etc., sequences into a major theatrical film release. Project hit some snags, however, with CBS-TV and Desilu, meanwhile, getting under the wire with the first venture of its kind.

Cost production on the "Lucy" TV films will stop for three months while Lucille Ball, the show's star, has her baby. It's planned to reprise many of the previous installments during that period. It brings up the question of repayments, particularly in the case of Marc Daniels, who was the show's director during the months that it initially clicked into the bigtime. Daniels is no longer with the show. He and Dezi Arnaz could never hit it and if, as reported, there are no repayments earmarked for Daniels, it may precipitate some beefs and possible litigation.

Daniels is now directing the Joan Davis vidpix series on NBC-TV, at double the coin that Desilu paid him.

## CHEVVY DEALERS BUY A&C VIDPIX FOR N.Y.

The Abbott & Costello vidpix series bows into the local N. Y. market Dec. 7, under a deal set this week for the Chevrolet Dealers Assn. to bankroll the film Friday nights on WCBS-TV, the CBS video web's N. Y. flagship. Series was produced by the comedy team on the Coast for syndication across the country. Comics continue on a live basis as rotating stars of NBC's Sunday night "Comedy Hour."

In buying the A&C vidpix, the Chevvy dealers dropped three nights a week from their schedule of sponsorship of the Allan Jackson late evening news show on WCBS-TV, cutting back from six nights weekly to Tuesdays, Thursdays and Saturdays only. Station, however, has already sold the Monday, Wednesday and Friday stanzas opening up to Piel's Beer, which moves into the show starting Nov. 17.

## Shupert Exits Peerless; 'No Feature Pix to Sell'

Persistent demand for more feature film product by television stations around the country was pointed up this week by the resignation of George T. Shupert as veepee of Peerless TV Productions, outfit which has been distributing Edward Small's package of 26 features. Shupert reportedly bowed out of the company on the assumption that there was virtually no more work for him to do, since Small has turned over no more features for TV distribution since the original package.

Shupert has had bids from several firms, including a couple of TV networks, but has wrapped up no new association yet. He bows out of Peerless Nov. 15 and will [illegible] a short [illegible]

## Official Films, Prockter's PSI May Merge; Combined $10,000,000 Biz Would Give It Topdog Status

Deal is now in the talking stage which may crystallize in a merger of Official Films and Bernard Prockter's PSI vidpix operation. If deal goes through, it would parlay the two New York-berthed TV film adjuncts into the major distribution operation of its kind, with total annual gross billings in excess of $10,000,000.

Huddles were held over the past weekend between Isaac D. Levy, official's major stockholder, and Prockter with an eye toward a mating of the two organizations, both of which in recent weeks have been involved in expanded activity. Deal reportedly would not only include the PSI adjunct, with its already-existing billings of $2,500,000 a year, but also Bernard Prockter Productions (with such properties as "Big Story" and "Treasury Men In Action") which accounts for another $2,500,000 in business.

On the other hand, Official, after a couple of years of "getting its TV feet wet" has come up with some of the prize vidpix properties to date, its distrib setup including the Singer Sewing Machine-sponsored "Four Star Playhouse," the Canada Dry-bankrolled "Terry and the Pirates" with its enviable 30-market spread and the upcoming Dunhill-sponsored Robert Cummings series, "My Hero." In addition Levy literally has vaults full of old film which would be poured into the amalgamated setup.

How the executive alignment would shape up is something that would have to be resolved. Levy is chairman of the board of Official. Prockter is chairman of the board of Prockter Production and PSI, with Paul White as prexy of the vidpix facet of the latter operation.

**Don Sharpe's Status**

Also figuring in the merger would be Don Sharpe, whose vidpix production activities on the Coast have played a dominent role in the Official Films setup.

Nothing definite is expected to materialize until White returns from Europe (he leaves tomorrow (Wed.) to push some important PSI vidpix activity in Paris, Rome and Berlin).

Major item on White's immediate agenda is a Gayelord Hauser

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## Cornel Wilde Asks 20th Okay on Gratis Vidpic

Hollywood, Oct. 28.

Cornel Wilde, who's been nixing tele bids for three years, is asking 20th-Fox for permission to make a gratis telepic for the March of Dimes. Mrs. Jane Lait, who's organizing the MOD vidpix, also is pitching to 20th for Wilde. She's already lined up Andy and Della Russell, Rhonda Fleming and Alan Young for the pix, which will be shot at Paramount, which is loaning all facilities.

Wilde, who has a one pic annually deal at 20th, has been opposed to teevee because of possible exhibitor opposition, particularly now with five pix in release and two in backlog. He even turned down a $10,000 one-shot bid from Milton Berle

## TWA Slams SWG On 'Scriptlegging' In ATFP Strike

Hollywood, Oct. 28.

Bootlegging of telescripts to the Alliance of Television Film Producers by Screen Writers Guild members in violation of the Guild's strike against ATFP, was charged by Shelby Gordon, secretary-treasurer of Television Writers of America at a weekend meeting.

TWA's support of strike was affirmed by Gordon, who commented bitterly, "I find myself in the position of supporting the strike, yet SWG members are scabbing." Gordon, hitting "poor management" of the strike, said two Alliance producers had informed him they're getting as many scripts as before the strike started Aug. 11, and from the same people. None are from TWA members, it's claimed, but from SWG and Radio Writers Guild members. Some don't even bother with pseudonyms, it's charged. Gordon blamed the lack of picketing.

**Negotiations Stall**

Last week, for the first time SWG indicated to the ATFP its willingness to yield on the most controversial point in the three-month old negotiations—royalties. But even that failed to bring nego-

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## Barry-Enright 'Oh Baby!' Capsule Vidpix's 3-City Test Runs for Mennen

Mennen baby products are using a test spot campaign in three cities for its new "Oh, Baby!" five-minute Jack Barry-Dan Enright vidpic show. In N. Y., each of the 13 pix will be screened five times during the week on a total of four stations. Other cities are Dayton and Omaha, with three screenings in each market on two different stations.

In N. Y. Grey agency is using Thursday at 1:55 p.m. and Saturday at 11:15 p.m. on WNBT; 7:30 p.m. Friday on WABD; Tuesday at 3:55 p.m. on WJZ-TV and Wednesday at 5 p.m. on WOR-TV. Idea is that each beaming will reach a different audience. Evening time is included because research indicates that men buy a considerable proportion of baby products. Dayton stations are WLW-D and WHIO and Omaha outlets are WOW and KMTV. If the test proves successful, agency will sked the series around the country on a spot basis.

## Laine's 13 Vidpix Wind at 300G Nut

Hollywood, Oct. 28.

Thirteen musical vidpix, costing an estimated $300,000, have been made in London by Frankie Laine with dubbing to be done here. Tagged the "Frankie Laine Show," the second series is slated to begin shooting in April at an undetermined European location.

Stars of World, Inc., angeled the vidpix, first series of which will be ready for release in March, according to veepee Max Fink. Herman Webber is prexy-producer of the company.

## 'MADE IN USA' ONLY FOR SCHLITZ'S VIDPIXERS

Hollywood, Oct. 28.

Hollywood AFL Film Council's protests against "runaway" film production abroad has gained the support of Schlitz's "Playhouse of Stars." The Milwaukee brewery through the Lennen & Mitchell agency, informed the Council that all its TV films will be made in this country.

Council's stand is that the production of films in other countries, sponsored by American advertisers, is cutting down employment for American film technicians.

# 'Operations Politico' a Chi Windfall; 100G for Ike's Spot 'Blitz' Alone

Chicago, Oct. 28.

The radio-TV spot "blitz" for Republican presidential candidate Gen. Dwight D. Eisenhower hit the Windy City last week spreading heavy coin among the four tele stations and practically all the AM stations.

It's been learned that Toni Productions, booking the time for the Republican Citizens Finance Committee of Illinois, had a minimum budget of $100,000 to spend in the Chi area with more in the offing if sufficient spots could be found. A check of the quartet of TV stations and half a dozen of the top radio stations indicates that the $100,000 kitty has been used up by the orders placed the past few days.

Concentrated during the last two weeks of the election campaign, the 20-second and minute spot schedule represents one of the biggest short-term bonanzas ever racked up by the industry here. With the "blitz" coin added to that being spent by the GOP for its city and state ticket and the Democrats for their respective slates, this year's political harvest for broadcasters and telecasters far exceeds any other campaign, according to vet industrites.

Not that the special revenue is being earned without plenty of headaches. First off, there's the matter of non-partisan balance which the station execs are trying to maintain between the two parties. That problem has been increased by the last-minute appearance of the GOP "blitz" fund. Orders have been placed on a "we want all you've got" basis and have run as high as $20,000 on a single TV station.

In all cases, however, the stations—and this matter has been getting top level treatment—figure they have been able to keep a fairly even keel between the competing parties, especially when the campaign as a whole is considered. It's pointed out that backers of Democratic candidate Gov. Adlai Stevenson and the other Demo office-seekers started earlier with their radio-TV spreads and have been using, in the main, outright program buys.

It's also pointed that the stations are protected against charges

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### Adlai Wants It Hot

Since ABC took over the Elysee Theatre on West 58 St., N. Y., three years ago, the house has had no running hot water. But yesterday (Tues.) plumbers put the water heater into operation, as part of the engineering-production assignments.

Reason: Democratic Presidential nominee Adlai Stevenson cut a kinescope (with Tallulah Bankhead introducing him) for airing on the web later that night, and web felt the governor might want to wash here.

## Union Fight Cuts NBC's UN Video To Single Camera

NBC-TV's coverage of the United Nations sessions is continuing, although on a restricted basis due to a union jurisdictional wrangle. Web has some hopes of improving the situation, although it faces a problem when UN committees meet in other rooms where it doesn't now have cameras. Last Wednesday (22) the network found itself cut off the air because of the dispute.

Background of the hassle is a collision between the International Brotherhood of Electrical Workers (AFL) and National Assn. of Broadcast Engineers & Technicians (CIO). The UN produces its own programs, via a private contractor whose men are in IBEW. NABET technicians of NBC refused to take the IBEW-handled UN feed. Their claim is that they are to take feeds from IBEW engineers only when it is a pool and that the UN series is not a pool because another web does not take the pickup at the same time. CBS has an afternoon pickup, and has had no trouble since its engineers are in IBEW.

NABET agreed to take the UN feed from IBEW if its own crews were also given work in the building. Accordingly, last week NBC installed one camera in the assembly and another in conference room 4. IBEW-ites, presumably objecting the presence of NABET men, on Wednesday pulled the plugs on the NBC hookup, cutting web off the air.

Although its position had originally been against any NABET men, IBEW apparently has now backed down to allowing the presence of one NABET-NBC camera, provided that the web doesn't also take the IBEW-UN video. It hasn't been objecting to picking up of UN audio.

Actually, the situation is fluid and changes may occur. NBC, it's understood, will continue under the present arrangement, improving it if possible. Main problem is that with a solitary camera not all parts of the rooms lensed can be shown. Further, it may not be able to install its camera in the other rooms when interest shifts from the assembly to other conference rooms.

## There's TV On Bing's GE Agenda

Upon his return from abroad last week, Bing Crosby indicated that he may be pretty much in evidence on TV this season under auspices of his new sponsor, General Electric.

With GE holding down the Sunday at 9 period on CBS-TV with the Fred Waring musical show, it's anticipated that Crosby will use this segment for his occasional GE showcase. He'll either work as part of the Waring show (which is considered the most likely) or take over the half-hour for his own program, in the same manner that Lucky Strike preempts the Sunday evening "This Is Show Business" whenever Jack Benny does a TV show.

Crosby thus far has limited himself to one TV airing—last season's allnight charity telethon. At that time he teamed with Bob Hope and the general verdict was that "The Bing's a natural for TV."

## HOPE SPRINGS ETERNAL IN KEYES' TV BREAST

Hollywood, Oct. 28.

Freeman Keyes, left holding a $250,000 bag as a result of the demise of "Doc Corkle," has put up some additional coin to make a pilot film of a new series. This would star Arthur Treacher and, from the "Corkle" series, Arnold Stang and Billie Burke.

Keyes reportedly will pitch the pilot to Reynolds Metals, which cancelled "Corkle" after three editions and inserted "Mr. Peepers" in its place, in the hope that the new show can replace "Peepers" at the end of its cycle.

## Ford's 'Recording Session' Gets WNEW Expansion

"Recording Session," show in which artists-and-repertory toppers of the diskeries and record stars tell the story of their hit disks, is getting an expanded coverage on WNEW, N. Y. Airer, which features Art Ford, is heard regularly at 12:35-1 p.m. on Sundays and is now getting an additional airing at 1 a.m. on Saturdays (post-midnight Friday) in Ford's "Milkman's Matinee" stanza.

Reason was the gripes from Ford's fans, who wrote that many of them don't get up that early.

Series is getting heavy promotion from the record companies, which recognize the plugs the program gives the disk biz. Posters and streamers are being displayed in record stores.

## Folsom Sees European RCA Markets Hobbled By Local Labor Conditions

Frank M. Folsom, RCA president, cut his trip short almost a week, eliminating Spain, because of the arduousness of his month's "hedge-hopping" (as he calls his flying itinerary), and because of RCA board chairman Gen. David Sarnoff being called back into Government service as head of a Dept. of Defense citizen's advisory commission on military manpower.

Folsom is correlating his findings in reopening up Europe more as an export market for RCA products. If done on a local level, and competing with local wage standards, which means manufacturing at the source, it's something else again. But 40-hour U.S. work weeks versus 48-hour European labor standards, not to mention the comparatively much lower man-hour wages, forfends RCA production following into a vast European sales market. It must be limited to the luxury consumers in certain territories.

This is particularly true of Germany, where Folsom was impressed by "their building with a vengeance, extracting every brick and stone and scrap of wood from the bombed-out rubble, and building, and more building 'like crazy.' On top of that we, through the Marshall Plan, are building up their industries and factories, and looking at it strictly from the economic viewpoint—sidestepping the long-range viewpoint of power politics—you just can't deny that they, the Germans, can outproduce like anything. If RCA or any other big business were to go into production on a local level, that's so complicated, too, that you go nuts figuring whether it's all going to be worthwhile."

In Italy, it's something else again and RCA looks to go forward producing locally, as soon as machinery and production savvy can be geared for action. Spain is next. RCA is already operating in Greece.

## 'Now or Never' On Autry KMPC Buy

Hollywood, Oct. 28.

Deal for Gene Autry and Robert O. Reynolds to take over KMPC for an estimated cost of $850,000 is in its closing phases and according to Reynolds, general manager of the 50-kilowatt station, "we'll either close it or drop it within the next two weeks." Estate of George A. Richards wants to unload but many minor details are still to be worked out.

In the event of a washout of the Autry-Reynolds negotiations Edwin Pauley, oilman-politico, will enter a bid. He is said to be interested only if the present deal collapses and won't compete with Autry-Reynolds.

Reports continue to persist that Earle C. Anthony will sell KFI to NBC for $1,250,000 but station spokesmen are equally insistent that he won't.

## City of Hope Telethon Nets 250G on Coast

Hollywood, Oct. 28.

City of Hope telethon, on four Los Angeles stations and one each in Frisco and San Diego, brought in nearly $250,000 in a 13-hour star-studded program.

Show originated at Earl Carroll's Hollywood. Coin goes to Free Cancer and Tuberculosis Hospital. Mayor Fletcher Bowron and Lt. Gov. Goodwin Knight were on in closing minutes to express their thanks to contributors. Abbott and Costello opened the show with their emceeing, followed by stars of AM, TV, stage and screen.

### Massey to Manage KIXL

Dallas, Oct. 28.

Thomas W. Massey has been upped to general manager of KIXL. He was formerly assistant manager and national sales manager.

Charles F. Payne, commercial manager and program director, replaces Massey as assistant manager.

## GM's 200G for Inauguration

Before even the "cast" has been established, NBC has moved early into the picture to sell both the radio and television rights to the D. C. inauguration ceremonies in January. Buyer is General Motors, which is paying an approximate $200,000 for the historic one-shot. It involves four hours of TV time (which, of course, necessitates costly daytime preemptions of regular commercial entries) and two hours of AM time.

GM splurge accents anew how the automotives are flocking into both radio and television. GM has been spending about $3,000,000 for sponsorship of the NCAA-controlled Saturday TV football pickups via NBC. Willys-Overland has bought into the ambitious "Omnibus" series on CBS-TV and is sponsoring the N. Y. Philharmonic Sunday concerts on CBS Radio as only the two most recent auto thrusts toward embracing the medium.

## Cleve's Eight AM'ers Claim Halt To TV's Boom Via Own Hypoed Sales Bids

By SANFORD MARKEY

Cleveland, Oct. 28.

With sponsors showing an avid interest in time purchases, Cleveland's eight AM'ers confidently feel they have put a sales blinker on television's boom in Northeastern Ohio despite video's 85% saturation pitch.

The heavy sales upbeat began to show traces last year, and, according to radio brass, it has mushroomed into a fall and winter time-sales purchase program that has revitalized the radio industry here.

At the same time, stations have promoted new sales gimmicks; revaluated rate cards; redesigned programming to meet conditions, asd hypoed salesmen to help beat down the video bogeyman.

Biggest and most aggressive program changeover is WTAM's "Johnny Andrews' Morning Bandwagon," a two-hour, Monday-thru-Friday 7:05 a.m. stanza featuring the former "Easy Does It" star as emcee; a 17-piece house band selected by Norman Cloutier, program director, and spotlighting two vocalists, Audrey Norris, cafe chirper, and Jay Miltner, announcer-turned-crooner. Except for a 10-minute news pitch by Bill Tompkins, SOHIO reporter, and a five-minute Carl Bates "Wheatena" news, the entire 120 minutes is spot sold.

This break from the overstuffed morning diet of diskers, along with the WTAM sports program based on a 45-station pickup of the Ken Coleman broadcast of the Cleveland Browns' football games, constitute the main props in this NBC o.&o. report of a 20% business pickup as against a year ago. WTAM-WNBK general manager Hamilton Shea described the station's boffo sales as both a realization by national advertisers that radio is still a great buy, and by local merchants who see radio as more available to their needs.

Upbeat in national spot sales and

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### Does Macy . . . ?

Hollywood, Oct. 28.

To Harry Maizlish radio stations other than his own KFWB are contemporaries rather than competitors so he feels the public is entitled to know what's on their stations as well as his. Taking a step unprecedented in broadcasting, he has ordered his announcers to give a rundown on other station shows two minutes before every broadcast hour. It also goes for the seven TV sites.

Sez station prexy Maizlish: "people have diversified tastes in entertainment and if they can't find what they want on our station we should brief them on the others."

## Review Board On Blacklists Sought In AFTRA Talks

N. Y. membership of American Federation of TV & Radio Artists on Monday (27) passed a resolution injecting the "blacklist" question into the negotiations with the industry. It proposed that there shall be agreement by the webs, agencies and packagers to discuss formation of an impartial fact-finding board which would review cases of persons charged with "subversive" links.

A move that the pacts include a clause barring "blacklisting" was defeated. Instead, discussions with the employers on setting up a review board of prominent citizens—as embodied in an AFTRA national board resolution—were favored.

In Hollywood a similar debate took place. A resolution was proposed Monday (27) making it a pact violation if a member is deprived of work because of political views. However, prez Frank Nelson declared the amendment conflicted with an AFTRA constitutional provision barring membership to members of the Communist Party or groups labeled subversive by the Government. Amendment was beaten and replaced by a resolution asking producers for mutual cooperation regarding employment without discrimination because of race, creed, color, sex or national origin.

## CROSLEY STATIONS IN MUSICIAN CUTBACK

Cincinnati, Oct. 28.

Crosley Broadcasting Corp. staff of musicians will be reduced from 34 to 14 within two weeks. K. T. Murphy, vice president and comptroller, in serving notice on card men said the temporary cutback is within contract with musicians' union which calls for a $300,000 expediture during a 12-month period that runs to April 6. Crosley music staff for WLW-TV also includes 14 additional members engaged as copyists, librarians and arrangers.

Ernie Lee and Lee Jones, hillbilly entertainers, are taking departure from the Crosley stations. Ernie Lee jumps to WHIO-TV, Dayton, O., which is building up its hillbilly staff. Miss Jones is joining a Chicago station.

## WNYC Nixed On Election Stay-Up

Washington, Oct. 28.

New York's municipal station, WNYC, will have to sign off as usual at 10 p.m. on election day, Nov. 4, despite its willingness to stay on the air to broadcast returns.

The station asked the FCC recently to waive the rules regarding limited time outlets in order to provide special election coverage, particularly on local contests. However, the Commission held firm to its policy of "no exceptions" and turned down the request.

The agency advised WNYC that "if any exception were made to the requirements of the rules prohibiting issuance of special temporary authorizations to broadcasting stations there would be no reason for refusing to grant waivers in any number of other cases and thus the very purpose for which the amendment to this rule was adopted would be defeated.

Tight policy on special authorizations was invoked two years ago, when WNYC was refused a similar request, because of growth in number of daytime and limited time stations with resulting interference which overtime operations would cause to fulltime stations using the same frequencies.

WNYC's 830 kc spot is used fulltime by WCCO in Minneapolis with 50 kw power.

# RADIO EDITORS IGNORE RADIO

## A&A: A Show Biz Milestone

"Amos 'n' Andy" racks up its 10,000th radio broadcast on Nov. 16, after 25 years of riding the bigtime commercial kilocycles. If it has a "nobody-else-can-make-this-statement" overtone it's because Freeman (Amos) Gosden and Charles (Andy) Correll have had an impact on a quarter-century phase of America that's incalculable. Their contribution to American folkways has been tremendous, dating even prior to the days when Mr. and Mrs. America set their watches to the A & A 7 p.m. NBC strip back in a more halcyon era of AM broadcasting.

Radio formats and personalities have come and gone since the initial comedy show was launched by Gosden and Correll back in 1926 on WGN, Chicago (it was then called "Sam 'n' Henry"). But the intervening years on NBC and later on CBS (when Bill Paley established a broadcasting precedent by parlaying the A & A property into the first and most successful capital gains maneuver), has demonstrated a durability comparable to Lou Gehrig in baseball, Joe Louis in the ring, Ethel Barrymore on the stage and FDR in politics.

And CBS today is reaping the fruits and benefits of the show's emergence on TV, with the Blatz-sponsored counterpart one of the most successful in video's commercial sweepstakes.

## Daytime Shows Equal Ratings of AM Night Stanzas; 5 of Top 11 Nielsens

With pressure increasing from various sources for closing the gap between daytime and nighttime AM network rates, it's significant that five daytime shows would break into Nielsen's Top 10 if all stanzas were lumped together.

Nielsen lists the once-weekly evening shows and the weekday strips separately, a division which is tending to lose some of the significance it had, when the big powerhouse of radio was the after-dark program. For example, on the Sept. 7-13 report, No. 10 in the evening chart is "Arthur Godfrey's Talent Scouts" with a 5.6, but all of the Top 10 daytime shows better that figure (including Godfrey's morning stanza).

What is attracting the attention of agency execs is the cost differential between day and night shows with identical ratings. They cite the fact that one "Philip Morris Playhouse" broadcast costs about the same, in time and talent, as "Helen Trent's" five episodes, each getting a 6.6 rating and reaching 2,894,000 homes per average broadcast. However, "Trent" gets into twice as many homes in a week (on the five-day cumulative basis), and hits many homes more than once.

Additionally, "Playhouse" gets three minutes of commercial, while the soaper gets five times as much for the same coin. These factors may explain why Procter & Gamble, General Foods and other big daytime spenders have held their weekday lineups practically intact. In the combined Top 10, Lever Bros. has the top show ("Lux"), but P&G has four out of the first nine.

Network researchers stress, however, that the Nielsen figures un-

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## Lotsa CBS For Elliott & Cathy

As a result of Coast huddles between Lester Gottlieb, CBS Radio programming veepee, and his Hollywood program veepee, Guy della Cioppa, two new West Coast-originating stanzas are currently on the AM griddle for early showcasting involving the talents of Elliott and Cathy Lewis, two of the longtime vets in radio.

"Elliott and Cathy Lewis on Stage" is designed as a new Mr. and Mrs. airer, the web feeling it has a major potential in the teamup. It'll have a flexible format permitting for dramatic inserts, situation comedy, etc.

Other half-hour show, tabbed "Classic Crimes," will have Elliott Lewis as host, culling from famous criminal cases of the past. Lewis continues as producer of the CBS "Suspense" series (he's also on the Phil Harris program), while Cathy Lewis is prominently identified with the CBS-TV "My Friend Irma" series.

## Kellogg Buys 'Pet Shop'

DuMont web, which has been perking along steadily saleswise during the last few months, wrapped up another sale this week when Kellogg decided to pick up the tab on its Saturday night "Pet Shop," starting in early January. Show is aired in the 7:30 to 8 p.m. slot Saturdays.

Deal marks another change-of-pace for Kellogg since the account switched recently from Kenyon & Eckhardt to the Leo Burnett agency. Cereal firm only last week notified NBC-TV that it is checking off that web's high-priced "All Star Revue" at the end of the current cycle.

## Lamb Not Meek, Dumps McCarthy To Avoid Libel

Edward Lamb, owner of WTVN, the Columbus, O., video outlet which refused to carry Sen. Joseph McCarthy's nationwide political talk Monday night (27), declared yesterday (Tues.) that the speech was cancelled because the ABC network "refused to guarantee that the station would be held free from libel if any libelous statements were made." In a telephone interview from his Toledo headquarters, Lamb told VARIETY that the WTVN management had requested an advance text of McCarthy's speech from ABC but that the net did not furnish one.

Lamb, who is also publisher of the Erie (Pa.) Dispatch and owner of WICU-TV in that city, said the WTVN action did not represent discrimination, since the station has carried all Republican paid political addresses until now. He pointed out, however, that FCC

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## Westinghouse Station Managements Shuffled

Washington, Oct. 28.

In a management reshuffle at the Westinghouse stations, L. R. Rawlins, for past three years head of KYW, Philly, moves to Pittsburgh as general manager of KDKA. Franklin A. Tooke, for past two years manager of WOWO, Ft. Wayne, transfers to Philly as KYW topper. Appointments become effective Nov. 10.

Carl A. Vandagrift, WOWO program chief, is upped to manager of the Ft. Wayne outlet. R. G. Duffield, KDKA manager for past 18 months, has resigned and will remain with Westinghouse as a consultant until the end of the year.

## TEEVEE GETTING ALL THE PLAY

The radio editors throughout the country add up to a "court of missing persons" so far as the radio station flack gentry are concerned. Today it's all TV, practically coast-to-coast among all the nation's dailies, with the nearly 100% video accent likened to an infatuation for a big beautiful doll, while the old toy is relegated to the ash heap.

The publicity boys among the radio station-network fraternity are far from happy over the brush-off treatment given AM by the daily press. Once in a great while, they complain, a fugitive piece about radio will make its way into a Jack Gould-John Crosby-Harriet Van Horne, et al., critique, with the situation the same in practically all key television cities throughout the country. And even in the more isolated TV fringe areas, where the populationtions are largely dependent on radio for their entertainment, the dailies and the weeklies are giving priority to TV copy, rather than radio, the flacks claim.

If it weren't for the trade press, the press boys maintain, the job that radio is trying to do, either network-wise or on a local station level, as a still vastly potent entertainment medium, would remain a deep dark secret.

Even in the case of program logs, it's averred, the radio listings are for the most part relegated to secondary importance with the major accent on the TV log. On some dailies around the country, it's charged, the radio ed is told bluntly by the managing editor or the city editor to "lay off the radio stuff, give them TV." While it's recognized that the video matter obviously has far greater readership appeal as the No. 1 glamour medium today, nonetheless it's felt that radio is undeserving of the almost total brush-off it's getting so far as critically analyzing programming is concerned.

## Extend Luckies Option On Buttons; Comic Recovers

With comic Red Buttons having completely recovered from the attack which he suffered just before airtime on his CBS-TV show last Tuesday night (22), the web has granted American Tobacco extension of its option on the package. Bankroller is expected to decide this week, with the determination of where best to slot the show in relation to "This Is Show Business," which it also sponsors on CBS, apparently being the chief stalling factor.

Buttons collapsed on the set just a few minutes before the second show in his series was slated to take the air. Medicos attributed the collapse to exhaustion and prescribed a good day's rest. With Buttons recovered, the show was scheduled for broadcast again last night (Tues.) in the 8:30 to 9 period.

## WW 13.3; Murrow 8.2

Walter Winchell drew a 13.3 rating for his first show on the ABC-TV web Oct. 4, according to American Research Bureau figures released this week. Winchell topped the 8.2 drawn by Edward R. Murrow's "See It Now" on CBS-TV, but was shaded by NBC-TV's Roy Rogers show, which drew a 13.6.

ABC-TV's Ozzie and Harriet, also for its first time out, drew a fair 17.0. Show was topped by both the Dennis Day program on NBC, with a 22.3, and CBS-TV's "Mama," which drew a solid 36.4.

## 'Operation de la Ossa' Projects NBC Into New Employer-Employee Status

Something new in employer-employee relations is being evolved at NBC. So vast is its scope that it involves a complete and exhaustive reevaluation and appraisal of 5,000 jobs—from top executive to page boy. The project is scheduled for completion about Jan. 1.

It began seven months ago, just at the time that NBC prexy Joseph H. McConnell, having determined just where the dust had settled in carrying out the Booz, Allen & Hamilton administrative blueprint, finally decided the time had come for a complete unification and integration of the radio and television networks.

But in the intervening years things had happened at NBC. In contrast to the 2,500 employees on the payroll five years ago, today there are 5,000. There are nearly 2,000 employees alone (almost equalling the total manpower of five years ago) whose primary assignment is television (although the figure is not a pure one, since due to the reorganization it is difficult to identify employees who now perform exclusively TV functions or exclusively radio functions.)

With double the number of employees, with multiple new problems confronting the company in the wake of TV's emergence, and with the need to strengthen the organization through a program of executive development so that the new leadership can come from within, McConnell embarked on a new project designed to achieve new employee relations objectives.

**New Year's Deadline**

He turned the whole operation over to Ernest de la Ossa, NBC's director of personnel. In seven months, operating with a limited staff and without fanfare, it has become one of the most important areas in the entire company. By Jan. 1 de la Osso will deliver his blueprint for the future: of establishing the exact niche which best fits the requirements of all NBC employees and without going outside the organization (as in the case of the web's most recent executive reshuffle, which found only one outsider—Frank White — brought in, while other executive posts were filled through a process of NBC employees moving up.)

Meanwhile it's de la Ossa's function to play wetnurse to NBC's 5,000 employees in achieving the following objectives: 1) to make each employee aware of the web's importance as a service to the

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## Dobberteen's F-C-B Post

H. H. Dobberteen, veepee-media director of Benton & Bowles for past 14 years, has moved over to Foote, Cone & Belding as media v.p. He'll direct a newly-organized media department for all types of media and clients.

Sherwood Dodge, v.p. formerly in charge of media and research, will concentrate on his work as plans board members, spearheading marketing strategy on all accounts.

## Del Monte Holding Key to Future Of NBC-TV 'All Star'

Despite the fact that it's one of the more successfully established shows on NBC-TV, and consistently grooved to the top-rated Nielsens, apparently not all's well on the "All Star Revue" sponsorship front. Kellogg is cancelling off around the first of the year after a cycle of 17 weeks. Now the status of Del Monte is in doubt, with the client having until Nov. 1 to make up its mind about continuing after 17 weeks. Pet Milk, the show's third client, also signed for a similar run, but its continuance for the balance of the season is a certainty.

Last year NBC-TV stuck to a policy of insisting on a firm full-season sponsorship. This season it relaxed the rule to permit for an initial 17-week ride. Del Monte went on because, in addition to a $500,000 appropriation, it managed to siphon off an additional $250,000 from its magazine account to defray the $750,000 tab required for a 17-week pickup. Now there's considerable doubt that Del Monte can continue to channel the mag coin into TV.

There's an order in the house for a 15-week pickup of the show by Johnson & Johnson as successor to Kellogg. But NBC hasn't accepted it as yet, contingent on what Del Monte does. The latter, in turn, may cue the future fate of the show itself.

## P&G TO CONTINUE 'BEULAH' PLAYBACKS

CBS Radio, together with Procter & Gamble, have decided to continue the "Beulah" show on the air, despite the death on the Coast Sunday (26) of Hattie McDaniel, its star. CBS has been running recorded repeats of some of the best "Beulah" shows since Miss McDaniel became seriously ill some time ago and will continue on that basis until at least the first of the year.

Louise Beavers, who played "Beulah" in the ABC vidfilm series, was originally slated to replace Miss McDaniel, but the repeat airings were decided on following the latter actress' death. Special announcements are being cut in this week to apprise listeners of the plan. P&G and the web will decide after Jan. 1 whether to recast the role, or preem a new show. "Beulah" is aired in the 7 to 7:15 p.m. slot cross-the-board.

## Aubrey Heads KNXT

Hollywood, Oct. 28.

KNXT, key western station on the CBS-TV network, has a new manager, James T. Aubrey, who had headed up sales at the station. He succeeds Wilbur Edwards, transferred east by the net to top telepix sales.

New sales head is Edmund Bunker, with CBS network sales for the past three years.

## Skelton to N.Y., Program 'Worries'

Red Skelton is currently in New York for huddles with NBC-TV brass. His visit is coincident with the appearance on the Gotham scene of Freeman Keyes, top man in the Russel Seeds agency, which is responsible for the Skelton Sunday night TV show on NBC.

Skelton is reported unhappy with the program, which switched from live to film this season. Behind the huddles with the NBC brass (although show is a Seeds agency and not an NBC package) is a reported attempt to "try and do something about it."

The ratings on the show have held up, major factors being the cream Sunday at 7 slot, the impressive station lineup and the fact that Gene Autry on CBS-TV is the only formidable opposition. However, there has been criticism about the show, particularly in regards to the film quality and lack of last season's "live" spontaneity. Whether show will revert back to a live status, however, is undetermined.

# 2 D. C. FM Indies Air Music in Depth Testing 'Binaural' Sound Technique

Washington, Oct. 28.

A new technique for reproducing sound, particularly as applied to longhair music, with top fidelity, was unveiled here this past week for a group of local radio and Government reps. Dubbed a "binaural broadcast," experiment involved joint use of two separate FM stations, WGMS and WASH, in transmitting a moppet concert of National Symphony.

In N. Y. WQXR is conducting demonstrations along the same lines, but using its AM and FM transmitters to get the "stereoscopic" effect.

WGMS, indie station which has done much to make town "good music" conscious, originated technique three years ago with a demonstration which involved two signals, AM and FM, fed to two individual mikes and picked up by a pair of receivers placed in a room in relation to position of the instruments being reproduced. After a number of tests in other parts of the country, it was found that the difference in quality of the AM and FM signals resulted in less than perfect sound reproduction.

Thursday's demonstration, involving two FM signals transmitted by the cooperating stations and picked up by a pair of loud speakers strategically placed in a studio of U. S. Recording Co., was generally impressive, giving auditors the illusion of physical presence in the concert room, with each instrument and its location clearly discernible. Termed "three dimensional radio," its pick up and reproduction technique is aimed to parallel the dimensional and directional effects of listening with two ears.

**No House Application**

Except for listeners who own two FM receivers which they can place in different parts of the room, technique has no actual practical home application at present. Robert Rogers, WGMS prexy, however, envisions its practical application on a broad scale for such events as broadcasting a concert of top importance for a large auditorium audience. Pointing out that top sound realism cannot be achieved in the home, he stated that binaural equipment could be set up in an auxiliary auditorium, or even a series of concert halls on a national basis, to carry a musical event limited to capacity of a single theatre.

Rogers also speculated on possible use of the technique in theatre TV, with two coaxial signals going over a single telephone wire to bring top sound effects for musical, or even drama, events. This, incidentally, was technique used in first run of Disney's "Fantasia," when theatres carried dual sound equipment.

Last week's demonstration was under technical supervision of H. P. Leisinger, U. S. Recording Co., Nicholas Chaconas, WGMS engineer, and Robert Martin, who organized the original '49 experiment.

## ABC Sets 'Lecture Bureau' To Inform Lay Groups On Behind-the-Scenes Radio

Feeling that the general public is still interested in the behind-the-scenes production story of radio, ABC has set up its own "lecture bureau" to provide a speaker or team of speakers for conventions, college groups, women's clubs and industry gatherings such as the Broadcast Music, Inc., program clinics.

Web feels that there's much to be told the dialers about the new developments in radio. Further, it feels that through talks to industry and bankrolling groups the story of its own showmanship can be put across.

Comprising the unit of gabbers are men at the shirtssleeve level who know the problems first-hand. These include three senior directors, Martin Andrews, who specializes in dramatic shows, George Weist, in the popular variety field, and Bill Marshall, on the longhair side; Peter Martin, assistant script editor, and announcers Don Gardner and Milton Cross.

## Eddie Waitkus to WPTR

Albany, Oct. 28.

Eddie Waitkus, first baseman for the Philadelphia National League Club in recent seasons and previously a member of the Chicago Cubs, has joined WPTR to serve in the program department and to do sports shows.

Waitkus began (27) a five-minute program at 7:55 a.m., Monday through Saturday, and a team job with George Miller on the latter's early evening sports shows.

## ABC Hypoing Thursday Sked

With ABC-AM's Friday night lineup further strengthened by the insertion of "Crime Letter from Daniel D. Dodge" at 8 p.m., the web is now devoting efforts to hypo the Thursday sked.

Starting tomorrow (Thurs.), program chief Ray Diaz is putting "Top Guy," previously beamed Fridays, into the 8 p.m. slot and is bringing over "Michael Shayne," also deemed one of its heftiest whodunit properties, from Tuesday into the 9:30 p.m. Thursday period. Mercedes McCambridge starrer, "Defense Attorney," will take the Tuesday at 8 niche vacated by "Shayne."

In the five-minute strip at 7:55 p.m., resulting from General Mills' five-minute cutback of "Lone Ranger" and "Silver Eagle," Diaz has installed "Police Blotter," starring Roger De Koven. This is a house package featuring dramatic crime vignets.

Web auditioned another strip "Baron Munchausen," with Jack Pearl and Cliff Hall, for the 7:55 p.m. spot. Show is considered a good sponsorship bet and is being pitched to some prospective clients for that berth or another.

With the program switches, the skein's "Pyramid" participation plan will now embrace "Cafe Istanbul," with Marlene Dietrich, Sundays at 8:30 p.m., "Defense Attorney" on Tuesdays, "Life Begins at 80" on Wednesdays at 8:30 and "Top Guy" Thursdays.

## RED PROBERS BUY CBS' HEARING TAPES

Hollywood, Oct. 28.

Tape recordings of House un-American Activities Committee hearings in L. A. early this month were sold to the government by CBS for cost of the raw stock, $1.50. Committee wants the tape, 25 hours of it, to use in possible contempt proceedings against certain witnesses. Commy investigating body preferred the tape to a transcript as more advantageous for its purposes.

CBS first offered a loan of the magnetic ribbon so that committee could have a copy made but government insisted on outright purchase. It was the net's intention of "wiping off" the tape and using it over again.

## Honolulu Hopes to Bow Tele Before Year's End

Honolulu, Oct. 28.

KGMB, Honolulu's CBS affiliate, hopes to debut TV before the end of the year," according to J. Howard Worrall, president of the Hawaiian Broadcasting System.

Worrall said equipment is en route and operation of an interim station is planned in December, subject to FCC approval.

Interim station would use KGMB's existing tower.

Later a 10,000-watt transmitter is to be installed on a peak behind the city. Station's chief stockholder is Consolidated Amusement Co., operator of Hawaii's biggest chain of theatres.

## ABC Palsy Telethon

ABC-TV will stage a telethon for Cerebral Palsy for 16 hours on Dec. 6-7, starting at 8 p.m. Saturday night and running through Sunday noon. Web beamed a marathon for the charity last year.

Dennis James will be one of the emcees. Show will originate from the skein's TV-1 studio on West 66 St., N. Y., with relay teams of directors assigned.

## New Policy for Screen Credits Is Evolved At ABC-TV; No Sluffoff

ABC-TV has evolved a new policy on screen credits, feeling that listing the many people connected with production of a stanza has become unwieldy and a bother to viewers.

Under the new setup, credits on sustainers and smaller commercial shows have been cut down to merely a frame crediting the ABC-TV staff. On the 15-minute Billy Daniels airer for Vitamin Corp. of America, for instance, screen credit is not given to director Alex Segal and producer Fred Heider.

On the other hand, on the bigger layouts a more extensive listing of credits will be used — rather than the rapid unfolding of the names which can hardly be read by viewers. Credits will be given to the creative engineers and technicians, e.g., audio men and lighting men, where previously they may have been sloughed off. Final say on which credits will be given on each show will rest with production topper Charles Holden.

In many crafts, the handing out of credits is covered by union contract. New Authors League of America pact (not yet in effect) calls for writers to get credits equal to those given producer and director. Pact with the graphic artists calls for them to get credit on one show an evening. Contracts with costume and makeup artists places handing out of credits at the discretion of the web.

New policy will affect the chain's o&o stations as well as programs fed to the network.

## FCC HANDS OUT 12 NEW RADIO PERMITS

Washington, Oct. 28.

Television may be great stuff in the big cities but radio is still good enough for the small towns, as evidenced by the issuance last week by the FCC of 12 permits for new AM stations. And still the applications pour in.

Although the AM band is badly congested, applicants manage to find frequencies which can be used daytime without causing interference with other stations on the same channels provided certain engineering precautions are taken. As a result, authorizations are made with "conditions."

Of the dozen grants last week, 10 were for daytimers. They were for stations in Geneva and Homewood in Alabama; Benton, Ark.; Fort Walton, Fla.; Prestonburg, Ky.; Oakdale, La.; Leonardtown, Md.; Punxutawney, Pa.; Narrows, Va.; and Lubbock, Tex.

The fulltime authorizations went to Rumford, Me., and Idabel, Okla.

## Towers Inks Vivien Leigh, Cotten for Radio Dickers

London, Oct. 28.

Joseph Cotten is scheduled to arrive in London around Nov. 10 to begin a series of commercial radio programs sponsored by Towers of London. Contract calls for 52 half-hour features, which will be based on Eric Ambler stories under overall title of "Journey Into Fear.

According to present commitments, Cotten will tape only 10 or 12 programs in a fortnight, then return to the U. S., coming back later to finish the series. There is, however, a possibility of a British film deal, in which case he would tape the remainder of the programs after he had finished in the studios.

Harry Alan Towers, who returns to the States next weekend, has also signed Vivien Leigh for a series of 26 half-hour recordings which will be entitled "Theatre Royal." They will comprise romantic properties.

# From the Production Centres

## *IN NEW YORK CITY . . .*

**George Hamilton Combs,** a former Congressman himself, will handle the Election Night roundup on WMGM . . . **Henry Morgan,** new all-night gabber, wrote and delivers the narration on "The Berliner," new film at the Beekman Theatre . . . ABC program chief **Ray Diaz** elected to the web's seat on the Broadcast Music, Inc. board . . . WMCA mulling the possibility of upping rates on Barry Gray's post-midnight chattercast; he still has a waiting list at $40 per spot and $60 per newscast insertion . . . **Bertram Lebhar, Jr.,** WMGM topper, and **Sam Rossant,** account exec at the indie, competed at the Greater N. Y. Bridge Assn.'s annual championship meet over the weekend.

"Muddy Acres Radio-TV" Society comprised of newsmen hosted over the weekend by **Frank McCall** of NBC at his upstate farm . . . NBC prez **Joseph McConnell** will head the 1953 Salvation Army appeal . . . **Rosemary Arthur** of Mutual and **Thomas J. Freda** of Young & Rubicam announce their engagement . . . **Arthur Hanna** and students in the American Theatre Wing's radio school produced a taped sound track for the "New York 1852" exhibit at the Museum of the City of N. Y. . . . "The People Act," Ford Foundation show originally on CBS, to be rebroadcast on WNYC starting Saturday (1) at 8:30 p.m. . . . WOR's **Ray Heatherton** to be grand marshal of the Bamberger's (Newark) Thanksgiving Day parade . . . Mutual's **Bobby Benson** headlining the Moose national youth honor day on Hallowe'en . . . **Pierre Crenesse,** French broadcasting system topper in the U. S., will beam half-hourly shortwave reports on the elections to France . . . **Robert L. Krieger** named assistant commercial manager of WQXR . . . WNEW's **Art Ford** staging a "Mickey Spillane" costume party for the whodunit writer on Friday (Hallowe'en) . . . Cecil & Presbrey named **Frank McCord** research-merchandising v.p. and **Winsor H. Watson, Jr.,** v.p.-account supervisor.

**Danny Schwartz,** after two years in the army, returns to Mutual press department with the night-weekend shift . . . Cinerama has bought a 13-week sked of announcements on WJZ . . . **Ward Wilson** doing lockerroom interviews for WMGM's hockeycasts . . . WOND, Atlantic City, has opened Gotham offices with **Don Rich** (ex-WJZ) as N. Y. rep . . . **Tom O'Neil, Jr.,** Mutual topper, will get his own office at the web, although not headquartering there fulltime . . . **Bernard Lenrow** has been added to "Stella Dallas" . . . **Don MacLaughlin, Ethel Owen** and **Leona Powers** new to "Young Widder Brown" . . . **Ed Jerome, Sarah Burton, David Gothard, Ruth Gates** and **Daniel Ocko** are in the new "Front Page Farrell" sequence . . . **Charles Bernard,** ex-Music Corp. of America, has joined WJZ sales staff.

## *IN HOLLYWOOD . . .*

**Chet Mittendorf,** associated with the late Tom Breneman in "Breakfast in Hollywood," has reactivated the matutinal strip on NBC with **Jack McCoy** as emcee. Most of the show's old features are being retained . . . **Ed Haaker,** roving correspondent in Europe for NBC the past nine years, anchors in Hollywood as newscaster and "inserter" on the net's news programs . . . **Wayne Oliver,** coast rep for Television Authority, will be assistant to **Claude McCue,** secretary in Hollywood for AFTRA . . . ABC switchboard was a blaze of lights after story was carried in the dailies that **Drew Pearson** had been dropped by both his sponsor and the network. They really race their motors out here when a pet gets plucked . . . **Jimmy Wakely** claims the biggest rear-end audience of any western star on radio. He backs into **Jack Benny** . . . **Jean Holloway** and **Thomas Freebairn-Smith** are back on the home stamping grounds, which recalls the halcyon days of radio . . . **Groucho Marx, John Guedel** and **Art Linkletter** will leave their hoof marks in the cemeted forecourt of the new Guedel Productions building . . . Jello's new radio salesman, **Bob Hope,** has created an office jam at Young & Rubicam. Five commercial writers moved in from N. Y. . . . Borden is said to be of a mind to pick up the tab for "Halls of Ivy" on radio.

## *IN CHICAGO . . .*

**George Tobias** from the "Stalag 17" cast has signed for the lead role in NBC's "Eternal Light" when it originates from here for four weeks starting Nov. 16 . . . **O. B. Capelle** has been named ad manager and **Les Waddington** assistant ad manager for Miles Labs, both will report to **Perry L. Shupert,** newly appointed veepee in charge of sales and advertising . . . WLS program chief **Harold Safford** attended the National Grange convention in Syracuse, N. Y., last week . . . **Art Feldman,** Mutual special events director, in for a quickie visit . . . **Jim Mills** hosting a 6 a.m. half-hour disk session daily on WCFL for Citizens Federal Savings & Loan . . . WLS's **John Drake** and Park District execs putting the finishing touches on the 3rd annual International Square Dance Festival to be held Nov. 8 under the joint sponsorship of the Prairie station and the Park group . . . **Jean Schultz** added to the Chi Mutual traffic department . . . Bond Clothes has renewed **Fahey Flynn's** six-times weekly newscast on WBBM . . . **Russ Wilt,** ABC staff organist, added to Eddie Ballantine's ABC "Breakfast Club" orch as a regular . . . WBBM farm director **Harry Campbell** taped a series of interviews at the farm safety sessions of the National Safety Congress here last week . . . WCFL general manager **Art Harre** in Manhattan on a biz junket . . . **Don Coleman,** WGN publicist, on a quickie motor trip to Washington, D. C. . . . Telepix staying aboard **John Harrington's** Saturday morning WBBM spread for another 52 weeks.

## *IN SAN FRANCISCO . . .*

**Rusty Draper** taping an air series for Skippy Peanut Butter. First 13 to be tested in Baltimore market . . . **John Thompson,** KNBC news director, goes to Hollywood to voice West Coast returns on the microwave election night . . . Engaged: KFRC announcer **Lou Pfeifer** and **Emilie Swarat,** local cosmetician . . . KGO news writer **Bruce Polich** hospitalized following arm infection . . . Ramblin' **Jimmie Dolan** replaced **Cactus Jack** as KYA's night yammerer . . . Announcer **Jack Clark** to star in "Twentieth Century" play at new Theatre-at-the-Beach . . . **Doug Miner** (KSFO) recalled to active duty as Naval aviator . . . **George Hemmerle** of KCBS elected president of San Francisco Junior Ad Club . . . **Jane Todd** began second annual "Christmas at Sea" drive to collect gifts for servicemen in Pacific. She garnered more than 5,000 individual gifts last year . . . **Fred Adair** added to KSFO sales staff.

## *IN WASHINGTON . . .*

**Claude Mahoney,** CBS staffer in Washington, was one of 30 alumni who received special citations last week for "outstanding achievements and services" from DePauw U . . . **Ruth Crane** and **Jacson Weaver** celebrated teeoff of their fourth consecutive year on "Shop by Television" over WMAL-ABC radio and TV show, a shopping feature of Hecht Co., was a trail blazer in retail field and was basis of first BAB study of retail selling by TV . . . Station WOL has bought series of 10 Metro pix for an "all-star" group of airers . . . Washington Television Circulation Committee estimates there are now 395,799 TV sets in the capital area, an increase of 8,546 over its previous month's figures . . . **Ross H. Beville,** technical director for WWDC-MBS, has developed a new time signal to be used on station every hour on the

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# TV NEEDS SOME 'SHOW GAMBLERS'

## NBC's 'How To-' For Advertisers

On Nov. 17 NBC-TV will lift the curtain on one of its major projects of the year. It is a brand new presentation, the fruits of a full year's study and research undertaken on NBC's behalf by Horace Schwerin, and it will tour the country, with stopovers at all the web's key agencies and advertisers.

The study, introducing new techniques pioneered by NBC and Schwerin on "the care and feeding of commercials," marks the first time that a network has actually set up a primer designed to advance the cause of the advertising commercial.

NBC, in effect, will not be telling the advertiser what to sell and say, but, more to the point, how to do it. The web promises no exciting revelations, rather a better understanding of the basic principles of TV commercials.

The Schwerin studies actually show that sponsors are pouring vast sums down the drain annually because of ineffective use of commercials and where others, despite lower ratings, are enjoying the major benefits of extra consumers because of a more savvy use of commercial techniques.

NBC also plans to put all its facilities at the disposal of its advertisers in "packaging" pre-tested commercials to enable them to explore new techniques off the air and at low cost.

## Markle to Rein TV 'Studio One' As Davis, Wife Exit in CBS Hassle

Donald Davis and his wife, Dorothy Mathews, co-producers of CBS-TV's "Studio One" since last April, are ankling the web within the next month as the result of what one top network spokesman said was an "argument over editorial policy" on the show. Fletcher Markle, who produced-directed "Studio One" when it was a CBS radio property, and producer of the old "Ford Theatre," is coming in from the Coast to replace them.

Prior to last April, Davis had been exec producer for all CBS-TV dramatic shows. When Worthington (Tony) Miner left CBS and "Studio One" to join NBC-TV, he and Miss Mathews took over the show, with William Dozier replacing him in the exec producer berth. Show has been grabbing off respectable ratings but recently slipped behind NBC's Robert Montgomery show, which airs directly opposite. CBS board chairman William S. Paley. and the sponsor, Westinghouse, were reportedly unhappy.

Markle had been a Metro director on the Coast most recently. He's due in N. Y. within the next three or four weeks, depending on how soon he winds up his personal affairs on the Coast.

In another CBS-TV production change, meanwhile, Robert Stevens, who has produced "Suspense" for the web for the last four years, requested and was granted a change of duties. Martin Manulis and Doug Cayton are now alternating each week on "Suspense," with Stevens assigned to round into shape two new dramatic properties which CBS-TV program veepee Hubbell Robinson, Jr., has in the works.

## Westinghouse In CBS Tele Splurge

Westinghouse has placed an order with CBS-TV for two daytime half-hours starting next March. At that time the sponsor will take over the Tuesday and Thursday 2 to 2:30 period for a new audience participation package titled "Freedom Rings," which is to tie in directly with its "Freedom Fair" campaign running currently in national magazines.

Show is to be packaged by Fuller, Smith & Ross, the agency which beat out both McCann-Erickson and Ketchum, McLeod & Grove, Westinghouse's present two agencies, for the billings. As a followup to the mag campaign, the plugs on "Freedom" will have a direct merchandise tiein with Westinghouse dealers across the country.

The Tuesday and Thursday period is presently occupied on CBS by a sustainer, "Everywhere I Go." What will happen to that when the Westinghouse deal starts has not been determined.

### Gleason Tops 'All Star'

CBS-TV's Jackie Gleason show topped the rival "All Star Revue" on the NBC video web for the first time last Saturday night (25), according to a Trendex 10-city report.

Gleason drew a 24.7 against a 20.8 for "All Star," with George Jessel headlining the NBC program.

## WGN Layoffs In Chi Stir AFTRA 'Unfair' Squawks

Chicago, Oct. 28.

In the wake of a series of economy firings at WGN, AFTRA is set to file unfair labor practices charges with the National Labor Relations Board against the station. Brief is to be presented later this week.

Union claims the Chi Tribune station's layoff of five staff announcers and a sound effects staffer violates the clause in the current contract that discharges for economic reasons shall be based on seniority and ability. Also, the union holds that with negotiations currently underway on a new staff announcer pact, the discharges are "coercive."

Gabbers and sound man were let out as part of a general overhauling of the WGN operation which includes the pruning of 35 staffers from the payroll.

Meanwhile, at a Sunday night (26) caucus announcers from the web stations and indies WGN and WLS voted continued support for the AFTRA negotiators on the issue of the elimination of the so-called point system. Union's proposal that this formula be done away with has been one of the chief stumbling blocks in the stalemated talks on the new announcer pacts.

AFTRA is asking that gabbers' base pay be boosted from $135 to $150 weekly and that commercial fees be paid for all sponsored airers. Under the point system prevailing presently, staffers work 12-quarter hour shows weekly before they are eligible for the commercial extras.

## 'Eddy Backyard' for TV

Hollywood, Oct. 28.

Jerry Horwin, former film story editor and recently story editor of CBS-TV, is working on a projected series, "Nelson Eddy's Backyard." Pilot was kinescoped here tonight (Tues.), using NBC's El Capitan Theatre and facilities.

Series will also feature Jan Clayton and Chick Chandler. Alan Dinehart is directing.

## TOO MANY GET HEAVE TOO SOON

The emergence of two summer-incubated TV shows to the permanent commercial program rosters—"Mr. Peepers" and "My Little Margie"—is offered as evidence that, like radio before it, TV too often loses patience with properties before giving them time to ripen.

In both the case of "Peepers" and "Margie," which were originally installed as summer replacements for CBS-TV's "I Love Lucy" and the Ford Thursday night showcase on NBC-TV, respectively, the initial presentations were greeted with something less than enthusiasm. In each instance it took practically the entire 13-week cycle to get the show off the ground and establish its character.

The payoff has now come through. "Peepers" got the Reynolds Metals nod as the Sunday night 7:30 replacement for the Eddie Mayehoff show on NBC-TV, while "Margie," flying the Philip Morris colors, moves into the CBS-TV roster of high-rated situation comedies as a permanent entry.

### Radio Hangover

These, however, are but isolated instances, involving as they do shows that have already proven themselves clicks before the client agreed to sign on for a permanent ride. It doesn't bypass the complaints (strictly a hangover from the old radio days) that too few sponsors are around today willing to gamble on continuation of a show until it has earned its Nielsen stripes.

Few are the shows today that are given an opportunity to establish a "track record," either on the basis of a network sustaining it until it has proven its worth and saleability, or a client willing to play along with the potentially promising property until it crashes into the rating payoff column.

TV clients argue that the gamble in TV is too great; that it's no longer a case of playing around with a few thousand dollars as in radio, but with figures hovering in the stratosphere. Reynolds Metals decided to yank the Mayehoff situation comedy after only three NBC-TV exposures. While it's argued in some quarters that the Mayehoff "Doc Corkle" property, given time and patience, could have solidified itself as a qualitative entry, others concede that, if faced with the same problem as Reynolds on whether to gamble on a show to the tune of $1,000,000 a year, they would be obliged to throw in their lot with the Reynolds decision.

### Tarry With 'Larry'

Despite the almost unanimous critical panning drawn by CBS-TV's new "Leave It to Larry" show, which preemed Oct. 7, the web plans to string along with the Eddie Albert starrer, convinced that the show has in it the correct ingredients to be an eventual success. Web spokesmen this week emphasized also that they are keeping the show in the Tuesday night at 8 slot, where it is now bucking the Milton Berle show on NBC-TV and will soon face added competition via the return of Bishop Fulton J. Sheen to the DuMont web.

CBS program toppers pointed out that "I Love Margie," the Philip Morris-sponsored vidpix package, likewise got panned at the start, but paid off for the client. CBS exec pointed to the current Broadway legit click, "Wish You Were Here," as another example of the producers gambling with a show which was roundly panned by the critics and eventually coming up with a hit.

## 20% Hike in TV Pay Scales Sought By AFTRA in New Pact With Webs

Demands by the American Federation of Television & Radio Artists in the current negotiations with the webs call for a 20% hike in tele pay scales and a 15% boost in minimums for AM and transcription actors and announcers. No increase is being sought for AM and transcription singers.

A key demand in the video field is for reduction in the number of hours of cuffo rehearsal allowed the various categories of shows. When the first TV code was negotiated two years ago, it was decided to set up a package arrangement whereby payment of the minimum fee gave the producer the right to a certain number of hours of free rehearsal. That system differs from the format in radio, where each half-hour of rehearsal is paid for.

According to AFTRA, the reduction included TV rehearsal time would benefit producers as well as talent. It would make the setup more flexible, with those producers using less rehearsal time having to pay less than those using more. At present, bit players who have less than five lines are covered by the same amount of included rehearsal time as those with big parts. Singers, who for the most part are pre-rehearsed, often have to sit around. Idea of AFTRA is not to go to the AM basis of all rehearsal time paid, but to have a "happy medium" in which a smaller amount of rehearsal time is gratis.

For variety artists AFTRA is

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### ARB's Top TV 10

CBS-TV's "Toast of the Town" bounced into the Top 10 rating lineup during the first week in October as a direct result of NBC-TV's "Comedy Hour" being forced off the air in most markets due to a NABET strike against the web on the Coast. According to American Research Bureau figures for the first week in October, "Toast" wound up in seventh place with a 48.8. CBS-TV's "I Love Lucy" the same week drew an all-time high rating of 65.9.

Following is the ARB Top 10:

| | |
|---|---|
| I Love Lucy (CBS) | 65.9 |
| Talent Scouts (CBS) | 60.6 |
| Buick Hour (NBC) | 54.6 |
| Gangbusters (NBC) | 54.1 |
| Groucho Marx (NBC) | 53.0 |
| Godfrey & Friends (CBS) | 52.5 |
| Toast of Town (CBS) | 48.8 |
| Jack Benny (CBS) | 47.0 |
| Show of Shows (NBC) | 45.1 |
| What's My Line (CBS) | 38.5 |

## Weaver Peeks Into TV Future, Sees 'Wonders'

NBC exec veepee Sylvester L. (Pat) Weaver, Jr., taking a glimpse into a "wonderful future," last week predicted that within five years, RCA's new pint-sized television cameras will be on hand to record anything and everything of interest throughout most of the world for the benefit of TV viewers. He described the cameras—the vidicon, now used for dangerous industrial observation—as the focal point in the web's projected Communications Centre, which he said has been on the planning boards for the last two years. Speaking at the 100th anni of Manhattan College, N. Y., Weaver said:

"Imagine in five years 1,000 of these cameras giving us 1,000 eye-views of our planet and people—quick weather pictures from the tallest buildings; the instantaneous pickup from every public agency by pushing a button; the calling in from any railroad station or airport by our reporters to cover stories or present people; the presence in the homes of the leadership of the world so that forums of the greatest thinkers can be presented, or interviews for statements made on any of the spot news development of the moment. Every man of stature, every place of interest, every function of importance available instantaneously to an increasingly alert and interested citizenry."

And that isn't all, according to Weaver. He said that special video monitors all through the day and night back at NBC's Communications Centre would be picking up

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## BARTLETT 'TRAVELERS' ADDS ANOTHER BACKER

Chicago, Oct. 28.

Ekco Products has latched onto the first quarter-hour on the Monday segment of NBC-TV's "Welcome Travelers," hosted by Tommy Bartlett. Starting date is dependent on the web clearing the necessary stations.

When Ekco joins the Chi-originated show, it'll leave only three quarters-hours open on the afternoon half-hour cross-the-boarder. Procter & Gamble has the last 15 minutes four days a week and the Friday show is shared by Helen Curtis and Samsonite luggage.

Dancer - Fitzgerald - Sample is agency for Ekco.

## 'Amateur Hour's' One-Niter Trek

The Ted Mack-emceed "Original Amateur Hour," in its between-sponsorship hiatus on TV (deal is currently cooking for a new client cycle) takes to the road in the next couple of weeks for a coast-to-coast series of one-nighters. Tour opens in Johnstown, Pa., and works its way to Seattle, then returns to N. Y. via Texas.

Touring aspect of "Amateur Hour" has been one of the institutional-merchandising values of the program, with its charity-slanted broadcasts from auditoriums and theatres playing to SRO biz in years past. Show may go into the CBS Saturday night 9 to 10 period as a full-hour TV showcase when sponsorship deal is worked out.

## CBS' 'Say It Ain't So' On A&A's Retirement

Hollywood, Oct. 28.

Freeman Gosden and Charles Correll, radio's "Amos 'n' Andy," won't be permitted to retire at the end of this season, if CBS has anything to do with it. Despite Gosden and Correll's announced intention yesterday (Mon.) of bowing out of show biz, CBS coast veepee Harry Ackerman declared that "I don't personally take it for granted —they may change their minds and continue."

Ackerman recalled that the comedy team, who celebrate their 25th anni of "A 'n' A" next month, had talked about retiring last year but then stayed on the air. "I hope they will continue," he said. "I think as the season goes on and their ratings remain near the top, it will be a strong inducement for them to stay." Ackerman conceded their contract gives them the right to retire after this season.

Asked whether CBS will continue "A 'n' A" if Gosden and Correll bow out, Ackerman said the team would not be easily replaced. "We will try to carry on," he said, "but I'm hopeful they will stay." Gosden and Correll said they wanted to quit last year but stuck for another season "to make it an even quarter of a century." They added: "We don't have greasepaint in our blood."

### GARFIELD GOOSE & FRIEND

**With Frazier Thomas, Roy Brown, Lee Weimer**
**Producer: Thomas**
**Director: Bill Taylor**
**30 Mins.; Mon.-thru-Fri., 4:30 p.m.**
**SARA LEE FOODS**
**WBKB, Chicago**
(*Hill*)

Here's a neat little bundle for the kiddie trade. Most importantly, off the sample viewed (22), it's the kind of a show that entraps the moppets without exciting any consternation for conscientious parents.

Show is hosted by Frazier Thomas, who seems completely at home in his "uncle" role and who chats with the youngsters is a friendly, yet not patronizing, fashion that should be as pleasant to the mothers as it is to the little fans. He's assisted by Garfield Goose, a mute yet active puppet character worked by Lee Weimer.

Bulk of the session, after Thomas and Mr. Goose set the stage, is given over to kiddie records and film shorts. Disk yarns are given a visual treatment by Roy Brown's back-of-the-paper sketches as the story unfolds. Not a new idea, but successfully used this time to capture the kids' eyes as well as their ears. Final half is a celluloid segment, either an educational film out of the Encyclopedia Britannica files or a vintage Hollywood comedy.

Elements add up to a well-tailored half-hour for the small set. Live plugs for the client's baked goods are given a pleasant "sell" by Thomas. *Dave.*

### POOCH PARADE

**With Bob Dale, Freda Champion, Jake; Bob Doerr, announcer**
**Directors: Jim Breslin, Earl Keyes**
**15 Mins.; Monday 6:45 p.m.**
**CASCO**
**WEWS, Cleveland**
(*Clark & Richerd*)

For animal lovers this 15-minute stanza should be a "must." With Freda Champion and Bob Dale as hosts, the program brings to viewers a number of dogs and cats from the city kennels. There's a cute production gimmick employed in the bringing of the animals through a "Lost and Found" department, and an "Adoption Center" both resembling kennels.

What gives this stanza its delightful flavor is the ability of the hosts to project a friendly, homelife atmosphere. That they have a vast fondness for animals is also highly evident by their treatment of both the animals from the "pound," and Jake in their handling of their pet Collie.

The 15-minute program also features a guest, and in the stanza caught it was Marilyn Hook, seven, who brought "Nickie the Chickie," a tame chick that was tucked in its cot, covered with a blanket, and then awakened. It made a delightful, entertaining feature.

Animal Protective League officials say the program is so effective that at least 400 animals are put into homes each month, and that no animal picked up by the dog catcher or turned into the "pound" need be destroyed if the animal is a healthy one.

Casco commercials, handled by both Miss Champion and Dale, along with Bob Doerr, announcer, are in good taste. *Mark.*

### TODAY'S TOP STORY

**With Ted Malone**
**Producer: Charles Ranallo**
**5 Mins.; 11:10 p.m. Mon.-thru-Fri.**
**NATIONAL CITY BANK**
**WXEL, Cleveland**
(*McCann-Erickson*)

"Today's Top Story" is a five-minute information pitch following a 10-minute newscast. Theoretically, such a combo should make for a smooth package of audience viewing, regardless of "editorial" view in the five-minute segment. With Ted Malone at the mike, the stanza should provide for ease and comfort for Malone does have camera presence, and does project an authorative approach. In the latter point, he is added by a background set that provides a "den-like" atmosphere, and the camera work and selection of shots that are good.

Unfortunately, Mr. Malone's selection of stories are all-to-frequent not "top" in either a straight news or a feature sense. Furthermore, his spiels are so loaded with heavy one-side political overtones that they could almost bear a station disclaimer clause. As a result, the current series by Mr. Malone is a far cry from the effective, and objective "Top Story" series as conducted by the former program proprietor, Shepherd L. Witman, of the Council of World Affairs.

Handcuffing Mr. Malone with the commercial blurb instead of, as in past performances, permitting an announcer to do the sales gimmick doesn't help either, even though the commercial is short, well written and effective. *Mark.*

# Tele Followup Comment

**George Jessel's** second show on NBC-TV Saturday night "All Star Revue" indicates that the Toastmaster General is worthy of a permanent niche in video. Although this session didn't have the impact of his first (there was a paucity of top sketch material and the banquet setting didn't hide the fact that a few strong scenes would have buttressed the proceedings considerably), Jessel nonetheless made a high individual score while his major guests, Leo Durocher and Laraine Day, reaffirmed earlier beliefs that these are no minor league talents on the guest shot circuit.

Jessel did the major part of the show by himself. There was the Prof. Ganzermacher sketch, which used to be Prof. Labermacher in the vaudeville and cafe days, and there was his delineation of an old roue. These were two good bits that set off as many different moods. The professor bit had a touch of oldtime vaude, while the latter piece had gentle humor.

The manager of the N. Y. Giants is no stranger to show business. His longest siege at this game was during World War II when he toured the Orient with Danny Kaye under USO-Camp Shows auspices. He has an excellent sense of timing and comedy. Mrs. D of course, used to be in films, and presumably knows something of acting. Their joint efforts on an embattled couple was okay. This twosome, with proper writing, could sustain a regular video niche.

The song spot was essayed by Kay Starr, the Capitol disclick, who reprised two top sellers, "Worry, Worry, Worry" and "Three Letters." Went over strongly.

As a final fillip, Channel swimmer Florence Chadwick demonstrated a series of strokes in a tank and Jessel, in evening clothes, took a dip. It was a good workable show in its entirety despite the lack of any imaginative material. *Jose.*

**UNIVAC,** the electronic "brain" which will be used in the CBS-DuMont coverage of the election returns, was subject of DuMont's "Johns Hopkins Science Review" on Monday (27). Program was addressed to the question, "Can Machines Think?"—and the answer seems to be that they can't, although they can come awfully close to it.

On hand to explain UNIVAC (Remington Rand's Universal Automatic Computer) was the inventor, Dr. John Mauchly, who pointed out that such devices can do mathematical problems faster than men and without error. He described some of their uses, in science and in business. He gave first a survey of how the huge numbers machine works—how the information is typed up, fed into the computer, processed and then how the answer tape is "played back" on a printer. So far so good. However, his explanation of the principles of the machine were, despite his efforts for simplicity, overly technical and sketchy for lay viewers. He demonstrated some gadgets to illustrate the steps, but these weren't used as effectively as they might have been.

Nevertheless, the show (of which about half was on film) got across the wonderful achievement which such scientific robots represent. It also underlined the importance of the human factor—the machine can do only what men direct it to do. And, as regards its use in deciphering voting trends on Election Night, the value of UNIVAC will depend on the interpretations the newsmen make on what factors UNIVAC is to measure. Unless the significant polling places are watched, one shrewd politico and a man with an abacus could scoop the electronic marvel. *Bril.*

**Always on** the alert for something new in the way of television dramatics, NBC-TV's "Kraft Theatre" came up with an off-the-beaten-track yarn last Wednesday night (22) localled in a Klondike goldmining camp. Original story, penned by Carey Wilber, was replete with allegories, personifications, etc., most of which emerged true-to-form and, while the show never managed to generate the full amount of suspense for which it was obviously aiming, it was interesting right up to the denouement. Kraft show, which is well into its sixth year of weekly dramas, with no time off for summer vacations, obviously is finding it increasingly difficult to locate stories and its producers are to be commended for the way they consistently break away from the trite and overdone stuff.

Wilber's story told of the regeneration of a gambler, a dance hall hostess, a young thief, a drunken medico and almost everyone in the camp through the happenings of "A Long Night in Forty Mile"—the show's title, "Forty Mile" being the name of the camp. Wilber built his plot nicely as the young thief, who had lost all his dough to the gambler, desperately stole a cache of gold from two of the miners, in order to show his wife that he had made good in the Klondike. The wife arrived on the scene, pregnant, and as she went through her labor pains in a room above the saloon, the veterinarian who turned to drink to forget his failure at becoming a real medico, became a man and saved her life; the gambler fell in love with the hostess, the robber miners forgave the kid and he, in turn, also became a man. Story would have had more impact had not the gambler spelled out the motif for the benefit of viewers, since Wilber's morals were inherent in the action.

Cast worked well under the direction of Stan Quinn, J. Walter Thompson staffer who produces and directs. John Baragrey etched a neat characterization of the hard-hearted gambler and Hildy Parks was good as the hostess. It was Fred Stewart, though, as the drunken vet who walked off with the thesping honors in a nicely-sustained job. Allan Shayne, as the young thief; Carol Wheeler, as his wife; Joe Maross and Dan Morgan, as the two miners, and Curtis Cooksey, as the saloon-keeper, topped a good supporting cast.

Show had the usual top-drawer "Kraft" production mountings, with the sets especially helping to background the mood. Use of a theramin to denote the young wife's labor pains was overdone, though. Ed Herlihy, as usual, registered solidly with his off-camera hosting and delivery of the Kraft plugs, which comprised recipes utilizing the sponsor's products. *Stal.*

**NBC-TV's** "Gulf Playhouse," successor to the late "We, the People," is of particular interest tradewise since the sponsor is giving the Young & Rubicam production staff on the show a chance to do 13 programs to prove that live TV in this case is better than film. If at the end of that first 13-week cycle the quality is not up to par, Gulf will take the show out to the Coast for filming. Judging from last Friday night's (24) production, such a move would definitely be a mistake, since the show was one of the better half-hour dramas seen on video this year.

An original by Carey Wilber titled "Necktie Party," the story was localled in a small western cowtown in the days when the cattlemen were feuding with the "nesters"—farmers who were attempting to displace the cattle. It was far and away better than most Hollywood-type oaters, however, in limning sharp characterizations of a group of men indulging in the lynching sport, showing what made them tick and their reactions when they discovered the intended victim was innocent. As produced and directed by Y&R staffer Frank K. Telford, the show captured much of the flavor not only of the situation but of the time and place in which it happened.

Jack Palance topped the cast as the viciously stupid leader of the mob, turning in a fine job even though he was thrown for a slight loss midway through the script when he fluffed a line and couldn't quite recover. John Howard was good as the man who tried to stop the lynching, and James Westerfield scored as the victim. Biff McGuire and Bernard Cates, as two young cowhands on whom the situation made its biggest mark, registered equally well, and Don Briggs impressed in a short role as the man who arrived in the nick to save Westerfield.

Sets looked like any small western town in films, with even live horses paraded on camera. Camera work and other production credits were good. Gulf plugs were okay for the sponsor but that middle one was too much a mood-breaker for the show. *Stal.*

**Second outing** last Wednesday (22) of "Scott Music Hall," alternating in the 8:30 to 9 p.m. slot with "Cavalcade of America" on NBC-TV, added up to a pleasant session without individual or overall impact. Intime revue format has a three-way potential in singer Patti Page, comic Frank Fontaine and ballerina Mary Ellen Terry. By spreading the talent over the course in orthodox production style, a centre of interest was missing. These were basically "numbers" immediately identifiable as belonging largely in the "guest act" class. What did come out ranged from good to better, but the one spark was lacking to ignite the flavorsome ingredients.

Some hard work and currency have gone into framing this Scott Tissue show. The trappings were there, also the music (Carl Hoff), but the talent seemed pressed into a series of one-shotters with minimum regard for integration. Miss Page's songs were upped visually by snazzy gowning: first a strapless flare for her "Back in Your Own Back Yard," then in chaste black for her low-key, whispery edition of "You Belong to me;" and finally in a chichi bouffant for the end-up songs and sketch with Fontaine.

Fontaine displayed a corking gait in his Three Little Pigs, assuming all the roles in a narrative accenting his mobile facialistics. The sharp, sustained closeup for this stint was standout, adding values to his goon-like mugging.

For the terping portions, show has a prime asset in Miss Terry, with looks, shape, an expressive face and ditto feet. A second and interpretive number with partner Peter Conlow was fine etching, the sultry innings being punctuated deftly by the Hoff orch. Fontaine's gags with an ailing pal were strictly filler. Finale skit, with Fontaine as an overdressed pilot and Miss Page as "Supersonic Queen of Mars," was lightweight farce helped by their takeoff dueting on "Si Si" and the group's wiggle dance. *Trau.*

**CBS-TV's** "Toast of the Town" had a mixed quality talent lineup Sunday night (26), with the result that the stanza was only sporadically good. Singer Connie Russell, comic Joe E. Lewis and the Smith and Dale team sparked the proceedings when they were on camera, but the balance of the lineup, including comic Lew Parker, failed to perk.

Co-producers Ed Sullivan and Marlo Lewis tied in with Columbia Pictures on the show to present some six minutes of clips from Col's unreleased "Happy Time," marking what was probably the first instance of a major Hollywood distrib permitting so much of a new film to be preemed via TV. Idea, designed to help bally the picture, went wrong through an unwise choice of clips. Sullivan had Linda Christian in the studio audience so the footage used revolved around her entry into the Bonnard household. While those who had seen the legit version of "Time" or knew the story could appreciate the goings-on, other viewers could get no idea of the "birds and bees" motif which Col is plugging in its ads.

Lewis, doubling from the Copacabana, N. Y. nitery, in his second appearance on "Toast" in four weeks, scored solidly with a cleaned-up version of some of his nitery routines. That impish grin and disarming personality took all the sting out of his pinpointing his preference for hard liquor for probably all but dyed-in-the-wool WCTU'ers and his little parody on college drinking songs was socko. Austin Mack, per usual, accomped him ably. Smith and Dale reprised their "Dr. Kronkheit" skit, updating it with some new gags. Even though it's been seen numerous times on TV, it was still good. Miss Russell, who won her TV spurs on the old "Garroway at Large" show and then made a new dent as featured vocalist on WNBT's daytime Morey Amsterdam program, debuted her new nitery act, which looked good, and then registered as the lead in the program's only big production number, with the producers giving her some solid visual backing via the show's line.

Parker, who's basically a good comic, again fell prey to poor material, with his skit on the new crop of animal actors in pix being especially unfunny. Vera McNary and her femme marimba group impressed with their "Body and Soul" rendition. Reason for Sullivan's presenting a quartet from Western Kentucky State College, doing a Four Aces carbon on a new tune written by one of them, is probably known only to Sullivan. *Stal.*

An interesting tale in the setting of an international film festival on the Riviera, "Better Than Walking," was offered by "Goodyear TV Playhouse" on NBC-TV Sunday (26). Thomas W. Phipps' script re-

(Continued on page 38)

### HAVE A HEART

**With Bill Anson, Tommy Crosson, guests**
**Producer: Anson**
**Director: Rob Hiestand**
**30 Mins: Thurs., 7 p.m.**
**TOMMY CROSSON (PLATT TV STORES)**
**KTTV, Hollywood**
(*Howard Tullis*)

The noble purpose behind this new teleshow produced and starred in by erstwhile deejay Bill Anson needs better presentation to provide maximum results. The raggedness of the opener mitigated against peak appeal to the tales of the needy, interviewed by Anson, whom the show desires to help.

Format is extremely simple. Anson's friendly interviewing of people in desperate straits brings out their immediate needs and viewers are invited to telephone in offers of assistance. The phones were busy on the debut but quite obviously not as busy as had been expected.

Anson has an easy manner and sponsor Tommy Crosson, who believes in adding the personal touch to his programming, is on hand to add a contribution and help marshal the guests. What's needed, however, appears to be rehearsal, since the guests obviously need help in presenting their cases.

Anson also handles the commercials for Crosson's chain of Platt TV stores. *Kap.*

### HI LADIES

**With Tom Moore, Pat Rogers, Dolph Nelson, Jack Payne, The Starnoters**
**Producer: Nelson**
**Writer: Payne**
**45 Mins.; Mon.-thru-Fri., 12 Noon**
**HOME ART GUILD**
**WGN-TV, Chicago**

One of the longest-running daytime housewife baits, "Hi Ladies" has undergone a format revision with Tom Moore installed as the host. Switching from a straight audience participationer, it's now broadened out with musical assists from The Starnoters (instrumental quartet), "name" interviews and the other standard gadgets. With the emcee now pretty much the whole show, the Moore imprint will decide which way that dial is turned. As evidenced on session viewed (14), he's a facile ad libber and an expert at slightly dressed up cornball humor that apparently clicks with the older gals. His forced enthusiasm won't ring true for a lot of dialers, however.

On this go, Moore gassed with Miss Tokyo, making the rounds promoting a motion pic; an 80-year-old grandmother, and a youngster from the studio audience. None was very productive and the lad was actually badly mishandled for the sake of some laughs. Emcee had the kid stuff his mouth with lemon drops and then had him sing "Onward Christian Soldiers." Entire bit was ill-conceived, to say the least.

Starnoters were given little chance to display their talents. Their major contributions was a hoked up medley of German tunes done in the manner of a German band.

Participating plugs were given a firm sell by Moore, with the assistance of Pat Rogers. Dolph Nelson and Jack Payne earned their on-camera fees by waving hello and goodbye and laughing at the right places. *Dave.*

### BEE BAXTER SHOW

**With Miss Baxter, Bernhard Ravca, Dr. Mildred Templin, Heith Headley, Dale Harris**
**Producer-director: Tracy Lounsberry**
**30 Mins.; Mon.-thru-Fri., 1:30 p.m.**
**Participating**
**KSTP-TV, Minneapolis**

This is one of the more popular and successful locally-produced TV afternoon shows aimed at feminine tuners-in. A half-hour gabbing session five days a week, it's designed to cover the entire field of women's interests and activities, and finds the capable, personable KSTP staffer, Bee Baxter, interviewing visiting and local personalities as well as conducting panels on such subjects as child training. Working without a script, she does it all very well.

On afternoon caught, the glib Miss Baxter first had as her guest a top doll designer, Bernhard Ravca, who brought with him a collection of dolls he was exhibiting at a downtown department store. The doll's remarkable resemblance to human beings gave the display a high degree of TV value.

Latter part of show was given over to a panel discussion of modern Hallowe'en celebrating by Dr. Mildred Templin, Heath Headley and Dale Harris from the U. of Minnesota Child Welfare Institute. With Miss Baxter as moderator, it was explained how Hallowe'en deviltry has been replaced by constructive behavior. *Rees.*

### TV TOWN TOPICS

**With John Wingate, Whittemore & Lowe, guests**
**Director: Lewis Freedman**
**30 Mins.; Mon.-thru-Fri., 3:30 p.m.**
**WOR-TV, from New York**

"TV Town Topics," new daily series which'll kick off WOR-TV's televising day, got off to a neat start its first time out Monday 27). It's a pleasant potpourri of news, interviews and music and should be able to pick up some matinee viewers. Big attraction on this show is that it doesn't play down to the hausfrau. It gives the gals-at-home credit for some grey matter and will probably make steady fans of them because of it.

Newscaster John Wingate gave a brief rundown of what the series expects to do and then handled the news stories, headline reports and theatre-book reviews in familiar slick style. Wingate also hosted guest Toni Terry Hatfield, femme correspondent who recently returned from Yugoslavia. Miss Hatfield showed a little camera fright as she gave her account of Tito and his people but Wingate's sharp and pointed queries kept the segment in line.

Duo piano team (Arthur) Whittemore & (Jack) Lowe filled in the musical portion with a standout workover of Richard Rodgers' "Falling In Love With Love." Number was preceded by the two gabbing intelligently on the performing artists relationship to his audience. It was an interesting discussion expertly handled. Team is skedded to alternate on the series with women's commentator Barbara Welles, who will hold down the spot on Tuesdays and Thursdays.

Direction by Lewis Freedman kept the pace fluid and the camerawork was topdrawer. *Gros.*

### COMMUNITY SPOTLIGHT

**With Janet Sills, Dr. Karl Schmidt, Others**
**30 Mins.; Tues. & Thurs., 11 a.m.**
**Sustaining**
**WRGB, Schenectady**

Second year of high-level educational program sponsored by the Adult Division of the Schenectady public school system started on a sounder telecast basis with the addition of Dr. Karl Schmidt, of political science department at Union College, to the moderating staff. He joined with Mrs. Janet Sills, last year's moderator, and guests in a discussion of issues in the presidential campaign. This series has been concluded. On last block viewed, Mrs. Sills interviewed an Albany man and a Schenectady woman about the United Nations.

Dr. Schmidt, through material, presentation and voice, gave the program a lift. He had charts and other data clearly organized and talked authoritatively but not dogmatically. Series proved timely and informative. United Nations segment did not possess as broad an appeal, although the local angle—a weekend visit to Schenectady homes by UN secretariat members—had a certain pull.

Mrs. Sills, of the Adult Division, teamed well with Dr. Schmidt. She does not register as strongly, solo. Intelligence and knowledge are obvious, but voice is rather small, high and tight. Feature becomes quite talky when all participants are women. *Jaco.*

### BREAKFAST PARTY

**With Ernie Simon, Jackie Van, Bill Snary, Bob Trendler and Starnoters**
**Director: Sheldon Cooper**
**30 Mins.; Mon.-thru-Fri., 10 a.m.**
**Participating**
**WGN-TV, Chicago**

Latest addition to the local morning diet is this free-wheeling melange of no-holds-barred comedy unspun by host Ernie Simon, with better than average musical assists provided by warblers Jackie Van and Bill Snary, supported by The Starnoters and pianist Bob Trendler. Highly informal antics of Simon & Co. may be a little hard to take for some so early in the morning, but the laugh content is ther to lure lots of a.m. setsiders, especially those fortified by their second cup of java.

As spilled out on stanza viewed (22), there's still plenty of corn in the Simon jokebag, but it's dispensed with infectious good humor that's won the comic a big local following. His Hawaiian bit with Jackie Van ran a chuckle-charged course that included takeoffs on Arthur Godfrey and Ronald Colman. Less funny was the song and dance parody with Bob Trendler.

Miss Van, besides scoring well in the vocal department, shows a fine flair as a comedienne. Snary's baritoning adds a good plus touch for the femme dialers. Starnoters back the proceedings ably.

### MEET MILLIE

**With Elena Verdugo, Florence Halop, Earl Ross, Ross Ford, Marvin Kaplin, others**
**Producers: Jack Donohue, Frank Galen**
**Director: Donohue**
**Writers: Galen, Howard Leeds, Arthur Julian**
**30 Mins.; Sat., 9:30 p.m.**
**Sustaining**
**CBS-TV, from Hollywood**

CBS-TV has another potential situation comedy winner in the video version of the long-standing radio fave, "Meet Millie," which bowed in last Saturday night (26). With most of the radio cast doubling into TV (with the exception of the title role), the initialer impressed as having much of the funmaking aspects and sparkle of the AM program. It may not be another "I Love Lucy" but, since it depends basically on situations and bright dialog and steers clear of broad slapstick, there's plenty of room for it on the CBS video lanes.

Elena Verdugo has taken over the title role, which is still portrayed AM-wise by Audrey Totter. She's a nice looker and handled her lines with finesse, playing down the Brooklynese aspects of the husband-aspiring secretary to a point where it never overshadowed the story. Florence Halop duplicated the socko work she does in the radio show as Millie's mother, with Marvin Kaplan, as Alfred; Earl Ross, as Millie's boss, and Ross Ford, as the boss' son, also showing well.

As with most good situation comedies, the basic appeal lies in the way the writers exaggerate familiar persons and story lines to the point of farce. Familiarity is what gives the show its appeal and that's what writers Frank Galen (creator of the package), Howard Leeds and Arthur Julian have concentrated on. Preem edition had Millie bringing her boss and his son to her home to work, only to run into the confusion of a telephone-answering service initiated that same day by her mother and Alfred as a way to make a quick buck.

Show, originating live on the Coast, evidenced a top budget, with sets and other production mountings backing the action neatly. Jack Donohue's proluction and direction were both tops. CBS is currently airing "Millie" Saturday nights at 9:30, where it bucks NBC's top-rated "Show of Shows." On the basis of the initial stanza, "Millie" looked as though she might put a dent in the Sid Caesar-Imogene Coca audience. *Stal.*

### GOAL TO GO

**With Pee Wee King and Golden West Cowboys, Mart-Tuck Duo, Pat Griffin, Foster Brooks, Ed Kallay, George Barnes, Bob Kay, Ryan Halloran, Dotty Lee; Bill Gladden, emcee**
**Producer-director: Burt Blackwell**
**30 Mins.; Mon., 10 p.m.**
**Sustaining**
**WAVE-TV, Louisville**

Lending use of its facilities, and several standard entertainers of its staff, WAVE came through for an excellent half-hour in behalf of the local Community Chest Red Feather campaign. Plugs were delivered in easy-to-take doses by Bill Gladden, and variety sesh was preponderantly good solid TV fare.

Opening turn, Pee Wee King's Golden West Cowboys, had the Western caparisoned lads giving out with "Slow Poke," "Very Pretty Waltz," "Tennessee Waltz" and other tunes usually heard in the King repertoire. Cousin Albert, rustic character, was in for a few mild titters. Followed by Mart-Tuck duo, couple sepia nitery performers on piano and bass fiddle, guys have a smooth playing duo, and went over in nice style with "You Belong to Me" and a jump tune.

Guesting from nearby Fort Knox, where her husband is an army official, Pat Griffin, petite blonde vocalist, gave out with "Body and Soul" and "Lover," providing her own ample piano accomp. She registered.

As a switch from the vaude format, Foster Brooks, staff announcer, gave a serious version of "Face on the Barroom Floor." Oldie reading is one of Brooks' best specialties, and he gave a restrained reading, without getting too sloppily sentimental. Worked in a practical barroom set, with various barroom characters lending atmosphere.

Satire on the "What's My Line?" TV show closed, with staff announcers and femme panelist Dotty Lee milking the script for a few laughs. Closed with a telling plug for the Chest. While actual appeal for the local Community Chest Drive was in few words, total affect was all to the good. At least, it must have made viewers Community Chest conscious and aware that the drive is under way. *Wied.*

### MR. PEEPERS

**With Wally Cox, Gage Clark, Patricia Benoit, Tony Randall, Marion Lorne, Joseph Foley; music, Bernard Green**
**Producer: Fred Coe**
**Director: Hal Keith**
**Writers: David Swift, Jim Fritzell**
**30 Mins.; Sun., 7:30 p.m.**
**REYNOLDS METALS CO.**
**NBC-TV, from New York**
*(Russel M. Seeds)*

It ain't cricket to hit after the man is down. The "Doc Corkle" series starring Eddie Mayehoff has been kayoed after three rounds and that's that. "Mister Peepers" is pushed in to fill out the time—which is a large chunk of the season—for the same bankroller, Reynolds Metals. That in itself is rare.

More of a rarity is fact that "Peepers" was originally fashioned as a summer replacement for Ford's "James Melton Show," which has been axed. So "Peepers," title-roled by Wally Cox, hasn't had much of a rest from the hot weather pinchhitting chores since it thought it was getting through as of the Sept. 25 beaming (having teed off July 3 as only a bird in a not too gilded cage, summer viewing being what it is). It could represent a trend in the direction of putting together warm weather stuff with more than mere hope. The hope must be fortified by the kind of thinking which will consider replacements as full-blown productions. That means opening the budget, casting with vigor, and forgetting all about the hiatus as worthy only of filler material.

With a long shakedown behind it, advantaged by the fact it was on public view, "Peepers" moves out on its second maiden cruise with the ease that comes natur'lly. For the "new life" entry last Sunday (26), Cox dittoed his wry and sympatico stance, this time as a corporal honorably discharged and returning to the faculty as science teacher in a smalltown Jr. highschool. The situations expand on his discovery, with attendant pathos and confusion, that he'd been replaced by an older man whom Cox, as per his character, would not challenge for the post.

That everything was straightened out in the finale came as no particular surprise—but surprise is not exactly a strategic weapon in this series. The big weapon is Cox himself, and the fate of the program must revolve around his personality, assuming that the scripts will at least try to mesh with the droll Cox-swain of the show. (Since the character was created by David Swift, who scripts with Jim Fritzell, this is an assurance of fidelity; but whether Cox is directed beyond the hard and fast rules laid down on the typewriter is at least open to speculation.)

The surrounding cast seems to belong in the atmosphere created, each one pitching in tune with a design that is frequently bucolic in treatment. Gage Clark, as the school superintendent, Patricia Benoit as the nurse (a quiet charmer who looks a good deal like Luise Rainer), Tony Randall as history teacher, Joseph Foley as Mr. Gurney, the principal, and Marion Lorne as his wife carry out their assignments well. The Bernard Green music is firstrate in helping the mood. Kudos to Otis Riggs for sets that add up to what they're supposed to depict. Cox's end pitch to an unseen classroom to "tell your parents to vote" was a boffo cutie. *Trau.*

### SPORTS HIGHLIGHTS

**With Jack Drees**
**Director: Dick Locke**
**10 Mins.; Mon.-thru-Fri., 6:10 p.m.**
**Participating**
**WENR-TV, Chicago**

Jack Drees, a glib gabber well grounded in sports facts, is the current host of WENR-TV's early evening muscle roundup. Spieler does a top job whenever he's visible on this blurb-choked 10 minutes. Besides the opener and the closing trailer recapping the participants, there were three full-length spots on the show viewed (24).

In the time alloted him, Drees could only skim the top of the spots news. He did find time to unburden himself with some comments on the Ezzard Charles-Cesar Brion fight slated that night. He didn't think much of the match. Quickie look at the Saturday college football schedule with a handful of "picks" wound the session.

It all added up to little more than a teaser. *Dave.*

# Salomon's Wisdom, Rodgers' Music Spark NBC-TV's 'Victory at Sea'

By **GEORGE ROSEN**

Here is one of the most distinguished television entries since the medium initially demonstrate that, from a standpoint of artistry and maturity it can hold its own with the best of them. It's the long-awaited 26-part film-and music dramatic history of naval operations of the 10 crucial years during and after World War II, called "Victory At Sea," and presented as a joint public service by the NBC-TV network and the United States Navy.

Coming as it did a week after NBC-TV inaugurated its '52-53 operatic season with a memorable performance of Benjamin Britten's "Billy Budd," presentation of the initial installment of "Victory At Sea" clinched any doubts as to television's impact on the American scene as a creative medium for public enlightenment as well as entertainment.

"Victory" might well be labelled the Naval counterpart of the brilliant Frank Capra series of World War II indoctrination films for the Army, which at the time projected the film industry into a new sphere of wartime importance on the Army public relations-information-morale front. With "Victory," TV similarly attains a new stature in mirroring contemporary history. And for this the major credit goes to the program's producer and co-writer, Henry Salomon, who, as a standout Navy historian, conceived and executed the series and enlisted the U. S. Navy for a collaborative assist, with Capt. Walter Karig, special assistant to the Secretary of the Navy, working closely with Salomon as technical advisor.

### VICTORY AT SEA

**With Leonard Graves, announcer; NBC Symphony orchestra directed by Robert Russell Bennett**
**Producer: Henry Salomon**
**Director: M. Clay Adams**
**Writers: Salomon, Richard Hanser**
**Music: Richard Rodgers (Arranged by Robert Russell Bennett)**
**Film Editor: Isaac Kleinerman**
**30 Mins., Sun., 3 p.m.**
**NBC-TV, from New York**

Out of the 60,000,000 feet of film sifted by Salomon and his staff from the files of 10 different governments, and brilliantly edited by Isaac Kleinerman, has come a series at once so gripping in emotional content, aside from its documentary value, as to emerge as a forceful paean for peace

No small measure of credit for the series' impact and success goes to composer Richard Rodgers, who has written an original score for "Victory" totalling 13 hours of music—the longest symphonic score ever composed. On its own, independent of this filmed documentation of the Navy, it's a cinch to win critical kudos as Rodgers' most serious effort todate and perhaps his most outstanding music contribution, with at least half a dozen recurring melodies, including the already-heralded "Guadalcanal March," as potential clicks in the pop tune field. As the background score for "Victory," it has been so brilliantly synchonized to the footage and arranged by Robert Russell Bennett, and so magnificently performed by the NBC Symphony Orchestra under Bennett's direction, as to give the visual documentation a heightened tension and tempo.

For weeks prior to Sunday's (26) preem with the initial "Design for War" installment, "Victory" got a reputation as being the "most previewed" TV show extant. There were frequent showings of the first few episodes (including Pearl Harbor, Midway, Guadalcanal) for the Navy brass, other distinguished D. C. biggies, potential sponsors, and the press. As such this writer previewed the first four chapters and collectively they add up to one of the most exciting experiences borne of TV. As with the opening episode's dramatic depicting of a U-boat "wolf pack" attack on an allied convoy and the successful execution of the mission—with actual periscope shots taken by the Nazis aboard a German sub—a consider- portion of the 26-part series represents footage captured from the enemy and shown for the first time on any screen. The tragedy of Pearl Harbor, marking the second installment, is unquestionably one of the most powerfully dramatic half-hours ever unveiled for TV. Leonard Graves' commentary is excellent, never too intrusive.

While planned jointly by NBC and the U. S. Navy as a public service, "Victory" is on the market for sponsorship, with the client restricted to a brief institutional ride. Since the series represents an approximate $700,000 outlay by the network, its commercial availability is understandable. "Victory," in fact, not only merits client support, but deserves a continuing cycle of re-runs under such commercial auspices.

### KNOW NEW YORK

**With Prof. Dan O'Connell, others**
**Producer: ABC Public Affairs**
**30 Mins.; Sun., 4 p.m.**
**WJZ-TV—ABC, N. Y.**

Here's an interesting public service idea gone wrong through almost a complete lack of imagination and know-how in production. Show is designed to utilize classroom techniques to inform New Yorkers on the operation of their city but on the preem last Sunday (26), the end result was pure boredom. Any relationship between the format and an actual classroom discussion or seminar was not even unintentional.

ABC-TV's public affairs department has tied in with Manhattan College, New York U and Fordham U to alternate on the weekly programs. On the initialer, Prof. Dan O'Connell, associate civil engineering prof at Manhattan, led a discussion with four of his students on the city's suspension bridges. Usually, engineering talks are specially interesting to the uninitiated if the material can be brought down to their level, but that wasn't done on the show. With neither the prof nor his students displaying any type of TV personality, the only note of interest was a question on how the bridges would fare under an A-bomb attack.

Studes were seated at a long table with the prof at one end, a la most of TV's panel and discussion shows. Prof utilized still photos and blackboard drawings to point up his talk but, with the basic info so uninteresting, these added aids couldn't help matters much. WJZ-TV and its parent web have delved deeply into public interest shows recently with their Columbia U seminar, "All Star News," etc., for which they rate a nod. But this one needs a little more imagination. *Stal.*

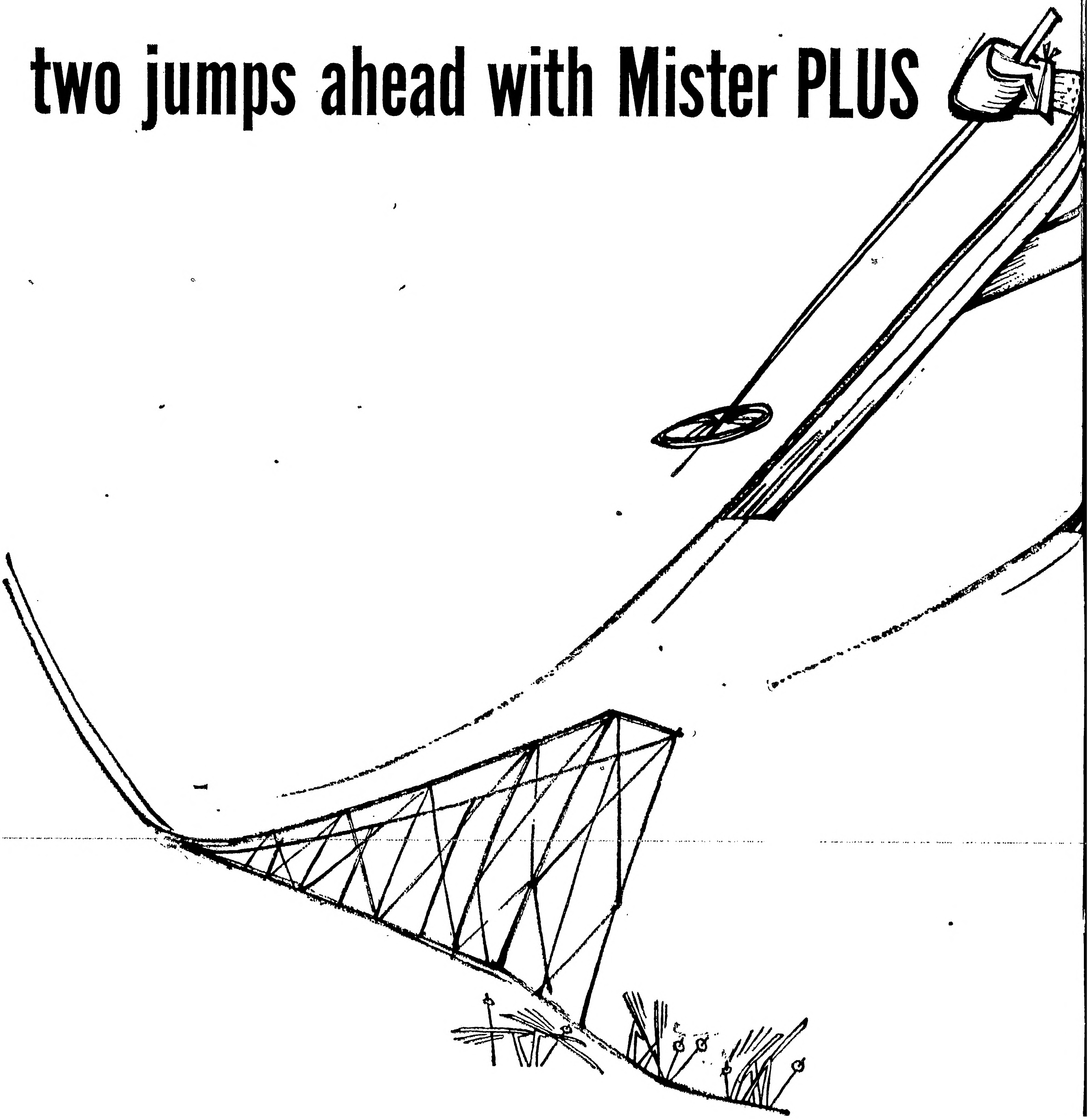
### EAST SIDE, WEST SIDE

**With Laurie Sisters, Dick Merrick, Joan Karter, James Cosenza; Paul Mills, announcer**
**Producer-writer: J. Franklin Viola**
**Director: Gene Renza**
**30 Mins.; Sun., 4 p.m.**
**PARAMOUNT MAC., PASTENE**
**WOR-TV, New York**
*(J. Franklin Viola)*

New stanza is backed by Paramount Macaroni and Pastene Products, two firms concentrating on the Italo-American market, but the entry has only a touch of Italian flavor. That's probably a wise strategy, since New Yorkers of Italian ancestry have broad interests, and non-Italo viewers are also consumers of the macaroni, olive oil and similar products plugged.

"East Side" is a simply produced variety, sans emcee. In lieu of an on-camera announcer, a slide intros the talent. Performers are young and show need of polish, but considering budgets and the local character of the show it's not a disappointment. Laurie Sisters trio harmonize well, but are stilted and stiff in their gestures, a shortcoming that's pointed up by their moving in unison. Dick Merrick warbles the pop ballads, joining the Lauries on some items; he hasn't much of a voice, but registers okay. James Cosenza is a tenor who handled the more formal tunes, such as "Marta" and "Donkey Serenade" on the preem Sunday (26), in acceptable manner. Possibly the most potent draw on the initialer was Joan Karter, a tapster who put s.a. into her turns. Selection of numbers was in the popular groove, including "Zing a Little Zong," "Feet Up," "You Belong to Me," "Kiss of Fire," "Lover," etc., getting a full bill into the half-hour.

Production was unpretentious and intimate, with a few minor slipups. Commercials were pleasantly handled by Paul Mills. *Bril.*



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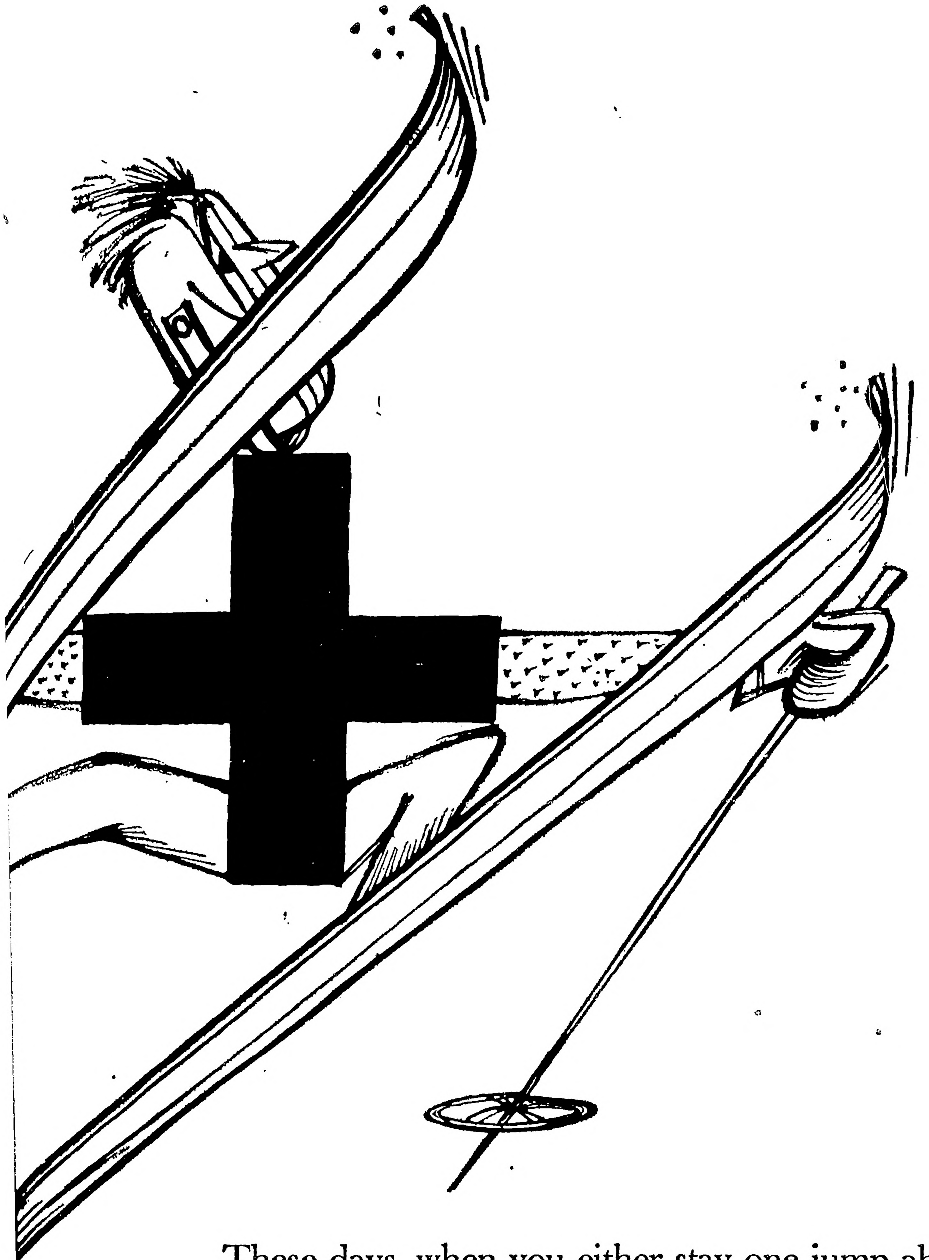

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# Television Chatter

## New York

Social note: **Elaine Carrington's** engraved card to all her friends inviting them to watch on their TV sets the show she scripted for **Robert Montgomery's** dramatic series via NBC last week . . . **Donald Richards** starts a half-hour video show via WCAU-TV, Philadelphia, Nov. 7 at 3:30 p.m. . . . **Hubert J. Schlafly, Jr.,** resigning as director of TV research for 20th-Fox to become engineering veepee of Teleprompter Corp. He's been a member of the Teleprompter board since the company's inception . . . In honor of Girl Scout Sunday this week (26), **Ireene Wicker** devoted her "Little Lady Party," aired via DuMont, to the Girl Scouts and their founder, Juliette Low . . . TV scripter **Max Ehrlich** has sold his second novel, "Spin the Glass Web" (Harper), to Universal-International . . . **Lotte Stavisky** featured in tomorrow night's (Thurs.) stanza of **Ralph Bellamy's** "Man Against Crime" via CBS . . . **Charles Holden**, ABC-TV production exec, has sold a tome, "Today's Television," to Macmillan; he lectured to Long Island teachers conference for the web last week . . . **Jay Barney** on "Captain Video" through Friday (31) . . . **Jean Mortimer**, ABC-TV assistant production manager, on leave to serve as advance gal for Gov. Stevenson's telecasts . . . **Marion Parsonnet**, vidpic producer, left Saturday (25) for 10-day look at lensing potentials in Cuba . . . **Cort Steen**, ABC director, has switched to CBS-TV for "City Hospitals" . . . **Bob Dixon**, whose "Double C Ranch" has been cancelled by Coke, is planning to package the show on his own as "Melody Canteen."

**Bernard Grant** doing a featured role in NBC-TV's "Big Story" Friday (31) . . . Procter & Gamble, via Compton agency, is distributing 250,000 election tally sheets as a public service promotion for its "Fireside Theatre" . . . Piels beer joins Cavalier and General Tire in co-sponsoring WOR-TV's "Broadway TV Theatre" . . . Scripters **George Foster** and **Mort Green** to lecture a Columbia U. psychology class on humor.

**Vic Damone** added to lineup on **Judy Canova's** Nov. 2 NBC-TV stint . . . **Dick Pack**, WNBC-WNBT program chief, checked in Monday (27) after month in Europe . . . **Bud Gammond** subbing as stage director on WOR-TV's "Broadway TV Theatre," due to death of **Gerald Savory's** wife.

**John M. Rosenburg**, formerly press rep for Western Electric, has joined American Telephone & Telegraph as press rep of the long lines department, which handles television's interconnecting facilities. Rosenburg replaces **Dick Holt**, who has been transferred to Cincinnati as assistant to the general manager of the long lines central area . . . **Ralph Goodman**, one of **Bob Hope's** scripters, has switched to the **Jimmy Durante** writing staff . . . **Donald H. Quinn**, formerly with Benton & Bowles, has joined Doherty, Clifford, Steers & Shenfield as head of the radio-TV time buying section.

**Clarence (Dutch) Alexander** has resigned his post as TV chief of Cuba's Radio Cadena Azul to return to the U. S. and will announce his future plans soon. He was formerly business manager of the NBC network and later operations chief for DuMont . . . Fifteen-year-old **Patti Oneill** of the "Mr. Peepers" show has a role on NBC's "Kraft Theatre" next Wednesday (5) . . . Army's information section preeming the new Army vidfilm series, "The Big Picture," Friday (31). New cycle, which is to be made available to stations next month, is titled "A Day in Korea" . . . **Phil Hanna**, featured singer on CBS' "Bride and Groom," doubling as emcee this week while regular emcee **John Nelson** vacations.

## Hollywood

**Macdonald Carey** and **Joan Caulfield** inked for upcoming "The Hope Chest," on "Hollywood Openig Night," on NBC-TV, kine to be seen here Nov. 23 . . . **Martin Hill**, associate producer in **John Guedel's** office, returned from a junket to Frisco . . . **Jeff Wade** of Geoffrey Wade Ad agency in Chicago, here on biz . . . Children's Hour, semi-pro talent show, debuts on KTTV, with **Jack Jacobs** writing and staging, also narrator . . . **Bill Steen**, film editor, and **Del Schrader**, continuity writer for "The Open Road" on KTTV, took over as emcees while regulars, **Lynn Rogers** and **Bill Burrud**, are in Hawaii . . . Deejay **Alex Cooper** teed off new show on KNBH for Brew 102, with **Thomas V. Belcher** directing . . . Miller High Life is sponsoring **Elroy Hirsch** sports show on KECA . . . **Huntz Hall** left for Gotham and a guest shot on **Milton Berle's** TV show. **Phil Harris** is also set as a guester on the Berle stanza . . . **Edward L. Koenig** joined KECA-TV sales staff as an account exec, ankling Rexall Drug Co. where he had been account exec for company in L. A. office of BBD&O . . . **Jack Benny** spent the weekend in Cedars of Lebanon hospital for his annual checkup . . . Gledhill Dodge Co. picking up the tab on "The Ruggles" over KECA-TV . . . **Vic Damone, Zsa Zsa Gabor** and **Cesar Romero** signed as guesters on **Judy Canova's** Colgate "Comedy Hour" stint on NBC-TV Nov. 2 . . . **Barbara Baroness MacLean** to femcee new half-hour quiz show, "Second Chance," produced and packaged by **George Carillon**, and due to bow locally about Dec. 1 . . . **Kingman Moore**, formerly TV director for NBC, joined Revue Productions as director . . . **Homer Canfield**, assistant TV program director in Hollywood for NBC, checks out at end of the month, and post won't be filled, according to **Tom McCray**, program director for both AM and TV here for the web.

## Chicago

With the time and a bankroller lined up, packager **Jack Page** is awaiting the final word from Chi Stadium chieftain **Arthur Wirtz** on rights to telecast the final period of the Sunday night Black Hawk hockey games, after the first of the year. Time has been cleared on WBKB with Household Finance set to pick up the tab . . . Allis Chalmers has signed with NBC-TV again to sponsor a special one-shot beaming of the International Live Stock Exposition judging finals . . . WBKB program director **Sterling (Red) Quinlan** off to Hawaii for a two-week refresher with the Naval Reserve . . . Harvey Lumber Co. checking off WENR-TV's "Dr. Fixum" homecraftsman show . . . WGN-TV has sold four Sunday Roller Derby games to Mages Stores for Sports, starting Nov. 2. . . . TV scripter **John Foreman** back at his typewriter after five months in Hines Veterans hospital . . . Glenview Country House has repacted WGN-TV's Saturday afternoon Jack O'Dell's and **Dean Lindquist's** "Papa Bob" series for another nine weeks . . . **Dorsey Connors** stays SRO on her nightly chatter session on WNBQ with Dean Milk and Sawyer Biscuit renewing their rides for another cycle . . . **Luckey North**, WBKB's femme gabber, back on duty after a sojourn in Japan . . . **Fred Butcher** joined Chi NBC-TV as broadcast coordinator.

## San Francisco

KGO-TV picked up **Bishop Sheen's** program (26), first time in this area. Last season's kinnies will be used until Admiral-sponsored series begins . . . City of Hope telethon was fed here via KPIX with **Del Courtney** and **Tommy Harris** giving local plugs on station breaks . . . **Marjorie King** returning to KGO-TV with her own "Art As You Like It" once-a-week show . . . **Glen** and **Dorothy Hurlburt** launched a new local musicale, "I Married A Man" on KGO-TV . . . Local TV Academizers held annual supper dance (25) at Variety Club . . . **George L. Karski** signed with Sterling Television Co. to release 17 film shorts on California and the West for worldwide distribution, except in seven western States where films are property of Standard Oil.

## London

Part of **George Edwardes** in new monthly series "The Passing Show," will be played by **Tony Britton**. Cast also includes **Vanessa Lee, George Moon, Lois Green** and **Leo Franklyn. Michael Mills** handles production . . . **Joan Greenwood** and **Hugh Burden** fill leading roles in **Harold Clayton's** production of "Doll's House" on Tuesday (4) . . . First of the new series of films, "Victory at Sea," made by NBC was shown last Monday (27). . . . New quiz feature starts in Children's TV on Sunday (2) and serial version of "Huckleberry Finn" on Tues. (4). **Jeremy Spenser, Colin Campbell** and **Orlando Martin** are in the cast and program is produced by **Vivian Milroy** . . . Writer **E. Arnot Robertson**, and painter **Pearl Binder**, recently returned from a visit to Russia, were guests in

# Tele Followups

Continued from page 34

volved around the selection of an International Lady, with Veronica Lake playing the protegee of a French promoter (Marcel Hillaire). Actually, she was an American, a tempestuous lass who had walked off with $930 from her onetime acrobatic partner, a professional Texan, played by Darren McGavin. Latter, in order to get his coin back, threatened to expose the girl, and in a series of doublecrosses and triple crosses Miss Lake found herself dropped by the promoter but back in love with Tex.

It was an amusing story, with some good comic segments, but without thematic point or real characters. This was one of those stock romances where the boy and girl are continually tossing insults at each other when they aren't throwing vases and chairs. It included a flashy knockdown set-to between McGavin and Miss Lake, ending with him giving her a seatwarming, a rather juvenile bit of cuteness. McGavin's frequent derisive laughter and smirking were also objectionable. Portrayal of the French was narrow and terming them "Frogs," in one instance, revealed a condescending attitude.

Despite the script weaknesses, cast did a good job. Miss Lake was topflight as the vixen and McGavin pleased, for the most part, as Tex. Marcel Hillaire did well as the Gallic promoter, although his previous "Playhouse" roles, which had greater substance, were better. Dorothee Long, who played Tex's other babe and who wound up as the beauty queen, was appealing as the sweet ingenue, although a little hesitant with the accent. Others in the cast were Jack Creley, Jonathan Harris and John Silver as assorted Frenchmen—a stooge, a maitre d', and a circus performer.

Production, up to this airer's usual standard, was handled by Fred Coe and Gordon Duff, with Delbert Mann directing. Commercials for Goodyear tires were timely (get ready for winter) and effective demonstrations. *Bril.*

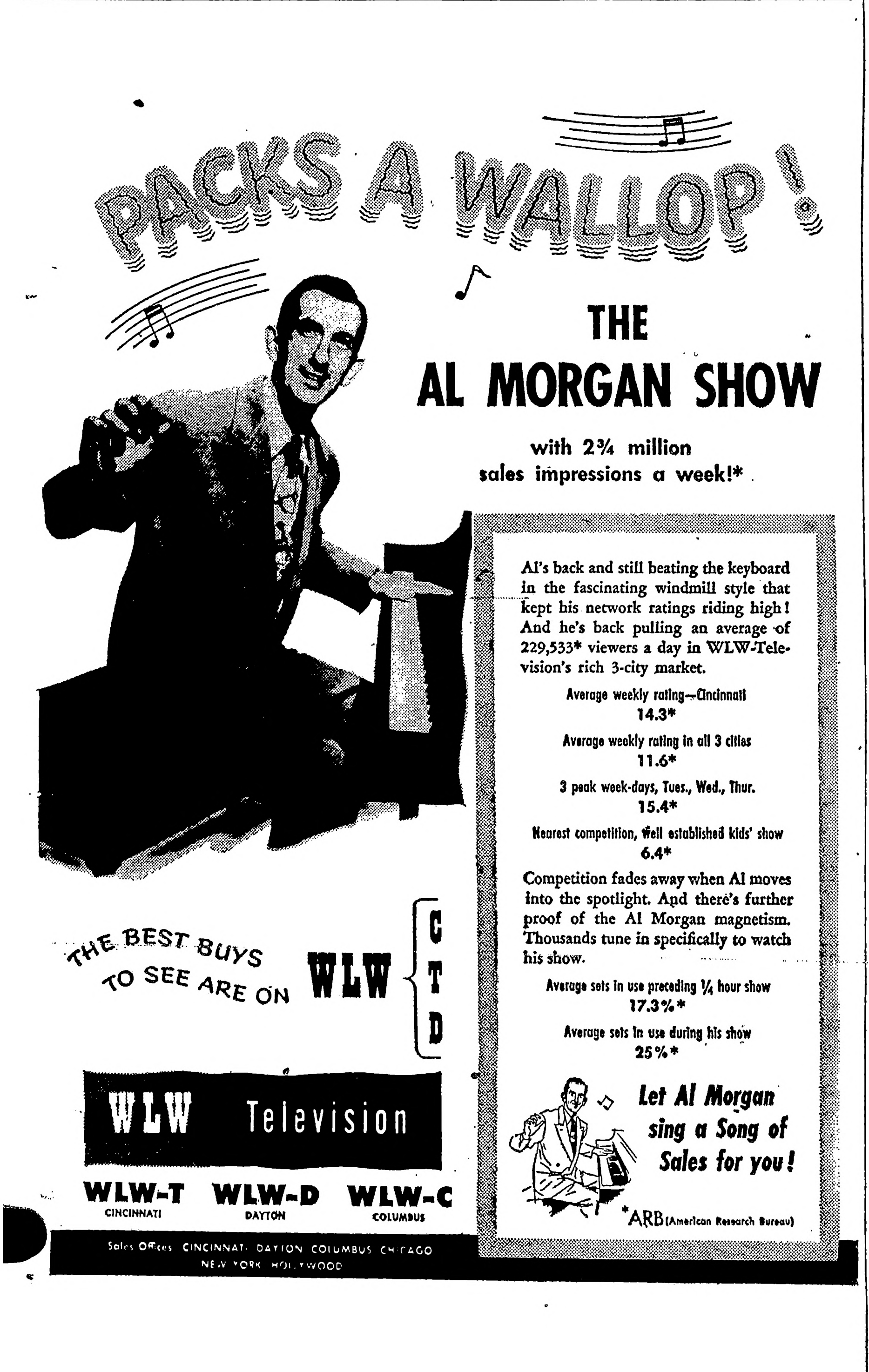
**Fred Waring** came up with a better-than-par show on CBS-TV Sunday night (26) in his offering of a tasteful and well-rounded musical session. Highlights of the show were a number by Helyne McLain and a sophisticated folk-song takeoff with pantomime harp-playing by concert comedienne Anna Russell. Miss McLain's tricky vocal of a Latin number, with rhythm accompaniment, was a fast getaway for the show which slowed down somewhat for a long adaptation of the "Little Red Riding Hood" nursery tale.

Latter sequence had two good numbers, "Wishing Cloud" and "Beauty Is In the Heart," by Frank Warren and Alex Miller, but the adaptation was torn between being a straight juvenile treatment or outright adult spoof. Bob Wright, however, had a good bit as the mother, and Leonard Kranendonk, as the woodsman, handled their vocals excellently. In the juve part, Natalie Trundy was adequate.

Rest of the half-hour session featured Joe Marine's solo on "Outside of Heaven" and Gordon Goodman's vocal of "Long Ago And Far Away" with standard rich backing by Waring's organization. *Herm.*

"Leisure and Pleasure" yesterday (28) . . . "Maladie d'Amour" dance satire created for TV by **Ronald Boyer** and **Jeanne Ravel**, will be telecast on Friday week (7). **Leonard Salzedo** wrote the music and **Christian Simpson** will produce . . . **Avril Angers, Helen Clare, Will Kings, Harold Berens, Dudley Rolph, Jack Wilson** and **Harry Engleman** will star in "Radio Ruffles" produced by **Philip Garston Jones**, on Wed. (5) . . . **Grace Wyndham Goldie** reports on the result of the American presidential elections on Wed. (5).

Minneapolis—WTCN disk jockey Sev Widman now broadcasting a "Where's Your Husband?" radio panel show from the Minneapolis Flame nitery three afternoons a week. Women are called out of the audience and panel members guess from yes and no answers where the husbands work. There are prizes for the winners and also for the husbands if they're present at their places of work or business when Widman telephones them. There's also a $2,000 "mystery husband" prize contest, with clues being given out to help contestants identify the person.


PACKS A WALLOP!

THE AL MORGAN SHOW

with 2¾ million sales impressions a week!*

Al's back and still beating the keyboard in the fascinating windmill style that kept his network ratings riding high! And he's back pulling an average of 229,533* viewers a day in WLW-Television's rich 3-city market.

Average weekly rating—Cincinnati
14.3*

Average weekly rating in all 3 cities
11.6*

3 peak week-days, Tues., Wed., Thur.
15.4*

Nearest competition, well established kids' show
6.4*

Competition fades away when Al moves into the spotlight. And there's further proof of the Al Morgan magnetism. Thousands tune in specifically to watch his show.

Average sets in use preceding ¼ hour show
17.3%*

Average sets in use during his show
25%*

Let Al Morgan sing a Song of Sales for you!

*ARB (American Research Bureau)

THE BEST BUYS TO SEE ARE ON WLW { C T D

WLW Television

WLW-T CINCINNATI
WLW-D DAYTON
WLW-C COLUMBUS

Sales Offices CINCINNATI DAYTON COLUMBUS CHICAGO NEW YORK HOLLYWOOD

# "Businesswoman...*"

COLUMBIA
RECORDS

## Jo Stafford

### Bestselling Jo

For her, music is strictly business, her voice a valuable property. She is one of the greatest record-sellers of all time (about 22 million); and her voice has earned her some $1,700,000. Now she is better liked than ever: her *You Belong to Me* has been at the top of bestseller lists for half a dozen weeks, her *Jambalaya* is almost as popular, and her latest, *Tonight We're Setting the Woods on Fire* (with Frankie Laine), is coming along fast.

*Businesswoman Jo Stafford sings anything, from ballads to bop, from hillbilly tunes to hymns. "I don't want to be typed," she says. "Once you get typed, you lose value."

from

TIME
THE WEEKLY NEWSMAGAZINE

OCTOBER 20, 1952

## Stafford Tops Femme Vocalist Contingent With 4 Current Clicks

With four platter releases racking up big sales around the country, Jo Stafford on Columbia Records is the top femme vocalist on wax.

Miss Stafford has topped the disk field for more than six weeks with her waxing of "You Belong to Me." Combined sales of "Belong to Me" and previous release, "Jambalaya," have passed the 1,000,000 mark. Her etching of "Early Autumn" has been building steadily while latest release, "Settin' the Woods on Fire," in which she's teamed with Frankie Laine, racked up 200,000 sales in three weeks on the market.

Col estimates that Miss Stafford's waxings sell on an average of 2,000,000 annually. The disk royalties and personal appearances give her a yearly gross of $300,000.

from

VARIETY

October 22, 1952

### A CRIME LETTER FROM DAN DODGE

**With Myron McCormick, Shirley Eggleston, others**
**Writer: Howard Swanton**
**Directors: Charles Irving, Donald Painter**
**30 Mins.; Fri., 8 p.m.**
**TONI CO.**
**ABC, from New York**
*(Foote, Cone & Belding)*

"A Crime Letter from Dan Dodge," which bowed on the ABC net Friday (24), is in the same general vein as the dozens of other mystery thrillers cluttering up the kilocycles. Only change in format lies in the half-hour meller's method of presentation. For the adventure stuff is unfolded via flashback as private eye Dodge dictates a "Crime letter" that deals with a recent case.

Inaugural concerned an attempt by a real estate operator and a burlesque queen, who dabbled in realty, to pull off a big transaction. Unfortunately, a sausage factory on the site blocked assembly of the parcel. Whereupon the factory-owner's wife is spirited away and her spouse is charged with her murder. When this proves ineffective, the burley cutie kills him. For, with the owner out of the way, she controls the site through the widow.

Lest the script be too unconventional, the yarn is permeated with the traditional rivalry between the private eye and the police as to who cracks the crime first. Performances are fairly good although cliches are stressed. Myron McCormick, as detective Dodge, tersely reads his lines while Shirley Eggleston, as his gal Friday, has a nonchalant air and a sugary voice.

Supporting cast is adequate. Mystery fans may get a few moments of suspense out of "Crime Letter" but the show is far from a standout. Liberal plugs for Prom home permanent and White Rain shampoo are even woven into the script via a telephone call to Miss Eggleston. *Gilb.*

### MONDAY MORNING HEADLINES

**With Don Gardiner**
**Producer: Donald Coe**
**Director: Don Painter**
**15 Mins., Sun., 6:15 p.m.**
**and**

### TAYLOR GRANT—NEWS

**Producer: Coe**
**Director: Robert Noble**
**15 Min., Sun., 9:15 p.m.**
**LORILLARD CO.**
**ABC, from N. Y.**
*(Lennen & Mitchell)*

The P. Lorillard Co. has signed up these two news programs over a 328-station hookup to plug two of its cigarets, the Sunday at 6:15 show pushing Embassy and the 9:15 airer plugging Old Golds. Both cigs get boosts via these programs.

"Monday Morning Headlines" is exactly what the title suggests—the headlines a reader will be seeing in next morning's newspaper, here read the night before clearly, factually and effectively, for a good capsule survey of up-to-minute news. Coverage is full; it's surprising how many headlines can be packed into a 15-minute airer.

Don Gardiner read them well, in lucid, unexcited tones. Sunday's (26) airer covered the political campaign, Korea, Iran, Germany, Poland, equally divided between foreign and domestic issues. Gardiner also read the two middle commercials, which were brief and inoffensive.

The Taylor Grant airer, at 9:15 was more of the same. Taylor had the same reassurance in his manner, as he read off the news in even-tempoed, deep voice. There was some repetition, which was to be expected. Grant's items were slightly more detailed, while occasionally he roamed away into trivia. But the last-minute news was there for the busy hearer, unadulterated, not hypoed, but straight. Grant also handled the commercials, which were a little shorter than Gardiner's. *Bron.*

### ELECTION PREVIEW

**With Leo W. O'Brien, Irving Lewis, Charles Day, Leslie Claypole, George Lord, Howard Maschmeier**
**Writer: Roger Stevens**
**30 Mins.; Sun., 1:30 p.m.**
**WPTR, Albany**

An interesting five-week preview of the election picture in five "critical" states, New York, Illinois, California and Pennsylvania, is presented on a recorded half-hour produced at WPTR in cooperation with WLS, WGAR, KFWB and WCAU. Leo W. O'Brien covers the situation in this state; Irving Lewis, Illinois; Leslie Claypole, California; Charles Day, Ohio and George Lord, Pennsylvania. Howard Maschmeier, of WPTR, ties together the program, written by Roger Stevens, also of the Albany station.

The third installment unfolded smoothly, clearly, impartially. Emphasis, technique and voice of the five analysts vary. O'Brien, who is also Congressman from the 32nd District and a former newspaperman, thought the presidential race in the Empire State close and doubtful, with Stevenson possible winner by 100,000 plurality, and the senatorial contest likely to go to Republican Irving M. Ives. Claypole, also political editor of Los Angeles Daily News, talked of "money and influence" in the closing weeks of the contest in that state; Lewis (quiet and scholarly), of the too great punching on "secondary issues" via press and radio; Day, WGAR news editor, of the battle for governor between Incumbent Frank Lausche and Charles P. Taft and its overtones; Lord, of conflicting predictions by Democratic and Republican leaders on the outcome in Pennsylvania.

Maschmeier displayed an authoritative voice in the bridging. Program is competently written and produced. *Jaco.*

### GRANDSTAND QUARTERBACK

**With Dick Enroth, Sid Hartman, Tom Briere, Dick Fisher, Lyle Clark**
**Producer-director: Enroth**
**30 Mins.; Sun., 12 p.m.**
**STEWART-WARNER**
**WTCN, Minneapolis**

This transcribed show brings an analysis and discussion of the previous day's University of Minnesota football game, its upcoming contest and other Big 10 clashes, along with a review of Twin Cities high school, suburban, state conference and other gridiron activities. With such experts as Dick Fisher and Lyle Clark, Minnesota backfield and line coach, respectively, giving their opinions and observations while being quizzed by WTCN sportscaster Dick Enroth and Minneapolis Tribune sportswriter Sid Hartman, and Tom Briere, also a newspaper sportswriter, going over the high school, etc., situations, the gabbing holds much interest for football fans and especially Gopher followers. It also affords Enroth the chance to get in occasional good commercial licks for the sponsor.

Fisher, Clark, Hartman and Briere prove adept word slingers, expressing themselves concisely, clearly and swiftly. Exercising language restraint by foregoing a resort to cliches, triteness, proloxity and misuse of big words, which mars his otherwise topdrawer play-by-play broadcasts of various sports events, Enroth also is an asset. *Rees.*

### VOICE OF THE TEEN

**With Marcia Anderson, Others**
**60 Mins.; Sat., 10 a. m.**
**TOLLGATE RESTAURANT**
**WABY, Albany**

"Voice of the Teen," with Marcia Anderson leading, speaks in music, interviews and chatter for the 13-18 age group. First half of program is sponsored by the Tollgate, restaurant-sweet shop in suburban Slingerlands. Taped interviews on favorite type of selections, singers, motion pictures, sports, etc., are made on the premises the previous night for playback. The queries, put directly and answered briefly, reveal clearly what the girls and boys think. They have significance for entertainment promoters, sociologists, parents and other adults.

Miss Anderson, who writes a weekly "Teen Age" column for The Knickerbocker News, also spins a wide selection of records, makes "dedications," reads teenager announcements. *Jaco.*

### FORD THEATRE HOUR

**(Nothing but the Truth)**
**With William Needles, Howard Milson, Alice Hill, Eric House, Douglas Master, Peggy Loder, Araby Lockhart, John Atkinson, Barbara Field, Burna Raine**
**Producer-Director: Alan Savage**
**Writer: James Montgomery**
**60 Mins.; Fri., 9 p.m.**
**FORD OF CANADA LTD.**
**CBC, from Toronto**
*(Cockfield, Brown)*

For fourth season, Ford of Canada is back for a 32-week frame to be carried on 46 stations across Canada, with budget around $150,000. Alan Savage returns as producer-director for fourth consecutive term. Previous series have, heretofore, enjoyed highest listener-rated Canadian commercial returns in the drama classification. Ford's sprightly "Nothing but the Truth" shows customary top direction and casting, with Joseph Schull expertly bringing the rewrite to topicality.

As known, theme deals with the seeming impossibility of the hero's telling the complete truth for 24 hours, this on a bet, but leading to deterrent complications affecting Bob Bennett and his fiancee, plus integrity challenges devolving on his partners in their brokerage business and extra-marital involvements, these pointed up by wifely cross-examinations toward that 24-hour deadline.

Writing is witty and delivery swiftly-paced, for top laugh returns (it's an audience show), only defect being stuffy enunciation of one male member of the cast who, even in a stuffed shirt role, should have underplayed for more efficient listener-clarity.

Whole production, however, with Lucio Agostini orch in for brisk and lilting breaks for scene connections, augurs well for series. All members of the cast, but for that one defective, presented sparkling performances that warranted the continuous audience guffaws.

Unobtrusive commercials separating the three acts were brief and in good taste. *McStay.*

### AIRCRAFT FLASH

**With Douglas Edwards, Arthur Godfrey, General Hoyt Vandenberg**
**Producer: Dallas Townsend**
**25 Mins.; Sat., 12:05 a.m.**
**CBS, from New York**

CBS Radio News and Public Affairs Department has whipped up a worthy series dedicated to the civilian volunteers of the Ground Observer Corps. The post-midnight segment is pegged mainly at the GOC staffers who are on duty at that time but the net hopes it'll also have appeal for the average dialer as well as help GOC recruiting. Whether the average listener will take to "Aircraft Flash," however, is a moot point. Program has too many gabbers and disk jockeys to buck at that hour to score with any impact.

Format blends some okay musical fare via the Air Force Band with recruiting pitches from celebs and on-the-spot tapings of GOC groups at work. The educational and entertainment values are smoothly integrated and the program holds the listener's ear all the way.

On the preem show Saturday (25) GOC pitchmen were Gen. Hoyt Vandenberg and Arthur Godfrey. Their sincere spiels were effective. High point of the program was the taping of the Hartley, Del., branch of the GOC. Its operation was neatly portrayed via a standout editing job. Air Force Band gave the session pace with rousing renditions of "I Got Rhythm," "Blue Skies" and "Blow, Gabriel, Blow." Douglas Edwards capably knit the 25-minuter together in the emcee-narrator's post. *Gros.*

### CLEVELAND BROWNS

**With Ken Coleman, Bob Bouwsma, John Wellman**
**120 Mins: Sunday 2 p.m.**
**CARLINGS**
**WTAM, Cleveland (to 45 stations)**
*(Lang, Fisher & Stashower)*

Ken Coleman has moved into the local sports field with an auspicious and challenging boom that may well project him as one of the top play-by-play personalities in Greater Cleveland. With only a short career behind him, the former Boston announcer has grasped complete knowledge of the players and coaching tactics employed by the Cleveland Browns. This understanding, a requisite for any would-be, play-by-play sportscaster, is utilized as an adjunct to supplement a rapidfire accounting of the game.

Coleman's ability to stay on top of each play and his apparent extensive football lingo go far to eliminate deadly repetition of words and cliches.

Credit, too, to John Wellman who supplies the statistics and to Bob Bouwsma for clear, easy-to-take commercials and color highlights. *Mark.*

### KANSAS CITY PHILHARMONIC

**With Hans Schwieger, Conductor; Tony Chapp, commentator**
**2 hours, 8:30 p.m. (alternate Sat.)**
**M. K. GOETZ BREWING CO.**
**WDAF, Kansas City, Mo.**
*(Compton)*

Precedents were set in several categories with this series broadcasting the regular Saturday night concerts of the Kansas City Philharmonic Orchestra from the Music Hall. It's a first for the orchestra concerts on WDAF, the Kansas City Star's AM outlet, a first for the orchestra with a brewery as a sponsor and first time a brewing company has been permitted to buy commercial time on WDAF.

Station policy had to undergo a bit of revision to handle this setup, but management annuonced it was doing so in the public interest as well as the bundle of lettuce involved (estimated at $25,000 total costs to the brewery for the 10 concerts). Broadcasts are an important adjunct of current campaign to instill new interest in the 20-year-old Philharmonic, which this year shifted to Thursday and Saturday nights (from the Tuesdays and Wednesdays of recent years) on alternate weeks for its regular concerts. The Saturday concerts are admittedly in a lighter vein, leaving the stiffer Thursday offerings for the confirmed longhairs and offering the Saturday menu for the more leisurely following. Thus Goetz and the Philharmonic obviously picked the Saturday works for the most popular appeal.

Opening concert in kicking off a 20th anniversary season brought in Hilde Gueden from the Met as guest soprano, and offered the Tschaikowsky Fifth from the inaugural program 20 years ago. As picked up by the mike the concert was highly listenable, particularly for the Philharmonic followers, and for the general run of listeners as well. Full concert included "The Escapades of Scapin," the Tschaikowsky, "O, Mio Babbino Caro" and "Caro Nome" for Miss Gueden, "The Birds" as an orchestral suite, and "Die tote Stadt" and "Czardas" from "Die Fledermaus" again for Miss Gueden. "The Escapades" by Otmar Nussio and "The Birds" by Ottorino Respighi were given their American premieres with this performance, and Maestro Schwieger gets credit for choosing well and for a fine performance throughout.

The entire series and broadcasts are on a firm basis, judging by the turnout for the first two concerts, and it should prove a memorable season for the local longhairs. *Quin.*

### MIDNIGHT MATINEE

**With Al Henry**
**45 Mins., Mon.-thru-Sat., 11:15 p.m.**
**WONS, Hartford**

This show rates mention because it is a skillfully wrapped package of recorded tunes. Al Henry, who handles the chores here, is a smart deejay because of his showmanly manner of presentation and the effective but short commercials. He has a warm, informal manner of introing his numbers and selling his products. Keeps his chatter down to bare necessity, he manages to infuse the necessary sales points without becoming boring to the ear.

His format boiled down is more music, less talk. He intersperses the platter numbers with musical bridges to background his commercial commentary, either for the tune or the product. Doesn't expound on each tune. Oftentimes he allows three and four tunes to ether before he intrudes on the aud. That is another strong reason for his popularity here. Each of his musical bridges is different from the preceding one. Selection of tunes is excellent. *Eck.*

MERRILL E. JOELS
says thank you
for a
HAPPY ANNIVERSARY
Today marks another milestone and gives me the opportunity to express my gratitude and appreciation to all those who, during the past year, have truly made me "De MAN in DeMANd"!

CLARK ANDREWS
CHARLES BASCH
ROBERT BELL
RITA CAHILL
VICTOR CAVANESS
RICHARD CLEMMER
CAROL BUCKLEY DAY
HENRY DENKER
MAURA DOONAR
SHERMAN DRYER
JASON GOLDMAN
MEL GOODMAN
WALTER GORMAN
JOHN GUNN
BERT HECHT
HELEN HEDEMAN
TED HEDIGER
GORDON HESSLER
EDGAR KAHN
NANCY KASSELL
MILTON B. KAYE
WILLIAM KEG
EDWARD KING
CHARLES KINNEY
WILLIAM KOCH
STEVE KRANTZ
HECKY KRASNOW
RICHARD LEWIS
JAMES LOVE
DAVE MacANENY
JAMES MANILLA
HARVEY MARLOWE
LUCILLE MASON
MARGE MORROW
JOEL OBRIEN
TONY PAN
WALTER PICK
DORIS QUINLAN
RUSS RAYCROFT
MAX RICHARD
JACK RUBIN
SHOLEM RUBINSTEIN
HARRY RUDDER
FRANCES SCOTT
JEFF SELDEN
DON SHELDON
E. J. SPIRO
FREDERIC STANGE
DAN SUTTER
MARGE TAHANEY
ELEANOR TARSHIS
HARRY WALSH
AMANDA WEBSTER
FRED WEIHE
HERBERT WOLF
MUL WOOD
PRESTON WOOD
GEORGE E. WRIGHT
WYNN WRIGHT
IRWIN S. YEAWORTH, Jr.

GOOD NEWS PRODUCTIONS for the starring role in the film "BANDERILLA" and COLUMBIA RECORDS.

Eileen BARTON
AMERICAN MUSIC HALL and U.S. COAST GUARD SHOW
EVERY SUNDAY, ABC, RADIO
GUESTING OCTOBER 30
STEVE ALLEN SHOW
CBS-TV
CORAL RECORDS Dir.: MCA

# New TV Station Grants Hit 82; Nine Educationals

Washington, Oct. 28.

Television stations authorized since the lifting of the freeze reached 82 last week as the FCC issued four more commercial permits. Total authorizations include nine for non-commercial educational stations.

Agency still has more than 800 TV applications to be processed. Of these, approximately 260 have been designated or scheduled for hearing.

Two of the permits granted last week were for VHF stations. They went to Radio Honolulu, Ltd., in Honolulu, Hawaii, and KEPO in El Paso, Tex. The other authorizations, for UHF outlets, went to WFMD in Frederick, Md., and Great Plains Television Properties, Inc., in Duluth, Minn.

Great Plains is owned by Transcontinental Properties, Inc., of which Herbert Scheftel and Alfred G. Burger, theatre operators, jointly own 50%.

The Commission also scheduled hearings, beginning Nov. 17 in Washington, on 18 TV applications in cities without stations. Contests are for channels 12 and 16 in Flint, Mich.; channel 6 in Beaumont, Tex.; channels 3 and 6 in Duluth, Minn., and Superior, Wis.; channels 3 and 10 in Sacramento, Calif.; and channel 33 in Fort Wayne, Ind.

Agency advised applicants for channel 40 in Sacramento and channel 7 in Waterloo, Iowa, that hearings are necessary on their applications because of competitive applications. The procedure of advising the applicant before scheduling hearings is required under legislation passed by th last session of Congress.

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**Schenectady** — George L. Peck, publicity director for WRGB and WGY, is candidate for State senator on the Democratic ticket in the 40th district.

# 'VOICES OF EUROPE' 2D FOR FORD NAEB SERIES

Second radio series produced by the National Assn. of Educational Broadcasters under its $300,000 grant from the Ford Foundation's Fund for Adult Education is "Voices of Europe." In addition to being beamed by NAEB stations, it will be made available to commercial stations for broadcast on a sustaining basis.

Project director and interviewer on the series is Prof. Milton Mayer, of the U. of Frankfort (West Germany). Prof taped interviews with people in Germany (including the eastern section of Berlin), Italy, Switzerland, Austria, France, England, Belgium, Holland, Denmark, Sweden, Finland, Norway and Luxembourg. He also talked with nationals of other countries.

Seymour N. Siegel, NAEB prez, said that "Voice," which follows the "Jeffersonian Heritage" transcriber, will also be offered to United Nations Radio, Voice of America, and the British, Canadian, Australian and India networks. Committee working on "Voices" includes George Probst, of U. of Chicago; Parker Wheatley, Lowell Institute broadcasting council; Richard B. Hull, Iowa State College; Harold B. McCarty, U. of Wisconsin and Siegel.

# WAVE-TV 50% Boost

Louisville, Oct. 28.

WAVE-TV broke ground last week for a new tower and transmitter on Bald Knob, seven miles northwest of New Albany, Indiana, which is a town of about 30,000 population across the Ohio River from Louisville. The work is expected to be completed about Feb. 1, 1953. When operation begins from the new site, WAVE-TV will move from Channel 5 to Channel 3.

George W. Norton, prex of the TV station, reports that when the new tower is ready for operation, power will be increased from 24,000 to 100,000 watts, and the number of homes that can be reached will be increased 50%.

# Drake's New Sponsor

Galen Drake, who's nudging Arthur Godfrey as the man most heard on CBS Radio, picked up a new sponsor this week. Acousticon Hearing Aid pacted to bankroll Drake Sundays from 1:30 to 1:45 p.m. for a four-week trial period. Buchanan agency handles the account.

Drake's show is now aired on CBS seven days a week, including a double spread, mornings and afternoons, Mondays through Fridays.

# Miami WTVJ's Bid As Origination Point For Winter-Berthed Stars

Miami, Oct. 28.

Miami's Capitol theatre will go from vaude to video on Nov. 8, when formal ceremonies will mark completion of complete remodeling to house studios for Wometco theatre chain's WTVJ, areas only television station.

According to Mitchell Wolfson, co-owner with Sidney Meyer of the station (and the theatre chain) the reconversion will provide one of largest indie studio setups in the country, with main theatre allowing for 68-by-100 foot stage built flush with former balcony which will seat over 200. Overall setup is contained in three stories designed by architect Herbert Mathes.

Latest equipment will be utilized, with old studio in adjoining building to be held for auxiliary purposes. Entire layout was planned to allow for northbound cable (ready in January) programs, with pitch being made for Arthur Godfrey show—he's a winter season weekender—and Walter Winchell, who in former years, spent four to five months here but is remaining in New York this season for his telecasts. Station execs feel that area, during cold months, is haven for top talent, making for a good-sized roster from which vaudeo shows can draw.

General manager of WTVJ is Lee Ruwitch, with Lee Phillips program director. Plans call for extensive experimenting with locally produced shows.

# Cleveland: AM & TV

Continued from page 30

more local merchants moving into the AM market are also reflected in reports from WGAR, WHK, WJMO, WJW, WSRS, WDOK and WERE.

Carl George, WGAR, declared "our business looks brighter than at any time in more than two years, and we are in a better position now to sell and service advertisers than ever before."

The station's "MerCHAINdising" plan, tying in local grocers, is spearheading a sales promotion program responsible for "an estimated 15% hike" in local business, according to John Garfield, sales manager.

This CBS outlet has also revised its late music programming to feature concert selections, with Hal Morgan, disker, moving out of the Alpine Village. The station has also added to its musical offerings with such groups as the Starlight Trio, with Norm Knuth, accordionist, Ron Bohne, pianist, and George DiPaolo, bass, and the We Three group including Jettie Lee and Tom McCormick, pianosong, and Tom Armstrong, announcer.

### Great Fall Sales

WHK's sales manager W. K. Brusman called the current fall sales "the greatest yet for this time of the year." Highlighting Bill Gordon's disk stanza, news and nationality programming, this Mutual outlet reports its daylight hours are heavily sold and that "old local sponsors have renewed" for nighttime listening.

Indie WERE is on the upbeat, too, according to Ed Stevens, program manager. By adding such talent as Lee Sullivan of "Brigadoon," and such commercials as the "Ohio Story," along with standby Bill Randle, WERE has been enjoying a fall sales stimulant. At the same time, WERE is beaming certain stanzas to segments of the population and drawing new accounts on this procedure. Broadcast of the Cleveland Indians baseball games continues to be a heavy WERE drawing factor.

The direct pitch at population segments at certain hours of the listening day is a heavy factor for three other indies, WJMO, WDOK and WSRS.

Walberg Brown, general manager of WDOK, reported sales "are up 20% over last year, mostly through spot sales." Smaller merchants are returning to advertising in an effort to hit class audiences, said Brown, who added that stations must "specialize to establish their identity and character." A return to "serious music" has been featured at WDOK along with an up-play in news and a curtailment in sports, now that the station no longer has the Liberty web.

WJMO's general manager Robert S. DeTchon noted "sales are up this year and are continuing to move up" under the new management of Richard Eaton. Clothing and automotive time buyers are back in this daylight station's financial picture.

Sam Sague, WSRS president, reported strong morning sales segments with the station using that period for program flexibility. Spot sales, heavy news coverage and a heavy play for community public service programming has given this indie a position in audience ratings.

WJW's general manager Bill Lemmon reports a 14% business hike over a year ago, thanks to new "sales method and drive. The business is there; we in radio simply have to go out and get it," Lemmon maintained the great splurge for television has levelled off now that video is four years old. He added that some adjustment, rate-wise "was made, but there has been no under-the-table dealings," and in order to better the station's afternoon music-news programming, most of the ABC stanzas have been dropped.

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**Syracuse**—Appointment of A. Inman Marshall, Jr., WSYR radio salesman, to the position of radio sales manager for WSYR was announced by E. R. Vadeboncoeur, station chief executive.

IN "LOWER SLOBOVIA" WE PROBABLY WON'T GET A SINGLE VOTE!!!

BUT IN THE HEARTS OF ALL AMERICA "STRIKE IT RICH" AND "THE BIG PAY-OFF" HAVE BEEN ELECTED CONSISTENTLY AS

FIRST CHOICE!

SO, ON THE SUCCESSFUL PLATFORM OF THE FOUR P'S

PACKAGING PRODUCTION PUBLICITY PROMOTION

WALT FRAMER

RESPECTFULLY ASKS FOR YOUR VOTE — FOR LOW COST HI-RATED QUIZ AND AUDIENCE PARTICIPATION SHOWS WITH HUMAN INTEREST—

THE BEST "PARTY" TO CALL IS

WALT FRAMER PRODUCTIONS

123 WEST 44th STREET NEW YORK 36, N. Y.

PLaza 7-0800

# TV Networks in Straitjacket

Continued from page 1

despite the solid sponsorship lineup. Whatever the reasons which find the networks in an economic straitjacket (and both NBC and CBS attribute it to a variety of factors), TV today is in the throes of some glaring financial incongruities:

**Locals Top Nets**

1). A single station operation, such as the NBC affiliated WTMJ in Milwaukee, owned by the Milwaukee Journal and operated by Walter J. Damm, will probably close the fiscal year with a profit equalling if not surpassing that of the whole NBC television network operation.

2). The Paramount-owned WBKB television station in Chicago (for which CBS is plunking down $7,000,000 to bring it into the Columbia-owned family) similarly is expected to show a profit for the year matching that of the entire CBS-TV operation.

3). Without their owned-and-operated stations, both CBS and NBC, as in radio before TV, would find the going plenty rough. As an illustration, the Ted Cott-managed New York flagship station, WNBT, has geared its operation to the tune of a '52 gross biz far exceeding last year's $10,000,000 volume, with expectations that something between $2,000,000 and $3,000,000 profit may revert to the parent NBC company's coffers. In this respect, NBC is the more fortunate of the two networks on its possession of lush o. & o. television properties.

4). With the stations, rather than the networks, grabbing off the major share of the profits, the web execs are now asking themselves whether they're saddled with the job of priming the pump that's pouring the gold into the affiliate stations, for while the real margin of profits accrues to the stations the networks are burdened with the topheavy administrative - program - operational expenses.

**Web-less Stations?**

5). While it's recognized that the networks couldn't exist, as such, without their skein of affiliates, by the same token the question is being asked: Would the stations (including the web owned-and-operated outlets) enjoy the same coin bonanza if the networks weren't feeding them shows and they were dependent purely on local programming and film? The networks say no; some station operators believe they would.

6). Even assuming that the day is not far off when the major TV networks achieve their potential of 100 to 150 affiliates, instead of the present 30-40-50-station lineup, how many sponsors are around who can indulge in such lavish expenditures, and how much higher can the webs go beyond the present $29,000 per half-hour tab?

Just how much the networks themselves are responsible is a debatable point. It's felt by some that the webs contributed toward the state of affairs through overindulging in overlapping administrative brass (with accompanying top salaries); by inflicting on themselves the "d.t.'s" (displaced talent) in negotiating deals which the webs themselves have subsequently chalked up as errors.

The webs, in turn, say the unions, with their continuing escalated scales, are largely to blame, plus the need to furnish (at network expense) the sponsors with a multitude of services—all this, plus the constantly rising programming and technical costs.

If there's a way out, into greener pastures and some lush profits, the networks are still groping for the solution.

# Official, Prockter

Continued from page 29

series for both radio and TV. It'll be on film for TV and transcriptions for radio. Contract was closed last Friday by White and Jack Schwartz and Paul Porter, Hauser's business manager and counsel respectively. White will produce.

In Europe White will look at the first rough cuts of "Orient Express," a TV film series being produced on location in Berlin, Paris, London, Rome and Istanbul by John Nasht, PSI-TV European rep. He will also confer with Victor Pahlen, now producing "Great Loves," with Hedy Lamarr, for PSI-TV. In London White will arrange for theatrical distribution of six features produced by PSI, and for theatrical, non-theatrical and TV distribution of TV films being financed by the company.

Meanwhile, a second group of 13 films for the "China Smith" series goes into production shortly. White's production assistant, Robert J. Kingsley, left over the weekend to conclude details with Oscar Dancigers, in charge of the company's Mex production, for filming of seven "China Smith" shows in Mexico. Films are now being shown in 16 TV markets.

Since Mannie Reiner, veepee in charge of sales and distribution, joined the organization, PSI has established sales quarters in Boston, Chicago and on the Coast with considerable new expansion on the upcoming agenda.

# Operations Politico

Continued from page 30

by the Dems that they are being squeezed out by the Ike spot bombardment. The fine print in the political contracts give the stations the right to bump time sold to one party if necessary to assure equal treatment to the other.

As far as can be learned, none of the stations or local agencies have gone along with the "suggestion" that regular clients be preempted to make room for the GOP spots.

Trying to avoid alienating either side and staying within the FCC groundrules has been the main order of business for the Chi radio-TV brass the past several weeks. Despite the torrent of "extra" money showering down on them, they are unanimous in their anticipation of when "Operation Politico" ends and business as usual resumes.

Actually, regular sales activity has practically ground to a standstill, pending the move-out of the pols.

# Lamb

Continued from page 31

regulations make a station liable for talks it broadcasts if they originate from another state and if the speaker is not a candidate in the station's home state. McCarthy spoke from Chicago's Palmer House.

Lamb said he did not know of the WTVN action until yesterday morning but declared that he backed to the full the decision of the station management not to accept the speech. His Erie Dispatch, he said, is supporting the candidacy of Democratic nominee Adlai Stevenson, but he noted that radio or TV stations are not permitted to take an editorial stand as do newspapers. Lamb declared that he has been an attorney handling civil liberties and has always upheld the right of free speech.

His Erie station also did not carry the McCarthy talk, since it had previous commercial commitments.

# Daytime Shows

Continued from page 31

derstate the true value of evening shows. The reason is that Nielsen states his data in terms of homes rather than viewers. During the daytime hours, only one person (the housewife) may be listening, while evening dialers would include the husband and perhaps the kids—about 2½ persons in the average nighttime family audience.

Thus, though the daytime ratings may equal those of a nighttime show, the actual audience to the latter would be greater.

A further point is that in the period covered, not all the big-league nighttime shows had returned. It's expected that addition of the more expensive nighttime shows would raise the level in the evening Top 10 list.

The Nielsen data (covering 11 shows, due to ties) follows:

| Show | | Homes (%) |
|---|---|---|
| Lux Theatre | (eve) | 8.8 |
| Dragnet | (eve) | 7.6 |
| Right to Happiness | (day) | 7.0 |
| Dr. Christian | (eve) | 7.0 |
| Backstage Wife | (day) | 6.6 |
| Helen Trent | (day) | 6.6 |
| Philip M'rris Pl'yh'se | (eve) | 6.6 |
| Guiding Light | (day) | 6.5 |
| Pepper Young | (day) | 6.5 |
| People Are Funny | (eve) | 6.4 |
| Bet Your Life | (eve) | 6.4 |

# Price Structure

Continued from page 29

new markets are broken down into five population groups, with each UTP property carrying a price based on that group via a sliding scale arrangement. He is making no deals yet for re-runs in each market, hoping that by the time reruns are possible, they can be priced as high as the original runs. That would be possible, since it's expected that the films will play to almost an entirely new audience from six months to a year after their original showings, based on the anticipated increase in set circulation.

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Salt Lake City—Mike Cassidy, for the past 12 years on the sales staff of KUTA, local ABC outlet, is hooking up with KLX, Oakland indie, starting Nov. 3. He'll stay with sales . . Dick Montgomery, formerly with KLO, Ogden, has taken over as traffic head at KALL. Job was formerly held by Mel Standage, who combined it with production chief. Standage continues to top production staff.

# Inside Stuff—Television

While returns from newsstands in the metropolitan N. Y. areas are not yet in, Quick magazine estimates that its N. Y. circulation increased some 40% with the Oct. 20 issue in which it preemed its special section on local TV program listings and television news. Execs of the magazine said they have already received queries from potential advertisers on getting into the new section but expect to stall any such deals until the first of the year, the date originally set for determination of how successful the venture would be.

Since Quick's metropolitan N. Y. sales also cover the New Haven territory, program listings of that city's WNHC-TV will also be included henceforth. Starting this week also, the mag will carry listings from each Friday through the following Thursday, rather than from Thursday through the following Wednesday, on the assumption that readers picking up the mag on Thursdays will already have seen listings for that day in their newspapers. Quick hopes to exand the system nationwide, with Chicago and Los Angeles next on the agenda.

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Television audience for the World Series fell considerably below original estimates, according to American Research Bureau studies of the number of viewers tuned into the games. ARB found the Series was tuned in at least once by 13,840,000 homes. Figuring an average number of viewers per set at 3.5, ARB says the total cumulative audience for the seven games was 48,440,000. Original estimate put the total audience at well over 70,000,000.

Rating-wise, the Series drew a cumulative figure of 72.2 for the seven days, with the highest individual half-hour being the 3:30 to 4 o'clock period on Sunday, which saw a 44.5 rating turned in. ARB points out, incidentally, that Gillette, which bankrolled the Series via NBC-TV, had a considerable bonus audience via sets in public places, which must have played to a tremendous audience during the weekdays when most fans were at work. Size of this bonus audience is impossible to estimate.

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Members of Long Island U's television writing and production class have been invited to attend in person two live shows staged by WCBS-TV, the CBS video web's key N. Y. outlet. Students will trek to CBS' Liederkranz Hall studios in midtown Manhattan Nov. 1 to watch "It's Worth Knowing" and Nov. 9 to watch "Story for Americans." Producers of the two shows will be on hand to answer questions afterwards.

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"The claims made for television as the cure for all that is wrong in our politics are obviously too sweeping to be true," says Bruce Bliven, editorial board chairman of the New Republic, in an article on politics and TV in the November Harper's. "We shall know better before long whether television has reformed politics as much as predicted, or at all. The answer will come when we learn what proportion of the eligible voters went to the polls this year. Conceding that television has brought politics closer to most of the set-owners, it is still possible that they may regard it as purely a spectator sport, or may feel that merely by viewing the candidates and their friends they have accomplished something. Not unless it can pry televiewers in large numbers out of their easy chairs and down to the polling place on the corner can television get credit for any sort of effective political miracle."

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Expansion of the "I Love Lucy" property into the subsidiary rights field was heralded Sunday (26) in a two-page ad spread by McCreery's, N. Y. department store. Lucille Ball-Desi Arnaz are going after the "young marrieds" market with Lucy blouses, dresses, aprons and sweaters, a Desi conga drum, Desi TV lounging jackets, matching Mr.-and-Mrs. pajamas and a "Lucy" doll. Sponsor Philip Morris' living trademark, Johnny appeared at the store in a promotion Monday (27) night.

Values inherent in the TV showmanship-merchandising tieups is cueing expansion of the subsidiary rights field, with telepersonalities such as Howdy Doody, Arlene Francis, Dorothy Collins, the Space Cadets, etc., cashing in.

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Emerson Radio & TV prexy Benjamin Abrams, who is spearheading a drive for more educational TV channels, has called on 30,000 video dealers across the country to take the lead in their local communities in support of such non-commercial stations. In his message pointing up the new market for TV sets via educational outlets, Abrams points up the fact that the dealers are "afforded an unusual once-in-a-lifetime opportunity to further their own interests while at the same time performing an inestimable public service."

Emerson recently announced a $100,000 grant for educational TV, which is to be made in the form of 10 $10,000 gifts to the first 10 licensees to begin educational telecasting on a non-commercial basis.

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Look magazine is currently ballotting TV editors and critics for its National TV Awards, with the winners to be judged by an awards jury. Nominations are limited to network shows which appeared anytime from Nov. 1, 1951, to Nov. 1, 1952. Categories include best dramatic program; best variety program; best public affairs program; best news program; best educational program; best children's program; best sports program; best comedian or comedy team; best quiz or panel program; best emcee; best producer, and best director.

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Chi NBC veepee Harry Kopf will play host Nov. 4 at an election night open house for some 300 Chi. business and civic leaders at the web's Merchandise Mart studios. Kopf is installing an RCA large-screen projection in Studio D where the guests will watch the NBC-TV balloting report while partaking of a buffet refreshment spread.

Guests will also be able to view the local NBC newsroom in action during the course of the hectic night.

# de la Ossa

Continued from page 31

public; 2) to make each employee aware of the relationship of his job and its duties and responsibilities to the attainment of the overall objectives of the company; 3) to carry out NBC's guarantee to employees of certain rights and benefits in return for NBC obtaining wholehearted productive effort; 4) to carry out the web's policy of maintaining a fair program of benefits, activities, advancements and compensation.

Several innovations have already been introduced, such as the circularizing of bulletins to the managerial personnel which takes them into the web's upper echelon confidence on policy and fiscal matters, with them, in turn, enlightening the employees on overall company problems.

Profitable TV Audience
exclusive with
WGAL·TV
LANCASTER, PENNA.
Only TV station *in*—only TV
station *seen*—in this large
rich Pennsylvania market area
Clair R. McCollough, Pres.
Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

Institutional Advertisers
Like
The Illinois Bell Telephone Co.
Like
Their
72 Dramatic Radio 'Vignettes'
With
MUSIC BY
CURTIS BIEVER
Complete Production Service Available
WA 9-2083

AVAILABLE
Studio Space, 16,000 Square Feet
One Floor, 30 Foot Ceiling
Overhead Craneway, New York City
BEekman 3-2806
MR. MARSHALL

# Inside Stuff—Radio

Toni's new whodunit on ABC radio, "Crime Letter from Dan Dodge," will use some plots taken from old "Sam Spade," "Charlie Wild," "Clock" and "Fat Man" shows. According to Weiss & Geller, agency on the airer, about 25% of the scripts will be taken from those sources and 75% will be originals. Reason is said to be the dearth of good new detective material.

Manny Rosenberg and Larry White, packagers on "Dan Dodge," also packaged "Spade," "Wild" and other shows. Format of "Dodge" differs from the other airers and the older scripts, which are bought from the original writers, are given a rewrite.

National Assn. of Educational Broadcasters convention at the U. of Minnesota, Minneapolis, Nov. 6-8, will include talks by G. H. Griffiths, of the Fund for Adult Education, FCC Chairman Paul A. Walker and Sen. H. H. Humphrey. Other speakers will be Morris Novik, AM-TV consultant; Dr. Sydney Roslow, of The Pulse, Inc.; I. Keith Tyler, director of the Institute for Education by Radio & TV. Tele will be discussed on Friday and radio on Saturday.

## BALTO'S WITH-FM IN 'GOOD MUSIC' NET

Washington, Oct. 28.

Affiliation of WITH-FM in Baltimore with WGMS in Baltimore, extending the "Good Music" network from Portland, Me., down almost to Richmond, Va., was announced jointly here yesterday (Mon.) by Tom Tinsley, prexy of WITH, and M. Robert Rogers, head of WGMS.

Formal dedication of the FM hookup takes place Wednesday night (29) with broadcast of a complete symphony concert from Constitution Hall in Washington. Program will be forwarded to WITH-FM by direct relay. The good music programs will be sponsored in Baltimore by local firms and commercials heard on WGMS blocked out for local insertions in Baltimore.

## ABC Dickers Protestant Religioso Radio Series

With Bishop Sheen having inked Admiral as a sponsor on DuMont tele network, ABC radio is dickering with Dr. Norman Vincent Peale, prominent Protestant leader, for an AM religious series. The web has strong interest from a big advertiser who wishes to back the program.

## Client Trims Budget On 'Zoo Parade' Sponsorship

"Zoo Parade," one of the few remaining Chicago-originated shows on the NBC-TV roster, will soon be scouting an alternate week sponsor. Quaker Oats, which has been bankrolling on a weekly basis, has notified the web that it's cutting back to a skip-a-week schedule starting Nov. 30.

"Parade," which is done via remote pickups from the Chi zoo, is aired Sunday afternoons from 5 to 5:30.

## Deejay's Nabe House Show

Pittsburgh, Oct. 28.

Looking to cash in on deejay's popularity with teen-agers, Liberty Theatre, Harris circuit nabe house in East Liberty, has booked WCAE platter-spinner Jay Michael to do his record show and chatter from its stage for one hour every Friday afternoon from 5 to 6.

Michael's one of the top disk jockeys in town, and is on WCAE for nearly four hours every day in addition to another hour Sunday afternoons.

**Charlotte, N. C.**—William H. Struble has been appointed promotion supervisor for WBT and WBTV. He's former promotion topper of WLW-TV, Cincinnati.

## FCC Opens Up 540 KC Band to Com'l Radio, But Canada Still Has Priority

Washington, Oct. 28.

First addition to the standard (AM) radio band in nearly 10 years was made last week when the FCC finalized proceedings providing for the use of the 540kc frequency. It's expected that a flood of applications will result from the action in view of the desirability of the channel which provides a strong signal.

Because of priority accorded Canada no use of 540kc under the North American Regional Broadcasting Agreement (NARBA), it is likely that the channel will be used in the U. S. mostly for daytime stations. Use of the channel within 650 miles of a Canadian station operating on 540kc would cause interference at night, thus limiting the possibilities of fulltime stations in this country.

How many stations will be licensed to use 540kc will depend on the locality of applications, power permitted, and showing made for need of nighttime use. The 740kc channel, on which Canada has priority, is used by 20 stations in the U. S., two of which are 50kw fulltime and 14 of which are daytime.

Although the dials on existing radio receivers begins at 550kc, set owners will be able to tune in 540kc stations on most sets by turning to the extreme low end of the band. Even with 250 watts power, stations on 540kc will give clear reception to listeners within a good distance of the transmitter.

## Schwimmer, Brodax Into WM's Film-Syndication

Alden Schwimmer and Al Brodax have been moved into the syndicated film department of the William Morris Agency. They'll work under Jerry Stagg, who is doubling between video programming and syndication.

Schwimmer was formerly kinescope librarian at the agency, while Brodax serviced various shows at the office.

## CIRCLING THE KILOCYCLES

**Kansas City**—Helm of the Russell C. Comer Co., ad agency here, is being taken over by Mrs. Eloise Comer, following the death of her husband last week. Mrs. Comer has been an active partner in the firm since 1945. Comer was the originator of the "Air Adventures of Jimmie Allen" e.t. series.

**Columbus** — Jim Chapman, WTAM farm chief, will take over as farm service director of WRFD, Worthington, effective Nov. 1, when Bob Miller, the rural radio station's agricultural director, leaves to take a similar position with WLW, Cincinnati.

**Dallas** — Lee Segall, prez of KIXL, has announced the appointment of Thomas W. Massey as manager. Charles F. Payne has been assistant station manager. Payne has been commercial manager and program director. Massey has been assistant manager and national sales manager.

**Kansas City**—Anne Hayes, director of women's activities for KCMO, was honored by the American Women's Business Assn. at its national convention in Omaha last week. She was named the first national honorary member of the association and gifted with a plaque.

**Greensboro, N. C.**—B. George Barber, Jr., commercial manager of WCOG for the past two years, has been made station manager, succeeding Henry Sullivan. Sullivan, manager since July, 1949, resigned to become manager of WGTM in Wilson, his hometown.

**Minneapolis**—When all the TV stations now authorized will have been built there'll be 16 within a 60-mile radius from Minneapolis, one dealer in sets is pointing out in his advertising . . . University of Minnesota radio station KUOM broadcast a special program of recorded music representing nine different countries to commemorate United Nations Day . . . Stopping over en route back east after a concert at Grand Forks, N. D., James Melton appeared on a University of Minnesota panel discussing liberal education values . . . KSTP-TV's newly acquired ace radio personality George Grim, who left WCCO to join the Stan Hubbard station, takes over the five-minute cut-ins on Dave Garroday's "To-day" here starting Nov. 3.

**Dallas**—"Dollar Derby," with Bob and Agnes Stanford, formerly telecast on WFAA-TV, here, and WBAP-TV, Fort Worth, during the afternoon, moves into nighttime, to be telecast on WFAA on Tuesdays and WBAP-TV on Saturdays for an hour. Series is sponsored by the 7-Eleven Food Stores.

**West Memphis, Ark.** — Carlton Garner, W.K. staffer of KWEM, has resigned his post as conductor of the pop "Jack the Bell Boy" program, to return to Arkansas College, Batesville. Tom Roane, Memphis announcer, is now handling "the Bell Boy" stint and other Garner shows.

**Grand Rapids**—John E. Fetzer, prez of Fetzer Broadcasting Co., announces promotion of several execs: Donald W. DeSmit, Jr., becomes WKZO-TV (Kalamazoo) sales director and Martin Giaimo is upped to WJEF (Grand Rapids) station manager. John W. O'Harrow adds special assignments in the national sales field and Otis T. Gaston, account exec, will also cover administrative duties in the national sales department.

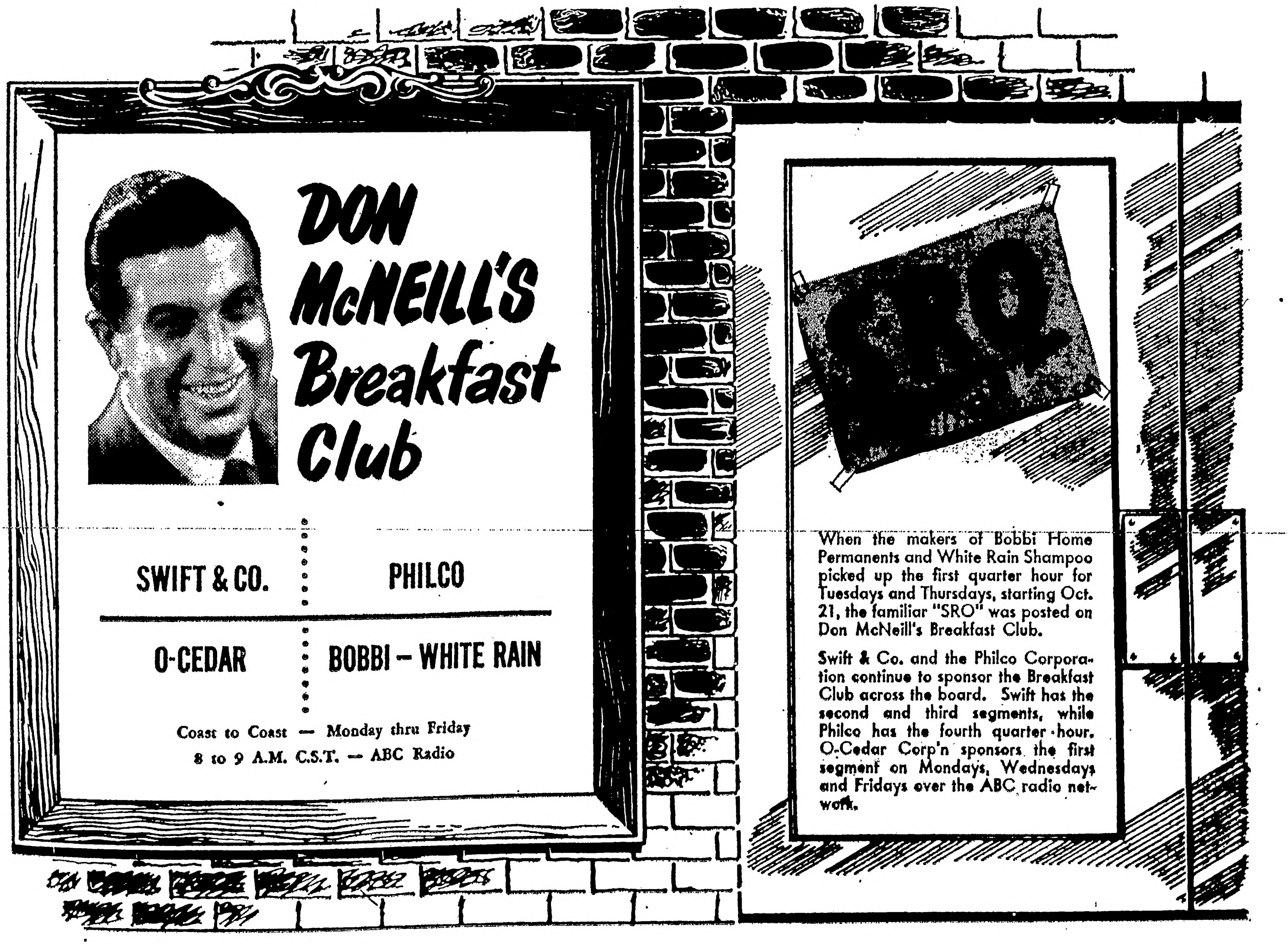
## Toni Joins Carter On DuMont 'Down You Go'

Chicago, Oct. 28.

Deal was set here last week for Toni to join Carter Products as alternate week bankroller on DuMont's "Down You Go." Toni, for its Prom waveset, climbs aboard the Louis G. Cowan Chi-originated show this Friday night (31).

Carter, which has been backing half the panel show on a weekly basis, takes over the full half-hour every other week.

Weiss & Geller handle the Prom billings for Toni.



DON McNEILL'S Breakfast Club

SWIFT & CO. PHILCO

O-CEDAR BOBBI - WHITE RAIN

Coast to Coast — Monday thru Friday
8 to 9 A.M. C.S.T. — ABC Radio

When the makers of Bobbi Home Permanents and White Rain Shampoo picked up the first quarter hour for Tuesdays and Thursdays, starting Oct. 21, the familiar "SRO" was posted on Don McNeill's Breakfast Club.

Swift & Co. and the Philco Corporation continue to sponsor the Breakfast Club across the board. Swift has the second and third segments, while Philco has the fourth quarter-hour. O-Cedar Corp'n sponsors the first segment on Mondays, Wednesdays and Fridays over the ABC radio network.

## Radio-TV Political Coverage

Continued from page 1

tensive ever assembled, involving thousands and thousands of miles of coaxial cable, phone lines, telegraph wires, short wave relays and other communications channels. With all the networks, AM and TV, both, cancelling all regular non-news programs on the big evening and skedding through-the-night coverage, the voters will not only be spectators in the ballot counting but also see and/or hear the candidates' statements on the trends.

Exemplifying the scientific wizardry is the setup which CBS-TV will use as a result of the shared cable-relay facilities to the Coast. Starting at 9 p.m., each of the three webs will get a 20-minute period on the hookup to the Coast, on a rotating basis, and will have to feed its western stations from out of L. A. during the other 40 minutes.

The CBS-TV plan is for its western affiliates to take the same audio as the rest of the skein. Even though the sight portion cannot be picked up from N. Y., CBS will attempt to provide an exact duplicate of the N. Y.-originating picture in L. A. To achieve this, a duplicate of its N. Y. election board has been constructed in L. A. and the N. Y. director, Don Hewitt, will have a phone hookup to the L. A. studios to call his shots over the 3,000-mile span.

### No 'Hoked Up' Coverage

Sig Mickelson, CBS-TV news chief, said that the skein's concept is not to "put on a show for the viewer" or "hoke up the coverage," but to set up the studio for the "fastest, most convenient, most natural method of tabulating the returns," with the audience invited to take a look. CBS Radio and TV are using Univac and NBC is using Monrobot; both are automatic electric "brains" which will spot trends in returns as compared to the 1948 patterns.

In their efforts to provide visual means of tabbing the trends, the tele webs are using graphic charts and boards. ABC-TV, for instance, has a "Robot Reporter" and a "Trend Meter," with carbon copies in N. Y., Chi and L. A.

Candidates will be picked up on Election Night. Gov. Stevenson will be at the Leland Hotel, Springfield, Ill., where the Ming Room has been set aside for TV-AM-newsreels. Gen. Eisenhower will be at the Commodore Hotel, N. Y., with the cameras and mikes in the main ballroom. Sen. Nixon, while not yet set, is expected at the Ambassador Hotel, L. A. Sen. Sparkman is due in Huntsville, Ala., which would be outside of TV pickup range although available for a voice pickup. President Truman's itinerary isn't certain, although he may return to D. C. on Election Night after voting in Missouri.

The politicos have credited AM and TV with a highly effective job in upping registration and in campaigning to get out the vote. They all are using the broadcast media not only for paid political advertising but as wireless soapboxes for their views in the various forums and newscasts. Electioneering appeals will be nixed on Nov. 4 and the webs will be careful to avoid any possibility of influencing voting by the early returns they air while polls are still open.

An important fact of the coverage is the great attention being paid to the local scene. All the chains are providing five-minute periods for locally-sponsored cut-ins, two per hour. Aside from satisfying audience interest in local races, it means considerable coin for the affiliates. WJZ-TV, for instance, is originating its cut-ins from the N. Y. World-Telegram. WNBT has made a tieup with WNYC, municipal station, and is using editors of local suburban sheets (such as Newark Ledger, Brooklyn Eagle, Amsterdam News, etc.) to cover developments in those communities.

## Snader

Continued from page 29

United TV Programs, which would also get the Snader product if the deal goes through. That would give UTP and Frye virtually a monopoly on the vidpix utilized mainly for video disk jockey shows around the country.

Snader, in denying the sale, said that it's impossible for any of the firm's partners to sell without giving the other partners first refusal rights. He claims to own 52% of the company and said that he's been negotiating himself to buy out the interests of Bisno and Samuel Markovitch, his other partner, and expects a decision within 10 days.

## TWA Slams SWG

Continued from page 29

tiations closer toward settlement, as the producers refused to lay down specific terms for repayment to scribblers on additional runs.

Consequently SWG is doing a burn over entire situation, since it feels it has made a real move toward a compromise settlement, while the Alliance steadfastly refuses to talk dollars-and-cents. Writers opine there is room for compromise on all phases, but until Alliance counters with actual figures situation will remain dormant.

Meantime, Alliance and Screen Extras Guild agreed motion picture wage scales and working conditions shall apply to vidpix pact, with date retroactive to last Sept. 17. Still being negotiated are repayment for re-use of telepix, and upped scales for multiple pix.

SWG exec board challenged the bootlegging claim, demanding that Gordon submit proof. In denying any such actions, SWG prexy Mary McCall, Jr. stated that the disciplinary committee had been asked to investigate 12 such rumors and to-date had found no violations.

She contended the committee is in a better position to report on the facts than Gordon and charged this is only a new maneuver on part of TWA to seek to make headlines at the expense of the best interests of writers everywhere.

## 20% Hike in TV

Continued from page 33

seeking what amounts to a 25% hike. Present scale is $200 for a variety turn, $275 for a duo and $150 additional for each extra performer in an act. New demand is $250 for a variety single and $150 for each additional performer in the act, with a duo thus costing $400.

In the radio field, AFTRA is seeking parity between commercial and sustaining scales. The gap between the two scales has been narrowed over the years and now the union hopes to get the same pay for sponsored and unsponsored shows. It's a proposal expected to meet heavy network opposition, since the increases would come out of the webs' own pockets.

Another demand which has aroused beefs from the chains is the bid for commercial fees for announcers doing plugs during station breaks. Some network sources have indicated that the chains will ask for a five-minute rate in AM. Currently, a five-minute show entails the same fees as 15-minute airers, and due to the growth of the capsule shows the skeins desire the new category.

In the staff radio web announcer bracket, AFTRA is bargaining for a hike from a $115 weekly minimum to $150.

In both AM and TV the recently merged union is bidding for a welfare fund which would be supported entirely by the chains.

Radio pact expires Oct. 31 and TV pact runs through Nov. 30.

## Weaver

Continued from page 33

special events, as well as normal coverage, kinescoping this material for re-use, for editing, for storing on microfilm. "It will not be long," he said, "before it will be impossible for anyone to say anything of significance without that statement in words and pictures in its true setting being placed on file for instantaneous re-use on TV when relevant."

Weaver also predicted the TV set of the future as being able to record shows while the family was out, so that the "future fan need never miss his favorite shows or events." TV screen, in addition, he said, will be usable for showing material recorded from transmission during the night, so that news, music, weather, time and features will be available by push-button on arising. Noting that more people probably saw NBC-TV's single performance of "Billy Budd" Oct. 19 than attended all operas staged in the U. S. during last year, Weaver added:

"In years to come, youngsters will have heard every great musical performer, in person, will have witnessed the operas, the ballet, the symphonies, been exposed to the personalities of the men who influence their times, will have seen the people and the customs of every land, and of every ethnic and social group. As they grow, they will have a sureness of mind and heart not easily won, for they will feel their indentity with a gloriously pictured march of mankind toward the good society that has been the objective of western thought from its beginnings."

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**Louisville**—American Public Relations Assn. last week awarded the APRA Certificate of Public Relations Achievement in the Classification: Communications Organizations Award, to WHAS-AM-TV station signifying "public relations of the highest quality." It was the only such citation made to any radio or TV station.

## From the Production Centres

Continued from page 32

hour, that will cut through any program on the air . . . **Hazel Markel**, Mutual's femme commentator, has sent to Mrs. Francis P. Matthews, widow of the late U. S. Ambassador to Ireland, original recording of interview with the diplomat four days before his sudden death . . . WTOP-CBS plans to feed election returns by direct wire to town's two midtown Warner theatres, with company's 17 nabes running trailers to plug the station and the tie-in . . . **Carl C. Berger**, who conducts WWDC's "Government News," celebrates his 15th year of capital broadcasting this week.

### *IN PHILADELPHIA . . .*

**Bud Brees**, WPEN, disk jockey, opens a two-week nitery engagement at Henny's (27) in Southwest Philly . . . **Robert L. Klaus**, former assistant publicity director of the WCAU stations, has joined Phil Edwards & Associates, TV packaging and producing agency, in charge of publicity and promotion . . . TV maestro **Fred Waring** has been named "Mr. Pennsylvania" by service clubs in a contest sponsored by the State Dept. of Commerce as part of the Pennsylvania Week ceremonies . . . **Donald Curtis**, TV actor ("Studio One," "Big Story," "Circle Theatre," etc.) is giving a Thursday evening series of lectures at the John Bartram Hotel here under general title "The Science of Mind" . . . WIP's wakeup disk jockey **Mac McGuire** is going to show Philly housewives he can cook as well as sing. McGuire has been invited by N. Horowitz & Sons to display his kitchen skills at a special demonstration in the Philadelphia Gas Works Auditorium (30).

### *IN PITTSBURGH . . .*

Teevee actress **Mitzie Steiner** set for a role in the new Playhouse musical, "Dance for Joy" . . . **Mead Mulvihill, Jr.**, KQV announcer, is studying law on the side . . . **Cal T. Mara**, publicity directress for WJAS, named editor of the University of Pittsburgh Evening News this year . . . **George Marlier**, former head artist for the Harris Aumsement Co. has joined WDTV in a newly-created post, merchandising supervisor . . . **Kitty Muldoon**, who used to study at the Playhouse school and moved to the west coast with her family last spring, is now singing the commercials on **Billie Burke's** TV show out there . . . **Harry Brooks**, chief auditor of WWSW, and his wife celebrated their 26th wedding anniversary . . . **Rainbow Jackson** of KDKA out of the Allegheny General Hospital after being laid up with a leg injury . . . **Steve Rooney**, who quit Post-Gazette advertising department to join Ziv Company, hasn't reported yet. An old war injury flared up on the eve of his departure and he's been confined to the St. Francis Hospital for more than a month now. It'll be at least the middle of November before Rooney will be discharged . . . **Jerry Fielding**, who was Jerry Feldman when he lived here, not only batons the **Groucho** Marx quizzer but also has his own weekly TV show now on KNXT in Los Angeles . . . **Peggy Bruce**, KQV record libararian, celebrating her 10th year with the station . . . Jessup Steel Co. has loaned Sportscaster **Bob Prince** its private plane so he can fly to Philadelphia this weekend with his wife and spotter to call the Penn State-Penn game over KQV.

### *IN CLEVELAND . . .*

**Fred Bohn** has joined the sales staff of WTAM . . . **Jim Chapman**, former NBC farm editor, is the new program director of WRFD . . . **Ken Coleman's** WTAM play-by-play account of the Cleveland Browns is now being taken by 45 stations in 12 states . . . **Brooke Taylor** has opened a 15-minute TV disk spiel on WXEL and a 15-minute "Man About Town," Mon., Wed. & Fri. on WTAM . . . **Mrs. Barbara Phyllis Reinker** is the new "Jane Stevens" at WJW replacing former Women's Editor **Nancy Lee Ferry** who has gone to San Francisco . . . WNBK has inaugurated a series of religious programs with the Rev. James J. McQuade, S.J., giving the first 13 weeks on "Catholics Believe," with the Jewish and Protestant faiths to follow with 13 stanzas each . . . **Betty Burnett**, formerly from New York, is the new "Nancy Dixon" over WNBK while **Phoebe Wecht**, Lakewood Little Theatre, is Nancy, Jr. . . . McCann-Erickson is set to TV new dramatic show for Sohio featuring **Prof. Warren Guthrie** with **Frank Siedel** writing the proposed Ohio network feed . . . **Charlie Plots** has joined WDOK . . . **H. K. Hackathorn**, WHK general manager, and **Pinky Hunter**, program chief, recuperating from illnesses . . . TV sets in northeastern Ohio now up to 660,547 . . . Gray Drug has opened a 15-minute across-the-board TV news show at 7 p.m. over WEWS . . . **Stewart-Warner**, through Gregory-House, has bought three 15-minute sports shows. One is "Grandstand Coaches Show" from the lobby of Loew's State Theatre wtih **Paul Bedford** doing a warmup pitch before the Browns professional game. Second purchase is **Jimmy Dudley**'s football scoreboard broadcast following the Ohio State game. The third contract is a 15-minute Tuesday 6:30 p.m. stanza with **Ken Coleman**, Cleveland Brown play-by-play sportscaster, doing interviews and gabbing.

## Vidpix Distribs

Continued from page 29

pix in each territory. As the industry expanded, however, the majors began setting up their own distrib centres, headed chiefly by men who lived in each city so that they could form a better entente with the exhibitors in their area. Vidfilm distribs, by the same token, feel now they can do a better job of selling their product on the grassroots level by hiring men who live in each area to handle their markets.

Question of economy, of course, is also a potent factor in the new shift to localized selling—a system, incidentally, which the Frederic W. Ziv outfit has followed since its inception. Under the old system, it's pointed out, if a salesman headquartered in N. Y. took a swing around the country and failed to come up with much new business, the expenses he incurred on such a trip would prove a serious loss to the distrib. If, however, the salesman operated out of his own home territory, his expenses would be far less.

Most such distribs setting up the home-localled system have their salesmen working on a straight commission basis, under which they pay their own expenses. If the distrib has enough quality product for him to handle, though, he can make up to $20,000 annually.

### Pioneers' 'Political Forum'

New York Chapter of the Radio Pioneers will hold its first dinner-meeting of the season with a "political rally" at Toots Shor's, N. Y., tonight (Wed.) at 6 p.m.

William S. Hedges and Patt Barnes will speak for Gen. Eisenhower, while H. V. Kaltenborn and Carl Haverlin will take up the cudgels for Gov. Stevenson, Dorothy Gordon, president of the local Pioneers, will moderate.

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# DISKERS YEN NEW CANARIES

## ASCAP Needs Top Writers for Pops To Duel BMI, Opines Mitch Miller

"There's nothing wrong with the veteran songwriters that hard work can't cure," opines Columbia Records' artists and repertoire chief, Mitch Miller, in his reflections on the current ASCAP vs. BMI cleffer-publisher rhubarb.

Miller contends that if top writers such as the Irving Berlins, Cole Porters, Harold Arlens, et al, were to apply themselves to the job of turning out pop songs, besides the writing the more specialized show-tune or filmusical scores, they would once again be on top of the bestseller lists.

All writers, however, have to understand, Miller says, that the modern era of the cheap phonograph and the cheap radio has brought the level of the popular song down to the masses. That's the prime cause why so many hillbilly tunes have been crossing over into the pop field. "These tunes," Miller adds, "deal with basic human experiences and are expressed in a way that the man-in-the-street can understand." There's no doubt, according to the Col exec, that the top ASCAP writers have the talent and craftsmanship to produce such songs if they so wished.

Miller categorically dismisses allegations by some ASCAP writers that the disk companies were discriminating in favor of BMI songs. "It never occurs to me when I look over a song," Miller says. "My only job is to deliver hit records, so I can't afford to worry about any song's BMI or ASCAP affiliation."

**'Gimmicks Alone Won't Sell'**

One of the most successful "new sound" experimenters in the disk business, Miller stresses that "gimmicks alone don't sell records." The gimmick has to be integrated with the rest of the production, and if it jells, then you have a potential hit." Miller avers that the gimmicks of yesterday are the conventional techniques of today, pointing out that the introduction of mikes and public address systems, replacing megaphones or straight lung power, was considered a gimmick in its day.

"The song," Miller tells, "is still the main ingredient along with the artist and the interpretation. If the younger writers are hitting more often today than the veterans, then it's because they have mastered the

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## Louis Bernstein Raps ASCAP's Deejay Critic As Disappointed Songwriter

*Editor*, VARIETY:

Every man has a right to an opinion. John Wrisley is apparently sore because he went to a publisher with some songs he wrote and the publisher didn't take them. The publisher took 15 minutes to say "no" and then didn't listen to the songs. Maybe this is so, but it sounds ridiculous to me. Any publisher who would take 15 minutes to say "no" would certainly take three minutes to hear a song.

I don't know what Mr. Wrisley's beef is against ASCAP, and his article tells nothing about BMI other than that they are considerate and courteous. There are lots of disk jockeys from all over the United States who come to see us when they visit New York. I assure you they get every consideration humanly possible to give anyone.

ASCAP has no arrangements of a social character because it is strictly a business organization, simply collecting money for its members. In other words, it is just a collection agency—and it is unnecessary for me to make any comment on what BMI is. You know and we all know they can spend their money wildly on entertaining and no one can criticize. Were ASCAP to do that, its members would have a just right to criticize as every penny it collects, less actual necessary expenses, is paid out to the writer and publisher.

(Continued on page 50)

## Ruth Brown Gets 100G, 5-Yr. Pact From Atlantic

Ruth Brown, Negro warbler, has been inked to a new five-year pact by Atlantic Records, indie label, for which she's a best-selling blues and rhythm artist.

New pact gives Miss Brown a $100,000 royalty guarantee over the five-year period.

## Starr Sees ASCAP Standard Catalog As AM-TV Spine

A publisher like Max Dreyfus, who just came back from Boston where he got a reassuring okay following a physical checkup at the Lahey Clinic there, says he's "content to let all these matters be solved by the brain trusters around the Brill Bldg. and in Lindy's." But Herman Starr, head of the Warner Bros. music publishing interests, while equally insouciant about the "ASCAP'S (so-called) 'BMI Blues'", is realistic on two scores.

"For one thing," says the prez of the Music Publishers Holding Corp. (Harms, Remick, Witmark, etc.), "there's nothing wrong with competition. It's a good thing. If it's illegal, you know that the courts of the land eventually get around to those things, and that's not for us to decide. Certainly if anything operates illegally I don't want to express any opinion on that. Now for the second thing: the creation of a popular song is really only a small part of our business. The major function of American music publishing is quality. Quality is what lasts and what pays off.

"In the last 20 years no publisher could stay in business on just the casual popular song. BMI could have seven out of seven of the "Hit Parade," but the fact remains that with all the BMI pops the ASCAP catalog still is the backbone of American radio and television. I daresay 90% of radio music is ASCAP's and probably more on TV. In jukeboxes the ratios are different; there the current pops prevail but even there the flash-in-the-pan jukebox hit is more than eclipsed by the wealth of ASCAP tunes.

"At the moment BMI is hot. You

(Continued on page 70)

## ALEC WILDER SHIFTS FROM ASCAP TO BMI

Alec Wilder, jazz instrumental composer, has switched from the American Society of Composers, Authors & Publishers to Broadcast Music, Inc. BMI has given him a three-year pact with coin guarantees against performances. Under the ASCAP setup, any writer can resign from the Society if he gives notice during the three-month period before the close of the calendar year.

Wilder said he made the BMI deal because it offered him a bigger immediate financial return than he has been getting from ASCAP. He pointed out, moreover, that most of his compositions written before 1943, when he joined ASCAP, were already in BMI's catalog.

## Col Repacts Tucker

Richard Tucker, Metopera tenor, has been repacted by Columbia Records for 10 years.

Tucker has been in Col's longhair fold since 1946.

## GAL VOCALISTS IN SHORT SUPPLY

Although femme disk artists have been out in front in the wax sweepstakes for more than a year, the record companies' artists & repertoire toppers have been signing fewer canaries than male vocalists. According to the a&r execs, the companies' pop rosters are flooded with male tyro talent while the new femmes are few and far between.

Since such femmes as Patti Page, Jo Stafford, Rosemary Clooney, Kay Starr, Ella Mae Morse and Doris Day have been steadily topping the disclick lists, it was figured that there'd be plenty of gals around who'd want a crack at breaking through into that femme waxing contingent. The pacting of new hairpins, however, has been pretty slim as compared with the young fellows who are being added to the stables.

The a&r men are on a persistent prowl for thrushes and are picking them up from all show biz media. RCA Victor's Sunny Gale, for example was nabbed after she broke through on the indie Derby label with "Wheel of Fortune," and Coral's recent pactee Eydie Gorme, was picked up after she ankled the vocalist spot with the Tex Beneke orch. Such new disk artists as Jilla Webb (M-G-M) and Joyce Bryant (Okeh) came from the nitery circuit. June Valli, Victor artist, joined their pop stable after her replacement shots for

(Continued on page 70)

## Burton Upped In BMI Reshuffle

In a reshuffle of the Broadcast Music, Inc., echelon at the board of directors meeting last week, Robert J. Burton, vice-prexy over publisher relations, was named chief of writer relations as well. Burton was also elected secretary of BMI, a post previously held by M. E. Tompkins, who reaches the retirement age Nov. 1.

Robert Sour, director of publisher relations, was elected veepee, and Charles E. Lawrence, assistant treasurer, was given the added appointment of assistant secretary. Charles A. Wall was elected president of Associated Music Publishers, a wholly-owned subsidiary of BMI specializing in longhair music. Wall will also continue in his present post as v.p. over finances. Wall replaced Tompkins in the AMP spot with the latter being retained on a consultation basis for both BMI and AMP.

The board also elected Glenn Dolberg to the post of vice-prexy over station relations. He has been director of this department for the past year.

## 'Lost in the Shuffle'

What makes a hit record? If you listen to the WNEW N. Y., regular Sunday midday series, which is sagely captioned "Lost in the Shuffle," it's enough to throw away all the rule books.

Airer, with a different WNEW disk jockey each week, features the hit side and then the flip side, or other good stylizations of current hitmakers, and it must be admitted that most of them have enough quality and distinction, gimmicks and drive, and all that goes with it, to qualify as much for pop acceptance as others which were not rejected. It's a unique novelty half-hour and a good variation of the orthodox disk jockeying. It may even be productive in time of "surprise" hits because most of them sound even better now, in retrospect, than when they first hit the market.

## 'BMI Blues' Revive Talk of ASCAP Gen'l Manager Post; Mention Ruml

By ABEL GREEN

The current "ASCAP's 'BMI Blues'" situation has revived talk of getting a paid general manager for the American Society of Composers, Authors & Publishers, a post which has not been actually filled since the era of the late Silvio Hein and J. C. Rosenthal, Edwin Claude Mills (now with Earle C. Anthony's radio-TV on the Coast) and the late John G. Paine. In fact, a personality like Beardsley Ruml is being bruited about again.

Ruml's name came up once before as the ideal choice. He is an administrator, a good public speaker, a statistician—and he knows music. That's an unusual parlay for the ex-R. H. Macy board member, who created for our Government the pay-as-you-earn income tax system; one who is well regarded with both parties, knows the advantages of women's clubs and kindred civic groups, and the like.

With a Ruml today, of course, it would have to be a part-time job, but full—or part-time there are many within ASCAP who can't understand "why a multimillion-dollar business hasn't commensurate highpowered and well-paid manpower." As is, it runs via committees and lawyers, albeit apparently with great efficiency, as witness the $14,000,000 peak annual royalty melon just achieved.

It may be also that ASCAP may have to amend its charter to cope with the encroachments of Broadcast Music, Inc., which is not only the performing rights society that is ASCAP's function, but also administers as a music publisher. ASCAP leaves the publishing phases strictly to its songsmith and publisher members.

But, argue those ASCAPites who are alarmed at BMI's inroads with the diskeries, deejays, et al., perhaps the Society should also do something about encouraging more plattering and other more direct trade relations.

Meantime, the chicken-or-the-egg discussion continues apace within ASCAP and BMI folds—is it the song or the affiliation that has so markedly given BMI the edge of late, particularly in the popular field? This has been largely explored in recent weeks and will be given further space as new values warrant.

## Coyotes Now Rustling Top Country Monickers

Nashville, Oct. 28.

Recently two men visited Max Meeks during his daily country record show on WMFR in High Point, N. C., posing as members of Hank Thompson's Capitol Records recording band. During the interview it was apparent that both were imposters and they were evicted from the station.

A similar case took place in the Norfolk-Portsmouth, Va., area recently with a lone impersonator posing as WSM's country artist, Faron Young. In this case the red carpet was presented by the area's jockeys, with the fake leaving town two days later after making credit purchases and cashing bogus checks which were guaranteed by the local radio personnel. To date this man has not been apprehended by police.

## Fox Clamps Down On Remington In Royalty Hassle

In what looms as a key battle in the publishers' war against unlicensed recordings, Harry Fox, publishers' agent and trustee, is preparing to throw the book at Remington Records, top low-priced disk label, for alleged failure to pay royalties on copyrighted tunes. Showdown is shaping up as a result of Remington's refusal to pay $4,000 which auditors from the Fox office claim is due to the pubs.

Over 100 tunes owned by all the major publishers are involved in the hassle. According to the Fox office, many of the tunes were recorded by Remington without a prior license. In such cases, where royalties are not paid strictly on time, Fox has been trying to establish in court that the publishers are entitled to treble damages.

Fox won his initial test of this contention in his action against Dante Bolletino and Paradox Industries early this year. Currently, the major publishers are involved in a similar suit in Chicago against Chess Records and the James H. Martin Co. Remington, however, is the largest company to date to be involved in such a royalty hassle.

## BUDDY MORRIS BUYS E. S. WILLIAMS CATALOG

In a move to bolster its educational department, E. H. Morris Music last week acquired the Ernest S. Williams School of Music catalog. Catalog contains music for brass instruments, band and orchestra and includes the established method for cornet and trumpet developed by Williams.

Purchase was made by Phil Lang, who heads Morris' educational department. Mrs. Gladys E. Williams repped her late husband's estate. Lang currently is recataloging the material and prepping a brochure for the trade.

## Eckstine's 9G in Mpls.

Minneapolis, Oct. 28.

Billy Eckstine-George Shearing-Count Basie unit at $3.75 top in the 5,700-seat Auditorium Concert Hall grossed a big $8,800 last night (Mon.). One-nighter concert was under management of Norman Granz whose "Jazz at the Philharmonic" pulled slightly under $10,000 in the same hall two weeks ago.

## Hampton, Cugat Rank Among Top Boxoffice Draws in Band Business

Further pointing up the big business aspects of the band biz is the boff annual gross being racked up by representative name leaders in the Latino and Negro field. Top coin grossing leader in the south-of-the-border idiom for many years has been Xavier Cugat who's been averaging more than $1,000,000 annually while Lionel Hampton heads the Negro contingent with a steady $500,000 gross.

Although the Latino orch fad has been confined, for the most part, to the New York-Miami circuit, Cugat has been one of the few chile-rhythm orchsters to pull 'em in on his one-niter and location stands around the country. The Cugat disks (he's recording for Mercury after switching from Columbia about a year ago) also contribute to his yearly take. Although his Merc etchings haven't broken into the hit bracket, the Cugat devotees keep them moving in the market.

Hampton, on the other hand, relies mainly for his sock gross on one-niters and location dates rather than disk royalties and/or radio-tele work. Hampton generally goes into percentages at Negro, white or mixed dance dates and pulls in top b.o. in his theatre assignments. He sticks to the road continually and hits his biggest figures in bookings at ball parks, coliseums and state fairs.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Damita Jo:** "I Don't Care"-"I'd Do It Again" (Victor). "I Don't Care" has immediate and unmistakable click impact and could be a smash for Victor. Tune has a freeswinging folk quality and gets a superlative open-voiced workover by Damita Joe with a happy handclapping background. It's an expert wax production for the contemporary market. "I'd Do It Again" makes potent backing for a possible double-sided hit. Flip is a Latin-tailored number with an easy-fitting lyric, a good beat and another selling vocal by Damita Jo.

**Jo Stafford:** "Keep It a Secret"-"Once to Every Heart" (Columbia). Jo Stafford demonstrates again on "Keep It a Secret" why she's the top-selling femme vocalist in the business currently. She gives a natural, warm projection to a simple tune in the "Tennessee other hefty side for Miss Stafford. Dinah Shore's etching of "Secret" for Victor also gets the message across and will give the Jesse Mae Robinson number additional impetus. On the Columbia flip, Miss Stafford delivers a good pop ballad in her best style. It also rates plenty of spins.

**Vaughn Monroe-Sunny Gale:** "So-So"-"Jump Back Honey" (Victor). The new Victor tandem of Vaughn Monroe and Sunny Gale gets off to a strong start iwth "So-So," a fine tune with a smart lyric. The blending of Monroe's baritone with Miss Gale's metallic pipes is carried off in an overall neat wax production. Reverse is a fast rhythm number featuring a driving Monroe-Gale duet with steel guitar and orch accompaniment. A good juke bet although this side seems imitative of some recent Frankie Laine-Jo Stafford sides.

**Buddy Morrow Orch:** "Greyhound"-"Stairway to the Stars" (Victor). Since straight pop orch slicings have been finding tough sledding in the disk market, the bands have been indulging in offbeat sounds to draw attention. In "Greyhound," Buddy Morrow's orch has come up with an unusual side with plenty of impact. It's a fast blues feelingly projected by **Frankie Lester.** The pounding instrument background gives it the punch which could put it over both as a pop hit and a blues and rhythm market entry. It's Morrow's most interesting side by far. On the flip, Lester and vocal chorus give a firstrate rendition of the standard.

**Eddy Howard:** "It's Worth Any Price You Pay"-"Kentucky Babe" (Mercury). Eddy Howard continues to grind out excellent sides for Mercury. "Price" is a fine lilting ballad by **Sylvia Dee** and **Sid Lippman,** the "Too Young" cleffing team. Howard vocals it with an attractively light beat that stands up under repeated spins. This could grow into a big one. "Kentucky Babe" is a pleasant magnolia-scented ballad which Howard also gives a highly listenable ride.

**Billy Eckstine:** "Be Fair"-"Come to the Mardi Gras" (M-G-M). Billy Eckstine has a big ballad in "Be Fair" and he belts it with his trademarked stylistic attack. This side, however, is too much in the same groove as Eskstine's previous sides to rate more than mid-hit possibilities. Eckstine could stand a change of pace to catapult him once again into the bestseller lists. "Mardi Gras" is a Latune adaptation with a good best as an okay lyric.

**Woody Herman:** "I Cried for You"-"Livin' On Love" (M-G-M). Woody Herman, playing with another orch, the **Leon Kelner** band, is standout both on the alto sax and on vocal. Herman's piping of the standard, "I Cried for You," is lyrical to a surprising degree and could launch this standard on a revival. "Livin' on Love" is a fair rhythm tune also vocalized by, Waltz" groove. This will be an-Herman with a Latin background supplied by Kelner's crew.

**Molly Bee:** "Tennessee Tango"-"The Kids Who Pay" (Capitol). "Tennessee Tango" is another tune out of the hillbilly field which which has important potential in the pop market. It's a catching tango item which gets a firstrate projection via Molly Bee's driving pipes and a rich Latin orchestral background. It's a juke natural. Flip is a good country-styled item.

**Ziggy Lane:** "Mad About 'Cha"-"I'm Crying for You" (Jubilee), Ziggy Lane, one of the co-cleffers on "Mad About 'Cha," gives this Yiddish-based tune a colorful vocal with an elaborate orch and choral accompaniment. It isn't as wild as Billy Williams' cut for Mercury, but Lane sells it with a vivid etching nonetheless. Flip is a routine sentimental item on which Lane is a little too schmaltzy.

## Best Bets

**DAMITO JO** .................................. **"I DON'T CARE"**
*RCA Victor* .................................. *"I'd Do It Again"*
**JO STAFFORD** .................................. **"KEEP IT A SECRET"**
*(Columbia)* .................................. *"Once To Every Heart"*
**VAUGHN MONROE-SUNNY GALE** .................................. **"SO-SO"**
*RCA Victor* .................................. *"Jump Back Honey"*
**BUDDY MORROW ORCH** .................................. **"GREYHOUND"**
*RCA Victor* .................................. *"Stairway To the Stars"*
**EDDY HOWARD** ........ **"IT'S WORTH ANY PRICE YOU PAY"**
*Mercury* .................................. *"Kentucky Babe"*

### Platter Pointers

**Les Brown** orch has a surefire commercial package in the Coral album tagged "Musical Weather Vane." Workover of such oldies as "Let It Snow! Let It Snow! Let It Snow," "Lost in a Fog," "Heat Wave" and "Blue Skies" are standout . . . **Ted Heath** orch has a firstrate instrumental in "Jungle Fantasy" (London) . . . **Edmundo Ros** gets plenty of excitement into "Peladinho" on the same label . . . **Al Bernie's** workover of "It's in the Book" for Mercury is disappointing . . . **Lionel Hampton** has driving instrumental of "Eli, Eli" (M-G-M) . . . **Skip Martin's** etching of "There's Danger in Your Eyes, Cherie" on the M-G-M label rates spins . . . **Sammy Kaye** has an okay slice in "Forget Me Not" (Columbia) . . . **Les Baxter** has a clicko slice in "Yours" (Capitol) . . . **Red Foley's** platter "Deep Blues" should break through on all levels . . . **Fred Waring** orch covers "High Noon" and "Outside of Heaven" in fine style . . . **Joe (Fingers) Carr** has an exciting slice in "Headin' for Home" (Capitol).

## Best British Sheet Sellers

(Week Ending Oct. 18)
London, Oct. 21.

| | |
|---|---|
| Homing Waltz | Reine |
| Here in My Heart | Mellin |
| Half as Much | Robbins |
| High Noon | Robbins |
| Isle of Innisfree | Maurice |
| Blue Tango | Mills |
| Auf Wiederseh'n | Maurice |
| Sugar Bush | Chappell |
| Walkin' My Baby | Victoria |
| Meet Mr. Callaghan | Toff |
| I'm Yours | Mellin |
| Somewhere Along Way | Magna |

### Second 12

| | |
|---|---|
| Day of Jubilo | Connelly |
| Rock of Gibraltar | Dash |
| Kiss of Fire | Duchess |
| Trust in Me | Wright |
| Feet Up | Cinephonic |
| When In Love | Connelly |
| Forget-Me-Not | Reine |
| Botch-a-Me | Kassner |
| Time Y'u Say G'dbye | Pickwick |
| Zing a Little Zong | Maddox |
| Delicado | Lafleur |
| Faith | Hit Songs |

## Longhair Disk Review

**Brahms: Symphony No. 4, in E Minor.** (RCA Victor, LP, $5.45). Arturo Toscanini and the NBC Symphony Orchestra in an impressive performance of a thrice-familiar work, an honest, inspired reading free of emotionalism, ham and schmaltz. Especially fine are renditions of the elegiac slow movement and the majestic finale, although entire opus shows love and care in its interpretation.

**Shostakovich: Symphony No. 5.** (Vox, LP, $5.95). A stirring recording of an imposing opus, dramatically rendered by the Vienna Symphony Orchestra under Jascha Horenstein. Perhaps the finest of the contemporary Russian's orchestral works, the symphony has a wealth of musical coloring and a profundity of power and mood, which Horenstein and the Viennese effectively re-create. The reading isn't frenzied or driving, as with some other maestros, but is incisive and lucid. Result is a fine waxing, with all the contrasted gaiety and soul-searching of the work brought out. *Bron.*

### Ford Fetes Ellington

Art Ford, disk jockey on WNEW, N. Y. indie, feted Duke Ellington on his 25th anni as an orch leader with a special midnight program Monday (27).

Ellington currently is appearing on the Paramount Theatre, N. Y., stage.

**Danny Kessler,** chief of Columbia Records' blues and rhythm subsid, Okeh Records, returned to N. Y. this week after a 10-day midwest promotion trek.

# Swing Hot on Wax

One of the most striking phenomena of the disk business has been the selling power of the old jazz and swing sides of the 1920s and 1930s despite the current stress on "newness" for tunes, personalities and sounds. The vet jazz names are standing the test of time and, under the impetus of reissues or "discoveries" on the new speeds, have become highly valuable properties in the major companies' catalogs.

Perhaps the strongest name in this category is Benny Goodman. His "1938 Concert at Carnegie Hall" long-play album for Columbia Records was a smash hit, going above the 90,000 marker at an $11 retail tab, and it's still going strong. Now Columbia has packaged another brilliant collection of Goodman sides, with full orchestra, trio and quartet, culled from the bandleader's broadcasts of the 1937-38 period, when his organization was loaded with such sidemen as Gene Krupa, Lionel Hampton, Harry James, Ziggy Elman, Jess Stacy, Vido Musso and Hymie Shertzer. Titled "Jazz Concert No. 2," this set encompasses and epitomizes the spirit of the "swing era" with virtually the same zest and excitement as the "Carnegie Hall" album. George Avakian, Col's pop album chief, who also assembled the Louis Armstrong, Bessie Smith and Bix Beiderbecke sets, edited this album for maximum variety, also supplied hep notes on the three-dozen tunes included in this collection.

As part of its "Treasury of Immortal Performances" series, RCA Victor has also just issued a half-dozen albums stemming from the same tradition. In the Victor releases, Tommy Dorsey's band from 1937 to 1946 is showcased on eight standards, typifying the Dorsey organization at its best. Another Dorsey album spotlights such of the band's vocalists as Frank Sinatra, Jo Stafford and Connie Haines for powerful nostalgic impact. Goodman also shares in the Victor reissues with a collection of his quartet recordings while Artie Shaw's Gramercy Five combo is revived via another set. The kind of slick jazz which Duke Ellington produced in 1940 is featured in another album. One of the most interesting is framed around Ray Noble's orch of the 1930s with its tasteful music and the simple but deeply touching vocals of the late Al Bowlly. *Herm.*

## Max Dreyfus' OK Checkup

Max Dreyfus got back to New York over the weekend following a three-day checkup at Boston's Lahey Clinic.

The 79-year-old music publisher got a good physical rating.

## Diskers, Radio-TV Mfrs. Plan Bally Campaign

Plans for an industry-wide campaign to promote sales of phonograph records and recording devices will be laid at a joint meeting tomorrow (Thurs.) at the Roosevelt Hotel, N. Y., of the Record Industry Assn., the Phonograph Manufacturers Assn., and the Radio-TV Manufactures Assn.

Objective of the campaign is to increase use of music of all types in the home, particularly through recording and playback instruments in radio and TV sets.

**The Keys of Harmony,** spiritual quartet which worked with Mahalia Jackson on her concert tour, have been inked by Tuxedo Records, a blues and rhythm diskery.

## S-B Plugs 75 Standards In 'TV Song Production Book'; Big 3 to Categorize 500

Shapiro-Bernstein's "TV Song Production Book" goes the Chappell volume 25 songs stronger by incorporating an alltime galaxy of 75 famed pop songs, and outfitting each with a script idea to match the song. In this case Dick Rogers did the sketches, edited by Elliott Shapiro and Robert C. Haring.

S-B's book, like the Max Dreyfus firm's, is an impressive volume and differs from BMI's series of "TV Sketch Books" in that it is a more permanent reference.

Abe Olman, g.m. of Robbins, Feist and Miller Music, is readying a "Big Three TV Book" which will embrace 500 alltime songs, categorically broken down into several cross-reference types. This means that one song could show up eight different ways, such as "Atcheson, Topeka and the Santa Fe," for instance, which could be under RR, travel, boy-girl, mauve decade, or in contrast to "The Trolley Song" and "Come Josephine In My Flying Machine," jet propulsion, etc.

This is certainly atomic era songplugging with a vengeance and a far cry from the "ill. slides" of the yesteryear silent film theatres with the pluggers chirping to illustrated colored slides.

BMI kicked off this new plugging technique for the special sight requirements of the video medium with its "TV Sketchbook" last year and its subsequent monthly supplements. BMI's original volume covered 44 songs from 13 different publishing affiliates and, like the Chappell book, gives two alternate production ideas for each number. But where Chappell's book gives only the setting and action description, BMI's volume sketches the dialog as well on some songs. The BMI monthly supplements have been video-framing from 10 to 14 additional songs each, tipping off the company's far-reaching and longrange planning in this field.

There are captious critics, both in TV and music circles, who argue that these "TV song production books" are academic in their utilitarian purpose. If it's a small station, they contend, they rely on kinescope, allegedly, or "just haven't the money" for anything else. If it's a big station, it offends the bigtime TV producer. There is merit and contradiction to all arguments. These TV song book production ideas are not intended to be the complete answer. It's a good skeleton for ready reference; a sort of iconoscope crutch when the well of ideas perhaps runs dry. Above all it is the basic spark or platform from which may and should spring fresher ideas or evolutions of the theme, as set up by the enterprising music publishers who, seemingly, are not permitting themselves to be caught asleep at the Zoomar switch. *Abel.*

## VARIETY 10 Best Sellers on Coin-Machines

Week of Oct. 25

| | | | |
|---|---|---|---|
| 1. | I WENT TO YOUR WEDDING (7) (St. Louis) | *Patti Page* | *Mercury* |
| 2. | YOU BELONG TO ME (9) (Ridgeway) | *Jo Stafford*<br>*Dean Martin* | *Columbia*<br>*Capitol* |
| 3. | GLOW WORM (5) (Marks) | *Mills Bros.* | *Decca* |
| 4. | TRYING (3) (Randy Smith) | *Hilltoppers* | *Dot* |
| 5. | JAMBALAYA (8) (Acuff-R) | *Jo Stafford* | *Columbia* |
| 6. | BECAUSE YOU'RE MINE (1) (Feist) | *Nat (King) Cole*<br>*Mario Lanza* | *Capitol*<br>*Victor* |
| 7. | MEET MR. CALLAGHAN (6) (Leeds) | *Les Paul-Mary Ford*<br>*Harry Grove Trio*<br>*Mitch Miller* | *Capitol*<br>*London*<br>*Columbia* |
| 8. | WISH YOU WERE HERE (11) (Chappell) | *Eddie Fisher* | *Victor* |
| 9. | TAKES TWO TO TANGO (2) (Harman) | *Pearl Bailey* | *Coral* |
| 10. | HIGH NOON (9) (Feist) | *Frankie Laine*<br>*Bill Hayes* | *Columbia*<br>*MGM* |

### Second Group

| | | |
|---|---|---|
| I LAUGHED AT LOVE (Redd Evans) | *Sunny Gale* | *Victor* |
| HALF AS MUCH (8) (Acuff-R) | *Rosemary Clooney* | *Columbia* |
| AUF WIEDERSEH'N (17) (Hill-R) | *Vera Lynn*<br>*Eddy Howard* | *London*<br>*Mercury* |
| LADY OF SPAIN (Fox) | *Eddie Fisher* | *Victor* |
| OUTSIDE OF HEAVEN (B.V.C.) | *Eddie Fisher* | *Victor* |
| COMES ALONG A-LOVE (Shapiro-B) | *Kay Starr* | *Capitol* |
| YOU'LL NEVER GET AWAY (Bourne) | *D. Cornell-T. Brewer* | *Coral* |
| SOMEWHERE ALONG THE WAY (8) (United) | *Nat (King) Cole*<br>*Tony Bennett* | *Capitol*<br>*Columbia* |
| EARLY AUTUMN (Cromwell) | *Jo Stafford* | *Columbia* |
| MY LOVE AND DEVOTION (Shapiro-B) | *Perry Como* | *Victor* |
| STRING ALONG (Regent) | *Ames Bros.* | *Coral* |
| INDIAN LOVE CALL (Harms) | *Slim Whitman* | *Imperial* |
| LUNA ROSSA (BVC) | *Alan Dean* | *MGM* |
| WALKIN' TO MISSOURI (Hawthorne) | *Sammy Kaye* | *Columbia* |
| FOOL, FOOL, FOOL (Progressive) | *Kay Starr* | *Capitol* |
| SHOULD I (2) (Robbins) | *Four Aces* | *Decca* |
| BOTCH-A-ME (10) (Hollis) | *Rosemary Clooney* | *Columbia* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# VARIETY Scoreboard

OF

# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution*
*Encompassing the Three Major Outlets*
**Coin Machines Retail Disks Retail Sheet Music**
*as Published in the Current Issue*
*for*
WEEK ENDING OCTOBER 25

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

## TALENT

| POSITIONS This week. | Last week. | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | JO STAFFORD (Columbia) | You Belong to Me<br>Jambalaya |
| 2 | 2 | PATTI PAGE (Mercury) | I Went to Your Wedding<br>You Belong to Me |
| 3 | 3 | EDDIE FISHER (Victor) | Wish You Were Here<br>Lady of Spain<br>Outside of Heaven |
| 4 | 4 | MILLS BROS. (Decca) | Glow Worm |
| 5 | 5 | HILLTOPPERS (Dot) | Trying |
| 6 | 7 | LES PAUL-MARY FORD (Capitol) | Meet Mr. Callaghan |
| 7 | 9 | PEARL BAILEY (Coral) | Takes Two to Tango |
| 8 | 6 | FRANKIE LAINE (Columbia) | High Noon |
| 9 | 10 | JOHNNY STANDLEY (Capitol) | It's in the Book |
| 10 | .. | NAT (KING) COLE (Capitol) | Somewhere Along the Way<br>Faith Can Move Mountains |

## TUNES

| POSITIONS This week. | Last week. | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 1 | I WENT TO YOUR WEDDING | St. Louis |
| 2 | 2 | YOU BELONG TO ME | Ridgeway |
| 3 | 3 | JAMBALAYA | Acuff-R |
| 4 | 4 | WISH YOU WERE HERE | Chappell |
| 5 | 6 | GLOW WORM | E. B. Marks |
| 6 | 7 | MEET MR. CALLAGHAN | Leeds |
| 7 | 5 | HALF AS MUCH | Acuff-R |
| 8 | 8 | TRYING | Randy Smith |
| 9 | 10 | HIGH NOON | Feist |
| 10 | .. | BECAUSE YOU'RE MINE | Feist |

# RETAIL SHEET BEST SELLERS

VARIETY
*Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

Week Ending Oct. 25

| National Rating This wk. | Last wk. | Title and Publisher | New York, M.D.S. | Chicago, Carl Fischer | Los Angeles, Morse M. Preeman | Boston, H. N. Homeyer | Philadelphia, Chas. DuMont | Kansas City, Jenkins Music Co. | Minneapolis, Schmitt Mus. Co. | St. Louis, St. Louis Music Supply | San Antonio, Alamo Piano Co. | Seattle, Capitol Music Co. | Rochester, Neisner Bros. | Indianapolis, Pearson's | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | You Belong to Me (Ridgeway) | 1 | 1 | 1 | 2 | 4 | 1 | 2 | 1 | 1 | 1 | 4 | 1 | 112 |
| 2 | 2 | I Went to Your Wedding (Hill-R) | 2 | 3 | 2 | 1 | 2 | 4 | 1 | 2 | 2 | 3 | 5 | 2 | 103 |
| 3 | 3 | Wish You Were Here (Chappell) | 9 | 2 | 3 | 6 | 8 | 2 | 5 | 3 | 4 | 9 | 9 | 8 | 64 |
| 4 | 7 | Jambalaya (Acuff-R) | 3 | 4 | 6 | 10 | 10 | 5 | 7 | 4 | 5 | 5 | 3 | 9 | 61 |
| 5 | 5 | Half As Much (Acuff-R) | 4 | 10 | 4 | 3 | 3 | 3 | .. | 5 | 9 | 6 | 7 | 7 | 60 |
| 6 | 4 | Auf Wiederseh'n (Hill-R) | 7 | 9 | 7 | 9 | 6 | 6 | .. | .. | 8 | 4 | .. | 4 | 39 |
| 7 | 6 | Meet Mr. Callaghan (Leeds) | .. | 8 | 8 | 8 | .. | 8 | 8 | .. | 3 | 2 | .. | 10 | 33 |
| 8 | 11 | Because You're Mine (Feist) | 5 | 6 | .. | .. | .. | 9 | .. | 6 | 7 | .. | .. | 6 | 27 |
| 9 | 8 | Somewhere Along Way (United) | 10 | .. | 5 | 5 | 7 | 7 | .. | 9 | 10 | .. | 10 | .. | 25 |
| 10 | 10 | High Noon (Feist) | .. | .. | 9 | .. | .. | 10 | .. | .. | 6 | .. | 8 | 3 | 19 |
| 11A | 12 | Walkin' to Missouri (Hawthorne) | .. | 5 | .. | .. | .. | .. | .. | 7 | .. | 7 | .. | .. | 14 |
| 11B | .. | Outside of Heaven (B.V.C.) | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 14 |
| 11C | 14 | Early Autumn (Cromwell) | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 5 | 14 |
| 12 | .. | Lady of Spain (Fox) | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 2 | .. | 12 |
| 13 | .. | Glow Worm (Marks) | 8 | .. | 10 | .. | .. | .. | 6 | 10 | .. | 10 | .. | .. | 11 |

# Chi Ballroom Ops, Via Radio & TV Promotion, Build Solid Band Biz

## Satchmo to Africa

Louis Armstrong, now touring Europe with his All Stars, has been pacted for stands in Casablanca and Algiers, following his Continental trip.

Possibility is that after the North African trek, he'll return to Germany for three farewell concerts.

## Eddie Fisher's Ready-Made Aud After GI Hitch

Pfc. Eddie Fisher will get a terrific ready-made audience during his first year as a civilian following his discharge from the Army next April. Fisher, still regarded as one of the hotter male singers despite his two-year service hitch, will start off with a nest egg of approximately $330,000, representing a two-year royalty stretch on RCA Victor diskings.

In addition, his bookers, General Artists Corp., have started lining up dates for him.

Another factor that will strongly increase the Fisher exchequer are the numerous television guest shots available to him. Fisher, as a soldier, has appeared on many video shows cuffo with the proviso that he make a recruiting pitch.

Currently, Fisher is slated to go to Germany on a tour of duty. Last week he had a recording session, and releases will be sufficient to take him into January. He'll be back by that time, it's believed. He returned recently from Korea.

Fisher is situated more advantageously than any other singer in the service. In fact, his position is equivalent to that of Harvey Stone during his Army stretch in World War II. Stone was located around New York and made many appearances which gave him name status by the time he was discharged. However, Fisher's impact is regarded as greater. His video dates and record hits have kept his name hot during service. His current hit, "Wish You Were Here," is one of the top sellers.

## MARY SMALL ANKLES KING FOR MERCURY

Thrush Mary Small ankled the King Record label last week for a term pact with Mercury Records. Deal was set by Merc's Chicago office.

Miss Small will cut her initial sides for Merc after she completes her engagement at El Rancho, Las Vegas, where she opens today (29).

## Cole-Vaughan-Kenton Mop Up 22½G in Pitt

Pittsburgh, Oct. 28.

Nat (King) Cole-Sarah Vaughan-Stan Kenton package did a blazing $22,500 in its one-nighter here at The Gardens, Friday (24). Show gave two performances at 6,200-seater, and the first one at 8:30 p.m. sold out while the second at midnight played to crowd of more than 3,000.

Gardens management was a little worried early in the week when advance was rather slim, but last-minute action with a boxoffice crush at curtain time turned the booking into a smash.

## Charlie Spivak Settles 42G Tax Claim for 10G

Bandleader Charlie Spivak revealed to the Internal Revenue Bureau last week that his booking price now ranges from $500 to $1,200 a night as compared with a previous asking price which ranged between $1,750 and $2,500 a night. The Bureau, which regards Spivak's future as "dubious," settled a $42,400 back income tax claim against him for $10,000.

Bureau stated that Spivak is currently hard pressed financially and there is some [illegible] liability and as to the collectability of taxes.

Chicago, Oct. 28.

Despite the varied and long lamentations of ballroom operators here in the midwest, business in Chicago has been reaching some record hights, due mainly to more aggressive promotions and the use of television and radio. While most of the danceries reported good business for the summer, this fall has also been going exceptionally strong. More and more spots are going in for name bands, in addition to the units with local or regional reputations. Outfits such as Ralph Flanagan, Ray Anthony and Xavier Cugat have been picking up new locations and there is a big jump in one-nighters both from armed forces' installations and private ops. Of course, most of the upped business is due to more general spending throughout the country, but there is also a renewed interest in dancing.

In Chicago, hypoed activity is taking place. The newest location is the Chevy Chase Country Club Ballroom, in nearby Wheeling, Ill. Spot used a small orchestra this summer for the first time in years, but the room has been rebuilt and will open Nov. 8 using names and semi-names. It will be under the management of Bill Vidas, formerly with General Artists Corp., and will accommodate 1,500 terpers now and at least double that number during the warmer months when outdoor platform can be used. Decision to build in this northwest suburb follows the pattern of population movement from the city.

In relation to this, both Oh Henry and Melody Mill suburban halls have been enjoying their best season in years. Oh Henry has been using semi-names, as has Melody Mill, but the Mill has also been buying names. Both locations use top draws for one-night stands. Oh Henry uses large chunks of air time.

### TV Helps

Melody Mill, under Ben Zejcar, has upped business tremendously with a weekly television remote. Attendance soared over 25% this summer, when a dip is usually expected, and a further rise has been noted this fall. Program uses the current bands, which put on a half-hour show each Wednesday over WGN-TV. Cross-check of the dancers has revealed that many hadn't danced in years but were drawn to the ballroom through seeing that many couples, not in their teens, were enjoying the proceedings.

The Trianon, one of the Karzas chain, which was put up for sale, was withdrawn from the market after patrons registered strong protests, and with attendance jumping markedly for the past few weeks. Bill Alexander of the organization has been active in promoting new ideas such as bringing in Stan Kenton—a far cry from the sweet styles which usually predominate the Karzas terperies. Also, singing stars have been used, in more or less concert fashion, throughout the chain, drawing many non-dancers. Polka nights and festivals have been picker-uppers in admissions too, especially in the early part of the week. Karzas is going in more heavily for names, not only as one nighters, but also for engagements of a week or longer. He has difficulty in Chi bookings because of competition from the Edgewater Beach Hotel, which relies on names during the summer, paying as high as $5,000 per week for draws such as Xavier Cugat, Tommy Dorsey, Ralph Flanagan and Eddy Howard. Other hotel rooms don't depend too much on names for their orchestras.

The Martinique on the far southside is another outlet, using Griff Williams, Ted Weems, and Clyde McCoy for four to eight weeks.

One peculiar aspect of the healthy situation is the fact that many fringe operators have been hiring halls for dates and paying bands from $750 to $1,500. They do not use bands on a regularly scheduled basis but just pick up names when they have a break in the territory. Actually, both bands and ops don't come out too well in the deal. Bands take a cut below usual figures and the promoter loses on the tickets. However, the gigs are held in heavy drinking neighborhoods and the local man [illegible] up in liquor sales what he doesn't take in on admissions.

# Top Record Talent and Tunes

## AS POLLED VIA LEADING U. S. DISK JOCKEYS

**VARIETY WEEK ENDING OCT. 25**

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.*

| | | | | | | EAST | | | | | | | | | SOUTH | | | | | | | MIDWEST | | | | | | | | FAR WEST | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | N.Y. Bill Silbert—WABD | Lawrence Sherm Feller—WLAW | Rochester Mort Nusbaum—WHAM | Utica Dan Fusco—WRUN | Nashua Bob Berry—WOTW | Sch'e'tady Earle Pudney—WGY | Fitchburg Tal Hood—WFGM | Man-ch'tr Donn Tibbetts—WFEA | Atl. City Fred Haggerty—WFPG | Norfolk Roger Clark—WNOR | N.O. Larry Wilson—WNOE | Richmond Harvey Hudson—WLEE | St. L. Norb Moore—KXLW | Ch'ton W. Va Bill Dawson—WGKV | K.C. Jim Lantz—KCMO | San Ant'o Bob Jenkins—KONO | Cincy Rex Dale—WCKY | Dearborn Clare Linn—WKMH | Chi. Jim Lounsbury—WIND | Cleve Joe Mulvihill—WTAM | Co'ls-ville Jim Haines—WCVI | Mil-w'kee Tom Shanahan—WEMP | St. Cloud Art Blaske—KFAM | Det. Don McLeod—WJBK | Salt Lake Wayne Cody—KALL | Seattle Gil Henry—KING | Albu-q'que Jerry Nesler—KGGM | Denver Ray Perkins—KFEL | Phoenix Dick Gilbert—KTYL | L.A. Ira Cook—KECA | TOTAL POINTS |
| 1 | 1 | 13 | Jo Stafford | Columbia | You Belong to Me | 9 | 4 | 8 | 3 | 2 | 2 | .. | 3 | 2 | .. | 8 | 1 | 4 | 1 | 2 | 2 | 2 | .. | 2 | 1 | 6 | .. | 2 | 2 | 2 | .. | .. | 1 | 10 | 2 | 183 |
| 2 | 2 | 9 | Patti Page | Mercury | I Went to Your Wedding | 5 | .. | .. | .. | .. | 3 | 7 | 10 | 1 | .. | .. | 2 | 5 | 6 | 1 | 1 | 1 | .. | 1 | 3 | 1 | 6 | .. | 4 | 3 | 1 | 8 | 2 | .. | 1 | 159 |
| 3 | 3 | 8 | Mills Bros. | Decca | Glow Worm | .. | .. | 10 | 4 | 3 | 4 | 3 | .. | 5 | 1 | 1 | .. | 2 | 9 | 5 | 7 | 6 | 3 | 6 | 4 | 7 | 1 | 1 | 3 | .. | 9 | .. | .. | .. | 8 | 133 |
| 4 | 5 | 15 | Eddie Fisher | Victor | Wish You Were Here | 10 | .. | 3 | 8 | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 7 | 3 | 3 | 4 | .. | 7 | 2 | .. | .. | .. | .. | 5 | .. | .. | 3 | 9 | 4 | 86 |
| 5 | 7 | 5 | Eddie Fisher | Victor | Lady of Spain | .. | .. | 1 | 2 | .. | 7 | 4 | 7 | 10 | .. | 5 | .. | .. | .. | .. | 9 | .. | 8 | .. | .. | 3 | 9 | 5 | .. | 4 | .. | .. | 10 | .. | 10 | 71 |
| 6 | 4 | 10 | Jo Stafford | Columbia | Jambalaya | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | 10 | 4 | 8 | .. | 4 | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 1 | 7 | 2 | 4 | .. | .. | 52 |
| 7 | 6 | 10 | Les Paul | Capitol | Meet Mr. Callaghan | .. | 3 | 7 | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 4 | .. | .. | .. | .. | .. | 6 | 2 | .. | 8 | .. | .. | 45 |
| 8A | 17 | 6 | Pearl Bailey | Coral | Takes Two to Tango | .. | 10 | .. | .. | .. | .. | .. | 5 | .. | .. | 9 | .. | .. | 4 | 9 | .. | .. | .. | 10 | .. | .. | .. | 8 | .. | .. | 6 | .. | .. | 1 | 5 | 43 |
| 8B | 20 | 15 | Frankie Laine | Columbia | High Noon | .. | .. | .. | 6 | 4 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 3 | .. | .. | 3 | 43 |
| 10 | .. | 9 | Ralph Flanagan | Victor | I Should Care | .. | .. | .. | 1 | 10 | 8 | .. | .. | .. | .. | .. | 3 | .. | 5 | .. | .. | 7 | .. | .. | 9 | 8 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 41 |
| 11 | 12 | 3 | Eddie Fisher | Victor | Outside of Heaven | 1 | 6 | .. | .. | .. | 5 | .. | .. | .. | 8 | .. | .. | 1 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 40 |
| 12 | 12 | 4 | Joni James | M-G-M | Why Don't You Believe Me | 3 | 2 | .. | .. | 1 | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 39 |
| 13 | 9 | 9 | Hilltoppers | Dot | Trying | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | 3 | 10 | .. | .. | .. | .. | 3 | .. | 2 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | 37 |
| 14 | 8 | 4 | Johnny Standley | Capitol | It's in the Book | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 1 | 6 | .. | .. | 33 |
| 15 | 50 | 4 | Nat (King) Cole | Capitol | Because You're Mine | .. | 9 | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | 6 | 8 | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | 5 | .. | .. | .. | .. | 32 |
| 16 | .. | 1 | Tony Bennett | Columbia | Stay Where You Are | 8 | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 7 | 22 |
| 17A | 30 | 4 | Ames Bros | Coral | My Favorite Song | 4 | .. | 9 | .. | .. | 10 | 5 | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 21 |
| 17B | .. | 1 | Four Aces | Decca | Heart and Soul | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 5 | .. | .. | 5 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 21 |
| 19 | 23 | 5 | Johnny Desmond | Coral | Trying | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | 20 |
| 20 | .. | 1 | Nat (King) Cole | Capitol | Ruby and the Pearl | .. | .. | .. | .. | .. | 1 | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 21 | .. | 1 | Vera Lynn | London | Yours | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | 6 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 18 |
| 22A | 14 | 23 | Nat (King) Cole | Capitol | Somewhere Along the Way | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 7 | .. | .. | 16 |
| 22B | 15 | 3 | Kay Starr | Capitol | Comes Along A-Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 16 |
| 24 | .. | 1 | Sarah Vaughan | Columbia | Sinner or Saint | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 15 |
| 25 | 10 | 26 | Rose Mary Clooney | Columbia | Half As Much | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | 8 | .. | 3 | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 26A | .. | 2 | Johnny Desmond | Coral | Nina Never Knew | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 13 |
| 26B | 34 | 3 | Art Mooney | M-G-M | Lazy River | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 3 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 26C | 45 | 3 | Nat (King) Cole | Capitol | I'm Never Satisfied | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 26D | .. | 1 | Don Cornell | Coral | Be Fair | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 9 | .. | .. | .. | .. | .. | 4 | .. | 13 |
| 30A | .. | 3 | Connee Boswell-A. Shaw | Decca | My Little Nest Heav'ly Blue | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 30B | 18 | 20 | Vera Lynn | London | Auf Wiederseh'n Sweetheart | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | 5 | .. | .. | 12 |
| 32A | .. | 1 | Tony Martin | Victor | Sleepy Time Gal | .. | .. | 2 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 32B | 20 | 2 | Dinah Shore | Victor | Blues in Advance | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 11 |
| 32C | 45 | 8 | Buddy Morrow | Victor | One Mint Julip | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 11 |
| 32D | 26 | 2 | Georgia Gibbs | Mercury | My Favorite Song | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 11 |
| 36 | 22 | 2 | F. Laine-Jo Stafford | Columbia | Settin' the Woods on Fire | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 7 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 37A | 34 | 2 | Four Aces | Decca | Just Squeeze Me | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 37B | 34 | 2 | Don Cornell | Coral | I | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 9 |
| 37C | .. | 1 | Mel Torme | Capitol | Anywhere I Wander | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 37D | .. | 1 | Joni James | M-G-M | Purple Shades | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 37E | .. | 1 | Vaughn Monroe | Victor | You'll Never Get Away | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | 9 |
| 42A | .. | 2 | Camarata | Decca | Veradaro | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 42B | .. | 3 | Eddy Howard | Mercury | Madamoiselle | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 42C | .. | 1 | Inks Spots | Decca | Moonlight Mystery | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 42D | 31 | 8 | Perry Como | Victor | My Love and Devotion | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | 8 |
| 42E | .. | 4 | Slim Whitman | Imperial | Indian Love Call | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 8 |
| 42F | 26 | 5 | Dean Martin | Capitol | You Belong to Me | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 8 |
| 48 | 28 | 2 | Margaret Whiting | Capitol | Outside of Heaven | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 49A | 50 | 7 | Les Paul-Mary Ford | Capitol | Take Me in Arms & Hold Me | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 |
| 49B | 34 | 3 | Mario Lanza | Victor | Because You're Mine | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 5 |
| 51 | .. | 2 | Ames Bros | Coral | Al-Lee-O-Al-Lee-Ay | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 3 |

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the Lovely

# DAMITA JO

Singing

# "I'D DO IT AGAIN"

and

# "I DON'T CARE"

RCA 20-5022; 47-5022

**RCA VICTOR Records**

# Nashville Notes

New disk name, **Jimmy Lee**, signed and recorded by Ken Nelson for Capitol recently.

**Jimmy Dickens** doing Nov. 3 show in Kilgore, Tex. .. **Ernest Tubb** set for Atlanta Nov. 2 with successive stands at Columbia, Ga.; Daytona Beach and Orlando, Fla. ...**Hank Snow** tours Canton, O., Nov. 8; Windsor, Ont. (10); London, Ont. (11); Sault St. Marie (12); South Bend (14)... **Webb Pierce** showing in Akron, Nov. 9... **Carl Smith** and **George Morgan** sharing Memphis billing Nov. 2.

**Murray Nash** on a two weeks' swing through Pennsylvania, Ohio, Illinois, Wisconsin and Minnesota for Acuff-Rose pubbery.

**George Morgan** guesting with **Red Foley** on Nov. 2 "Grand Ole Opry" NBC netter. **Jimmy Dickens, Martha Carson** and **Ray Price** up for three succeeding Saturdays. Foley, incidentally, was given a Kentucky Colonel title Saturday (25).

**Jane Turzy** did the guest spot on WSM's "Sunday Down South" Oct. 26. Locals **Lonzo & Oscar** scheduled for Nov. 2 with **Kay Armen** coming in Nov. 9. Show is a regular Sunday evening feature over WSM's 27 station Lion Oil Network.

**Jimmie Davis** in Nashville last week transcribing "Fill-Up With Billip" platters for network airing by service station sponsor. Cutting being done in Nashville in order to use WSM's musicians as sidemen.

## Country Chatter

Capitol's new duo, **Jim & Jesse** (The McReynolds Bros.), now set at WCYB in Bristol, Va., for two live shows daily and area personals through **Bill Shell**, WCYB's farm program head.

**Shel Horton** (songwriter Vaughn's brother) has increased his WHUN, Huntington, Pa., country record spinning from half-hour two months ago to one-and-a-half hours daily. All shows are remote from Horton's home studios in Saxton, Pa., where he also has business interests.

**Smiley Burnette** came out of Canada last week with an excellent $5,000 gross from week's appearances.

**Jimmy Logsdon** (WINN-Louisville country d. j.) has new Decca sides out which were cut in Nashville recently under Paul Cohen's direction. Cutting affiliation and song publication were handled by Vic McAlpin of Howie Richmond's new Nashville Melody Trails office.

**Carolina Cotton,** M-G-M's country canary, doing a new show, "Carolina Cotton Calling," which is beamed overseas via Armed Forces Radio Service. Origination is from the Coast.

Three indie diskings showing top sectional attention past week: **Milt Dickey's** (Kansas City KCMO talent) Sho-Me cutting of original "Neon Love"; "Four Alarm Boogie" by **Jimmy Collett** on Arcade and Milwaukee's Demo waxing of "Going Around in Circles" by local **Jack Teter.**

WHBS in Huntsville, Ala., jumped to 5,000 watts from 250 last week which gives Ross Smitherman's record spinning top coverage of that area.

Jesse Rogers recently cut M-G-M country sides in New York. His first release will contain Christmas sides written by Rogers and set for November release and promotion. This is artist's first recording affiliation since his release by RCA Victor from the Bluebird pact whereby Rogers did followup versions of current hits.

# 20th's Sousa Pic Cues Flock of Band Albums

Marches composed by John Philip Sousa are being primed for a big shellac push via album releases from three record companies. The Sousa scramble is being sparked by the forthcoming 20th-Fox pic, "Stars and Stripes Forever," Sousa's biopic.

Already skedded for release are the sountrack album via M-G-M; a Columbia album of Edwin Franko Goldman heading his band in eight Sousa marches; and Decca's Fred Waring's "Stars and Stripes Forever" album as well as a two-colume series of Sousa marches conducted by Joe Colling.

Albums are due to hit the market in mid-November while the pic, which stars Clifton Webb, is pegged for Xmas release.

## Louis Bernstein

Continued from page 45

BMI doesn't have to do that. They can give anything they want to anybody, whether he earns it or doesn't earn it. ASCAP cannot do this.

If Mr. Wrisley had presented a song to this office he would have received very courteous and considerate attention, and he would have received the same attention if he had no song. So would any other disk jockey in the United States. I am sorry to say that Mr. Wrisley, in my opinion, has placed too much importance upon himself and I don't think he has the right to talk for the disk jockeys of America, many of whom are our very good friends.

*Louis Bernstein.*
(Shapiro-Bernstein)

# Tommy Valando Sees Key To Music Biz in Copy Sales

*Editor,* VARIETY

I have been thinking about the current ASCAP-BMI hassle and it seems to me that the publishers and writers have become so involved in this struggle that they have completely forgotten about the music business itself.

I, for one, have accepted the fact that there is a BMI and that they are in business to stay and the sooner the entire industry would come to this conclusion, the better off we would be, both writers and publishers.

The real problem today, I think, is the sheet music business which has become worse and worse week after week. I just recently returned from a trip throughout the Midwest and made it a point to stop in most of the music shops along the way and found to my bitter dismay that the sheet music business has become practically extinct. One can go into almost any music shop, ask for one of the country's latest hits, whether it be ASCAP or BMI, and be told that it is not in stock, they will order it, and that takes five or six days. I firmly believe that the music industry as a whole and that goes for all the publishers, whether they be ASCAP or BMI, should get together and figure out some way to promote the sheet music field.

Actually, what we have been doing in the past couple of years is concentrating on the type of music that the record companies want for special recordings, such as gags, sounds, or exciting arrangements, and by doing this we have completely sacrificed our sheet music business.

Another very bad feature of this industry as it stands today, is the amount of people in the music business who are so involved in things they really know so little about, such as the country style, hillbilly, race, rhythm and blues etc. Somehow we publishers have gotten out of our own sphere. This goes for the writers who are trying to write only this style of music. It is a completely different business than the pop business that I know and so I have stayed away from it completely. True, of course, it sure is tougher today to come up with something, but we did do it with one of the biggest songs of the country, "Wheel Of Fortune," and it was neither country, nor hillbilly.

*Thomas Valando.*
(Laurel Music)

### Josef Marais' Veldt Tunes

*Editor,* VARIETY:

As an ASCAP member of some ten years standing, the inclusion of the words "African Veldt" in the paragraph linking "freak" sounds to BMI is a mistake.

I suppose I can speak with some authority as I am writer of the so-called Veld songs—a name I used to identify my first Decca album, made 12 years ago. I was born and brought up on the Veld or "prairie" of Africa, and my songs are original compositions, based on melodies and Dutch-Afrikaans ditties which I heard as a kid. G. Schirmer published my first collection (ASCAP) and when "A-round the Corner" entered the pop field, I gave it to Frank Music Corp. (ASCAP) to publish. "Brandy Leave Me Alone" (used by Howard Hawks in the "Big Sky" as "Whisky Leave Me Alone") is also a Frank Music item. "Johnnie Goggabee" and "Zulu Warrior" (which my wife, Miranda, and I, with Mitch Miller have put on wax) are published respectively by Fideree Music Corp. (my own ASCAP firm) and Dartmouth Music (ASCAP). "Johnny With the Bandy Legs" (just recorded by Vic Damone) is an Alamo publication (ASCAP). And, of course, "Sugarbush" is in the ASCAP fold, through G. Schirmer. There are many others, like "Umbira," which will all be legitimate children of ASCAP.

And may I please emphasize that my music has been around a long time and is no sudden "freak" vogue. Miranda and I have been singing them in concert for five years. The advent of Mitch Miller has zoomed them into the "mass" pop field, for which we are truly delighted.

*Josef Marais.*

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.*

**Survey Week of October 17-23**

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Because You're Mine—†"Because You're Mine" | Feist |
| Everything I Have Is Yours | Robbins |
| Forgetting You | DeSylva-B-H |
| Glow Worm | Marks |
| Half As Much | Acuff-R |
| I Went To Your Wedding | St. Louis |
| If'n | Disney |
| I'm Never Satisfied | Simon H |
| Jambalaya | Acuff-R |
| Lady of Spain | Fox |
| Live Oak Tree | Burvan |
| Meet Mr. Callaghan | Leeds |
| My Love and Devotion | Shapiro-B |
| Roses Of Yesterday | Berlin |
| Ruby and the Pearl | Famous |
| Somebody Loves Me—†"Somebody Loves Me" | Harms |
| Somewhere Along Way | United |
| Stay Where You Are | Broadcast |
| String Along | Regent |
| Take Me In Your Arms and Hold Me | Hill & R |
| Takes Two to Tango | Harman |
| Thanks to You | Paramount |
| Till The End Of The World | Southern |
| To Know You (Is To Love You) | Roncom |
| Where Did the Night Go | Chappell |
| Whispering Serenade | Chappell |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong To Me | Ridgeway |
| You'll Never Get Away | Bourne |
| Zing a Little Zong—†"Just For You" | Burvan |

**Second Group**

| | |
|---|---|
| Blues In Advance | Hollis |
| Caravan | Amer Aca |
| Comes A-Long A-Love | Shapiro-B |
| Don't Tempt Me | Wonderland |
| Early Autumn | Cromwell |
| Feet Up | Hawthorne |
| Forgive and Forget | Leeds |
| High Noon—†"High Noon" | Feist |
| Just When We're Falling in Love | Atlantic |
| Lover | Famous |
| My Favorite Song | Gold |
| Need Me | Peer |
| No Two People | Frank |
| Once In a While | Miller |
| Outside Of Heaven | Bregman-V-C |
| Sinner Or Saint | Witmark |
| That's a-Why | Santly-J |
| Two-Faced Clock | Robbins |
| Walkin' To Missouri | Hawthorne |
| Who Kissed Me Last Night | Roger |
| You Intrigue Me | Remick |
| Yours | Marks |

## Top 10 Songs On TV

| | |
|---|---|
| Auf Wiederseh'n Sweetheart | Hill & R |
| Because You're Mine—†"Because You're Mine" | Feist |
| Early Autumn | Cromwell |
| Half as Much | Acuff-R |
| I Went to Your Wedding | St. Louis |
| Jambalaya | Acuff-R |
| Somewhere Along the Way | United |
| Take Two to Tango | Harman |
| Wish You Were Here—*"Wish You Were Here" | Chappell |
| You Belong to Me | Ridgeway |

**FIVE TOP STANDARDS**

| | |
|---|---|
| Doodle-De-Do | Feist |
| I Have Dreamed | Williamson |
| Jada | Feist |
| Johnny One Note | Chappell |
| Sheik | Mills |

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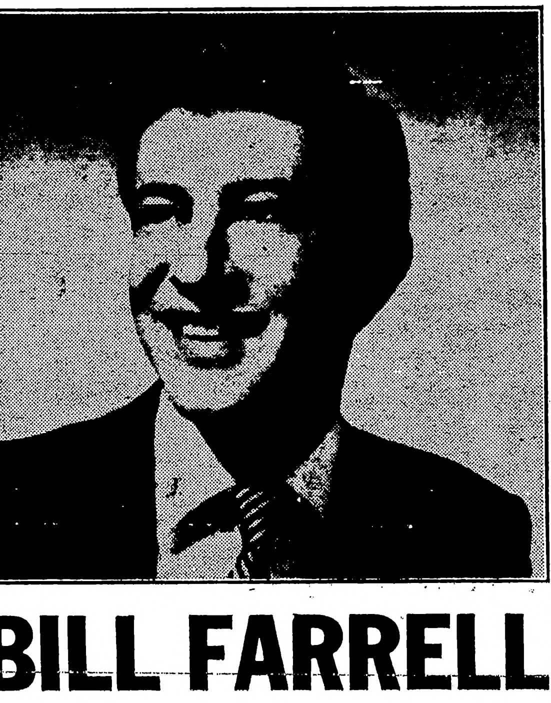
† *Filmusical.* * *Legit musical.*



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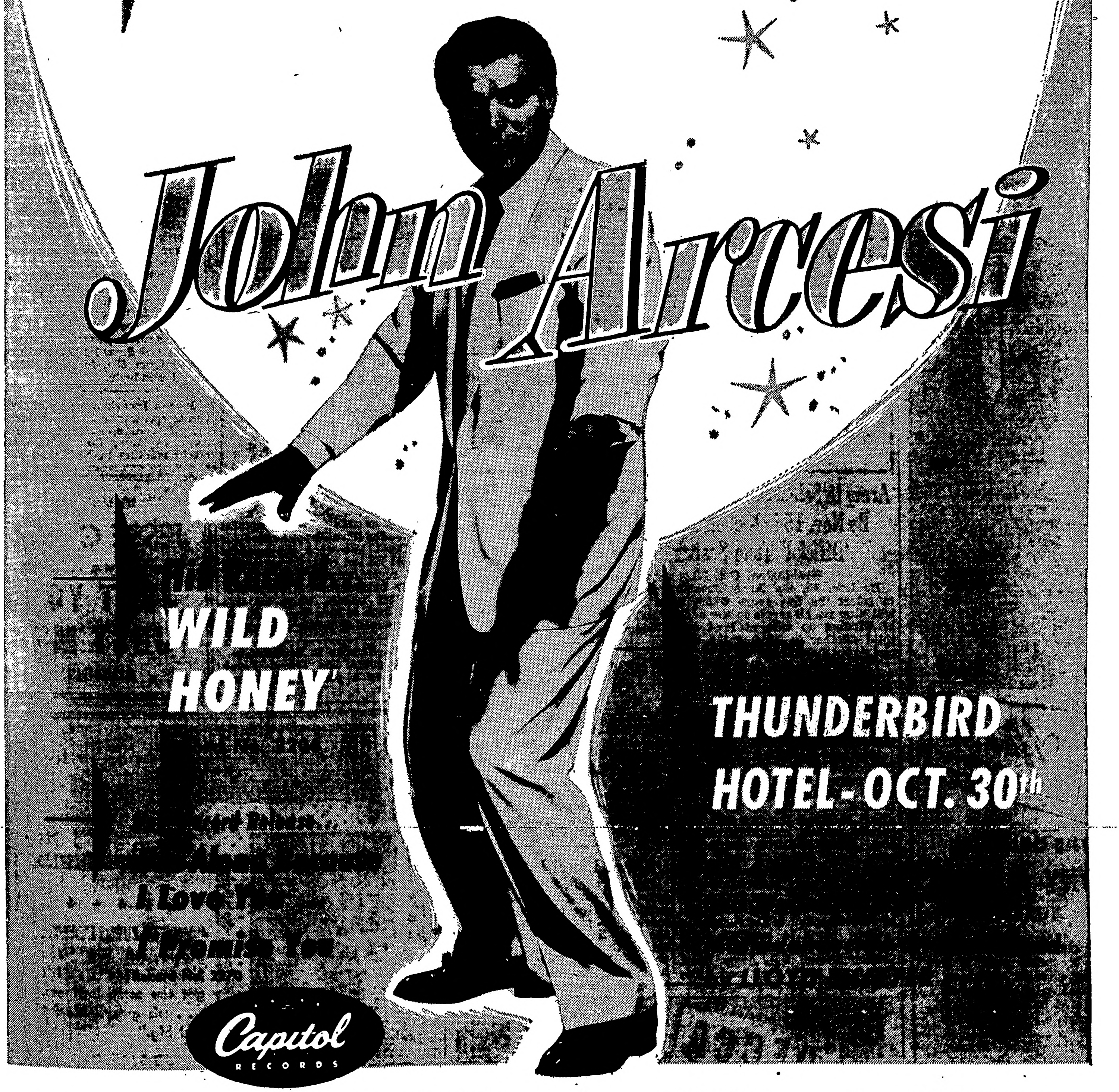
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# Sheet Sales Soar; Boffo Ballad Biz

With disk biz hitting a good clip since the beginning of September, sheet music sales have now begun to perk at the healthiest pace of the past couple of years. Turnover on the top hits is now running from two to three times ahead of sales two months ago, indicating that hit tunes will once again reach the 500,000 copy level. During the summer, the top tunes were lucky to sell over 200,000 copies.

Sharp pickup in biz is attributed partially to normal seasonal activity, but mostly to the predominance of ballads on the bestseller lists. Unlike the novelty and freak tunes, which enjoy heavy disk activity solely, the ballads stimulate copy sales and last long enough to be milked for maximum returns.

Current leaders include such ballads as "Auf Wiederseh'n," "You Belong To Me," "Because You're Mine," "Somewhere Along the Way," "Wish You Were Here," "High Noon" and "Half As Much."

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style news!

After Six
BY RUDOFKER

THE ORIGINAL
TONY MARTIN
TUXEDO

The slender Skinner satin lapels make you look taller, slimmer, trimmer. The 2-ply imported worsted in midnite blue is lightweight enough for year 'round wear! Look for the Tony Martin signature on the label.

At Better
Dealers Everywhere

# RETAIL DISK BEST SELLERS

VARIETY
*Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

## Week Ending Oct. 25

| National Rating This wk. | National Rating Last wk. | Artist, Label, Title | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | Philadelphia—(A. Williams Co.) | Indianapolis—(Pearsons) | Minneapolis—(Don Leary) | St. Louis—(Ludwig Music House) | Kansas City—(Jenkins Music) | Seattle—(Sherman & Clay) | San Antonio—(Alamo Piano Co.) | Cleveland—(Record Mart) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | PATTI PAGE (Mercury)<br>"I Went to Your Wedding" | 2 | 1 | 3 | 1 | 1 | .. | 6 | 2 | 2 | 3 | 1 | 1 | 98 |
| 2 | 2 | JO STAFFORD (Columbia)<br>"You Belong to Me" | 1 | 8 | .. | 8 | 2 | 5 | 1 | 4 | 1 | .. | 2 | 2 | 76 |
| 3 | 5 | MILLS BROS. (Decca)<br>"Glow Worm" | 5 | 4 | 8 | 4 | 5 | 2 | .. | 7 | .. | 5 | 8 | 9 | 53 |
| 4 | 3 | JO STAFFORD (Columbia)<br>"Jambalaya" | 3 | .. | .. | 5 | 4 | 8 | 8 | 3 | 9 | 8 | 4 | 7 | 51 |
| 5A | 4 | EDDIE FISHER (Victor)<br>"Wish You Were Here" | 10 | 2 | 4 | .. | .. | .. | .. | .. | 4 | 6 | 5 | 3 | 43 |
| 5B | 6 | JOHNNY STANDLEY (Capitol)<br>"It's in the Book" | .. | .. | .. | .. | .. | 1 | 5 | 1 | .. | 1 | .. | 4 | 43 |
| 6 | 7 | FRANKIE LAINE (Columbia)<br>"High Noon" | 7 | .. | 7 | .. | .. | 4 | 9 | 9 | 7 | 7 | 6 | .. | 32 |
| 7 | 9 | HILL TOPPERS (Dot)<br>"Trying" | 9 | 6 | .. | .. | 8 | 3 | .. | 6 | 8 | .. | 7 | .. | 30 |
| 8 | 11 | LES PAUL (Capitol)<br>"Meet Mr. Callaghan" | .. | .. | .. | .. | .. | 9 | 4 | 5 | 5 | .. | 3 | .. | 29 |
| 9 | 15 | PEARL BAILEY (Coral)<br>"Takes Two to Tango" | 6 | .. | 9 | 2 | 10 | 6 | .. | .. | .. | .. | 9 | 8 | 27 |
| 10 | 14 | EDDIE FISHER (Victor)<br>"Lady of Spain" | 4 | .. | .. | 6 | 6 | .. | .. | .. | .. | .. | .. | .. | 17 |
| 11A | 10 | EDDIE FISHER (Victor)<br>"Outside of Heaven" | .. | 3 | .. | .. | .. | 7 | 7 | .. | .. | .. | .. | .. | 16 |
| 11B | 13 | NAT COLE (Capitol)<br>"Somewhere Along Way" | .. | .. | 6 | 10 | .. | .. | .. | .. | 3 | 9 | .. | .. | 16 |
| 12 | 13 | JONI JAMES (MGM)<br>"Why Don't You Believe Me" | .. | 5 | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 14 |
| 13 | 8 | ROSEMARY CLOONEY (Col)<br>"Half As Much" | .. | .. | 5 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | 11 |
| 14 | .. | KAREN CHANDLER (Coral)<br>"Hold Me Thrill Me Kiss Me" | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 15A | 14 | PATTI PAGE (Mercury)<br>"You Belong to Me" | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 15B | .. | VERA LYNN (London)<br>"Yours" | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 6 | 9 |
| 15C | 16 | FOUR ACES (Decca)<br>"Just Squeeze Me" | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | 9 |
| 15D | .. | DEAN MARTIN (Capitol)<br>"You Belong to Me" | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 9 |

| FIVE TOP ALBUMS | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| | WISH YOU WERE HERE<br>Bway Cast<br>Victor<br>LOC-1007<br>OC-1007 | THE MERRY WIDOW<br>Hollywood Cast<br>M-G-M<br>M-G-M-157<br>K-157<br>E-157 | LIBERACE<br>Columbia<br>CL-6217<br>B-308<br>C-308 | BIG BAND BASH<br>Billy May<br>Capitol<br>KCF-329<br>DCN-329<br>L-329 | NEW FACES OF 1952<br>Bway Cast<br>Victor<br>OC-1008<br>WOC-1008<br>LOC-1008 |

# Army to Select 5 Songs By Nov. 15 in Kickoff Of 'Official' Tune Search

Washington, Oct. 28.

By Nov. 15, the Army expects to select the five songs which it will plug via all media in the hope of winding up with at least one solid number to become the official Army marching song.

This will be the climax of the Army Song Project launched last August. Army has never had a representative all-Army song in its 177-year history, but it is hoping Tin Pan Alley will be able to fill the gap.

Steering committee, headed by Otto Harbach and Carl Haverlin, was named last summer by the Army Adjutant General. They appointed an Army Song Board, which included the two and reps of six leading recording companies. They solicited songs and have been screening them ever since. Final screening session will probably be early in November. At that meeting the Song Board will choose the five finalists which will be recommended to the Army.

Army plans to promote these numbers via The Army Hit Kit for Soldier Shows, U.S. Army Band, U.S. Army Field Band, and Army radio and TV programs. The one song which appears to emerge as the best will get a special concentrated promotional campaign, from the recording companies.

If this, or any of the other four, should show signs of "unmistakable acceptance by the Army and the general public alike, it will be in line for adoption as the official Army song," reports the Adjutant General's office.

# Wisner Named New B.M. Of K.C. Philharmonic

Kansas City, Oct. 28.

Kansas City Philharmonic Assn. has hired Arthur Wisner, Chicago concert agent, to become business manager of the Philharmonic Orchestra beginning Nov. 1.

Wisner succeeds Richard H. Wangerin, who resigned recently after four years with the orchestra association to accept a similar position at Louisville, Ky.

# Dana Label Into Pops

Dana Records, indie label which heretofore had been pegging its product at the rhythm and blues market, is prepping a pitch into the pop field by lining up new artists for the pop stable. Initial pactee, Ricky Hale, joined the Dana roster several weeks ago.

DECCA RECORDS America's Fastest Selling Records!

# Rene Eyes Coast

Henri Rene, RCA Victor's assistant pop artists and repertoire chief under Dave Kapp, headed for the Coast last week for confabs with Al Miller, recently appointed Coast recording manager.

Rene held down the Coast spot until last month, when he was shifted back to New York, but he's still supervising Miller's activities.

**George, Hennigs In Partnership**

Jill George has joined Frank Hennigs as a partner in latter's music firm.

ONCE TO EVERY HEART

EMBEX MUSIC, INC.
New York 19, N.Y.

COLUMBIA
RECORDS

★ ★ ★ ★ ★

"ONCE TO EVERY HEART... should sell like "You Belong To Me" . . . It's got the same lustiness. . . . It's gutsy. It's fat and big."

JO STAFFORD
in TIME Magazine
October 20, 1952

# Dayton Jammed With Jazz With 5 Shows In Month; B.O. Impact NSG

Dayton, Oct. 28.

Dayton can take so much jazz. Consequently when five entertainments of this type arrive within one month's time, not only one, but all suffer at the boxoffice. Either prices are too high to attend all of them, or the public has been over-milked in this respect.

First to tee off was Harry James (Oct. 16) the first name band engaged by Carrousel, only downtown dance hall of any size. Though he played to more than 1,500 at Lakeside Park last summer, a sparse 350 attended his second engagement.

Norman Granz, who hasn't had a full house since the very first appearance of his "Jazz at the Philharmonic," was back Oct. 17 with more of the same. The outfit drew about 1,200 in Memorial Hall, seating more than twice that many.

On the heels of this came "The Biggest Show of '52," playing the University of Dayton stadium and sponsored by a local Recreation club. The outfit played to about 3,000 but that was not enough to cover expenses.

James played to a top of $2.25 per, while admission to the two jazz shows was $3.50 top.

Next to come in will be Billy Eckstine, George Shearing and Count Basie, Oct. 31, in Memorial Hall; then the Mills Bros., Woody Herman and Dinah Washington, also in Memorial Hall, Nov. 3, with two performances.

# Honolulu Symph Plans 'Ballots & Bach' Concert

Honolulu, Oct. 28.

Music and politics will mingle on election night, Nov. 4, when Honolulu Symphony Orchestra presents Hawaii's first "ballot box concert." Election returns will be announced between each number.

Orchestra exec are gloating over record-breaking crowds drawn by first concerts of 1952-53 season. Tuesday (14) opener drew 1,600 persons, house scaled from $1.20 to $3.60. Repeat program following Sunday (19) drew 1,100 more, house scaled from 60c. to $1.80. George Barati conducts.

**Joseph Dworken**, prexy of Dynavox Corp., was named president of the Phonograph Manufacturers' Assn., replacing Roland Kalb, at a board meeting in N. Y. last week.

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Program Today Yesterday's
JUST YOU
JUST ME
ROBBINS

# Hot Club of France Scores With U.S. Jazz Crew; Many Tooters Settling in Paris

Paris, Oct. 21.

The Hot Club of France, pitching to the frantic jazz following here, scored a financial success with a jazz concert given by Bill Coleman and his newly formed Swing Stars at the Salle Pleyel here Saturday (18). The large hall was packed with stomping, screeching youngsters and a good smattering of elders. Crowd was energetic and free with praise or derision, which is characteristic of the jazz crowd here.

Bill Coleman, American Negro trumpet player, has played here for some time now, and composed his new outfit for a tour around Europe. The Swing Stars (7) include besides Coleman, who also vocals; Dicky Wells on the trombone, Randy Downes at piano, Zutty Singleton on drums, Buddy Banks on bass, Miriam Burton as vocalist, and the sole French participant, Guy Lafitte, doubling on alto sax and clarinet.

Band still has some kinks to iron out but in general fused well opening night and gave them what they wanted with good round of jumping jazz, blues and standards. Coleman did well on his earthy vocals and each individual scored in his soloing. Lafitte did fine with a definite jazz background to his clear French tonality on reeds. Singleton was the definite fave with his drumania.

Last year's jazz festival here with Dizzy Gillespie was a resounding hit and Louis Armstrong, to concert here for one day, Nov. 9, at the Champs-Elysees Theatre, is already a sellout. French jazzophiles are in the fanatic category and are hep to jazz history with top collections of jazz disks.

Many American artists have played here with success and many have stayed on to bask in the adulatory atmosphere. Sidney Bechet and Mezz Mezzrow have long stapled the Vieux Colombier here. Inez Cavanaugh has her own boite here, Chez Inez. Jimmy Davis, composer-singer, is now stinting at the College Inn in Montparnasse. Aaron Bridgers and Art Simmons are on the piano at Jean's Intrigue, with Quentin Foster chirping to their accomp. "Fats" Edwards doubles at Chez Inez and The Intrigue, and Muriel Gaines chirps at Spivy's East Side.

"Hot Lips" Page and Roy Eldridge spent a lot of time here and Don Byas is still here saxophoning at the Harlequin. Gordon Heath still chants his folk songs at his own club, the Abbaye, and Byron Cutler and Othella Stozier are giving with their hot primitive terping at La Canne Au Sucre. Charlie Beal is back at The Calvados for his pianoing and chanting. Enid Mozier offers her song takeoffs at Carrolls. All of the above Negro entertainers have Gallic following since the French like their delivery.

*Mosk.*

## New Wolf Post

Salt Lake City, Oct. 28.

Harold Wolf, Coast violinist, has been inked as concertmaster of the Utah Symphony here, replacing Jerome Kasin.

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EXCITING
RENDITION
FANDANGO
R.C.A. VICTOR
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MILLS MUSIC, Inc.

# Disk Companies' Best Sellers

## CAPITOL

| | CAPITOL | ARTIST |
|---|---|---|
| 1. | IT'S IN THE BOOK (2 Parts) | Johnny Standley |
| 2. | MEET MR. CALLAGHAN<br>TAKE ME IN YOUR ARMS AND HOLD ME | Les Paul-Mary Ford |
| 3. | SOMEWHERE ALONG THE WAY<br>WHAT DOES IT TAKE | Nat (King) Cole |
| 4. | COMES ALONG A-LOVE<br>THREE LETTERS | Kay Starr |
| 5. | FAITH CAN MOVE MOUNTAINS<br>RUBY AND THE PEARL | Nat (King) Cole |

## COLUMBIA

| | COLUMBIA | |
|---|---|---|
| 1. | KEEP IT A SECRET<br>ONCE TO EVERY HEART | Jo Stafford |
| 2. | JAMBALAYA<br>EARLY AUTUMN | Jo Stafford |
| 3. | WALKIN' TO MISSOURI<br>ONE FOR THE WONDER | Sammy Kaye |
| 4. | HALF AS MUCH<br>POOR WHIP POOR WILL | Rosemary Clooney |
| 5. | YOU BELONG TO ME<br>PRETTY BOY | Jo Stafford |

## CORAL

| | CORAL | |
|---|---|---|
| 1. | I<br>BE FAIR | Don Cornell |
| 2. | TAKES TWO TO TANGO<br>LET THERE BE LOVE | Pearl Bailey |
| 3. | STRING ALONG<br>ABSENCE MAKES THE HEART GROW FONDER | Ames Bros. |
| 4. | YOU'LL NEVER GET AWAY<br>THE HOOKEY SONG | Don Cornell-Teresa Brewer |
| 3. | HOLD ME, THRILL ME, KISS ME<br>ONE DREAM | Karen Chandler |

## DECCA

| | DECCA | |
|---|---|---|
| 1. | GLOW WORM<br>AFTER ALL | Mills Bros |
| 2. | JUST SQUEEZE ME<br>HEART AND SOUL | Four Aces |
| 3. | TAKES TWO TO TANGO<br>I LAUGHED AT LOVE | Louis Armstrong |
| 4. | BLUE TANGO<br>BELLE OF THE BALL | Leroy Anderson |
| 5. | TRYING<br>MY BONNIE LIES OVER THE OCEAN | Ella Fitzgerald |

## MERCURY

| | MERCURY | |
|---|---|---|
| 1. | I WENT TO YOUR WEDDING<br>YOU BELONG TO ME | Patti Page |
| 2. | MY FAVORITE SONG<br>SINNER OR SAINT | Georgia Gibbs |
| 3. | NINA NEVER KNEW<br>JOHNNY WITH THE BANDY LEGS | Vic Damone |
| 4. | IT'S WORTH ANY PRICE YOU PAY<br>KENTUCKY BABE | Eddy Howard |
| 5. | LAST NIGHT I HEARD SOMEBODY CRY<br>IF I DIDN'T LOVE YOU SO | Bobby Wayne |

## M-G-M

| | M-G-M | |
|---|---|---|
| 1. | WHY DON'T YOU BELIEVE ME<br>PURPLE SHADES | Joni James |
| 2. | LAZY RIVER<br>HONESTLY | Art Mooney |
| 3. | YOU WIN AGAIN<br>SINNER OR SAINT | Tommy Edwards |
| 4. | BE FAIR<br>COME TO THE MARDI GRAS | Billy Eckstine |
| 5. | JAMBALAYA<br>WINDOW SHOPPING | Hank Williams |

## RCA VICTOR

| | RCA VICTOR | |
|---|---|---|
| 1. | DANCE OF DESTINY<br>SLEEPY TIME GAL | Tony Martin |
| 2. | LADY OF SPAIN<br>OUTSIDE OF HEAVEN | Eddie Fisher |
| 3. | YOU DO SOMETHING TO ME<br>LEE-AH-LOO | Mario Lanza |
| 4. | BECAUSE YOU'RE MINE<br>THE SONG THE ANGELS SING | Mario Lanza |
| 5. | WISH YOU WERE HERE<br>THE HAND OF FATE | Eddie Fisher |

# Buffalo Symph Preps For Its Biggest Sked

Buffalo, Oct. 28.

Buffalo Philharmonic Orchestra is offering the most pretentious schedule in its history for the 1952-53 season. There will be 10 pairs of concerts, each pair being identical Sunday afternoons and Tuesday nights.

Milton Katims will conduct three pairs, with Benny Goodman, Yehudi Menuhin and Eugene Istomin as soloists. Joseph Rosenstock batons two pairs, featuring a concertized "Marriage of Figaro" (with N. Y. City Center Opera Co. cast) and William Kappell. Joseph Krips will conduct two pairs, with Rise Stevens and Budapest String Quartet featured.

Leopold Stokowski and Izler Solomon, conductor in residence, will each preside over one pair, the latter starring Oscar Levant as in March is as yet unprogrammed. William Steinberg, former Buffalo conductor and now heading the Pittsburgh Symphony, will conduct one performance of Verdi's "Requiem" on March 26.

# On the Upbeat

## New York

**Jane Goodchild** handling advance promotion for the Sammy Kaye orch . . . **Tommy Tucker** orch opened at Skyway Club, Cleveland, Monday (27) . . . **Jeff Clay**, vocalist with Sammy Kaye's orch, weds Gloria Sickling in December . . . **Joni James** opens at the Rendezvous, Philly, today (Wed.) . . . **Bunty Pendleton** began an indefinite engagement at the Embers, N. Y., Monday (27) . . . **Georgia Gibbs** into the Meadowbrook, N.J., Friday (31) . . . **Mindy Carson** into Persian Room of the Hotel Plaza, N. Y., tomorrow (Thurs.) . . . **Elliot Lawrence** plays a solo date for the Sharpless Oil Co., Denver, Nov. 1 . . . **George Mansour** lining up a flock of disk names for his Ranchhouse, Providence. Already set are **Alan Dean** (Nov. 6), **Georgia Gibbs** (Nov. 13) and **Mel Torme** (Nov. 20).

## Chicago

**Herbie Fields** inked for the Frolics, Columbus, O., Nov. 24 to be followed by **Terry Gibbs**, Dec. 19 and Sharkey Bonono, Jan. 3 . . . **Earl Hines** set for Capitol Lounge, Nov. 5 for a month . . . **Ken Griffin**, organist, is forming his own orchestra after the first of the year to tour the midwest . . . **Larry Fotine** pacted for Claridge, Memphis, Nov. 24 for three frames . . . **Quintetto Allegro** set for Chase Hotel, St. Louis, Nov. 21 for two weeks and then into Eddy's, Kansas City, Dec. 5.

## Pittsburgh

Sammy **Kaye** booked into Vogue Terrace for three nights Nov. 7-8-9 . . . **Morry Allen** band into Duffy's Tavern downtown after eight-month stay at Club Belvedere. **Gabe D'Amico**, formerly with Baron Elliott, has joined Allen on sax . . . **Lou Blumer** replaced Bobby Sheets on drums with **Bobby Cardillo's** combo at Monte Carlo . . . Organist **Everett Haydn** back into Hotel Sheraton Lounge for another run, replacing **Ernie Neff** . . . **Lou LaVelle** orch opened three-week stay Monday (27) at Jacktown Hotel . . . **Brad Hunt** band playing Duquesne University's annual Harvest Ball tomorrow (Thurs.) . . . **Louise Stuart** four, now called The Stuarts, wound up Saturday (25) at Bill Green's. Two-week date there developed into nearly eight . . . **Jack Purcell**, playing a lot of Carnegie Tech dances here, has six Tech alumni in his band.

## Omaha

**Nat Towles** Quintet in at Lincoln's Italian Village . . . **Three Aces** opened at The Torch here . . . "Biggest Show of 1952" to make lone Nebraska showing at University of Nebraska Coliseum, Lincoln (5) . . . **Don Cosey** orch opened at Ballerina Gardens here . . . Organist **Steve Stephani** held over at White Horse Inn of Regis Hotel . . . **Woody Herman** due at York (30) . . . **Little John Beecher**, lead trumpet, now fronting old Lee Williams orch. Williams now in booking biz . . . **Mal Dunn** band returned to Music Box.

**"The Show of the Year,"** featuring Henry Busse, the Harmonicats, Al Martino, the Red Heads and the Haydocks, has been booked for two shows, Nov. 15 in Quimby Auditorium, Fort Wayne.

BMI record report
AND FORECAST OF TOMORROW'S SONG HITS

BILLBOARD "PICK" ★ **YOURS (Quiereme Mucho)** (Marks) — Vera Lynn (Lon.) rides with another success. *Billboard* nominates it a "PICK" and reports, "a performance that is superlative in its beauty."

★ ★ ★ ★ ★

"BREAKING BIG" ★ **IT'S IN THE BOOK** (Magnolia) — Both sides of this satirical opus (Part 1 and Part 2) rate reviewers' accolades. Disc by Johnny Standley, with Horace Heidt's ork (Cap.) is already number seven among best sellers. Al Bernie's (Mer.) version, says *Billboard*, is "a camp meeting parody . . . breaking big." *Cash Box* claims Standley "has the audience in the palm of his hand."

★ ★ ★ ★ ★

CASH BOX "BEST BET" ★ **(Up the) LAZY RIVER** (Peer) — Art Mooney (MGM), with Kathi Ryan vocalizing, earns a *Cash Box* "BEST BET" for a "spicy and exciting" platter. *Billboard* reports, "a really sock vocal of the lively evergreen; a la Kay Starr. The gal sells it with excitement . . . potent platter . . . could easily break out."

★ ★ ★ ★ ★

"VERY GOOD" ★ **YOU ARE HAPPINESS** (Tenor) — Bill Kenny and the Ink Spots (Dec.), with Sy Oliver backing, deliver a strong ballad rated "very good" by *Cash Box*. Kenny, says *Billboard*, "projects it with warmth and sincerity."

★ ★ ★ ★ ★

PICTURE TUNE ★ **HOUND DOG** (Montclare) — An attractive tune from Vaughn Monroe's new picture, with the bandleader-vocalist (Vic.) at his best. *Billboard* recommends it as a "melancholy item which Monroe warbles wistfully."

★ ★ ★ ★ ★

"HAUNTING ITEM" ★ **LONESOME TRAIN** (Benton) — *Billboard* finds this new Stan Kenton (Cap.) vehicle "a haunting item that is given an imaginative arrangement . . . fans will go for it."

★ ★ ★ ★ ★

GAINS PRAISE ★ **SING HER A LOVE SONG** (Peer) — Carl Smith (Col.) gains high praise from *Billboard* for a disc that "could be another big one for the artist. His warm delivery should earn it plenty of action."

★ ★ ★ ★ ★

FULL OF BOUNCE ★ **THERE'S A SHIP COMIN' IN** (Amusement) *(non-exclusive BMI)* — *Cash Box* labels the new Bell Sisters' (Vic.) release "full of fine harmony and bounce." *Billboard* calls it "their best effort in some months . . . could bring them back to the top."

★ ★ ★ ★ ★

VARIETY "BEST BET" ★ **MAD ABOUT'CHA** (Republic) — Billy Williams Quartet (Mer.) wins a *Variety* "BEST BET" for "one of those off-beat wax attempts . . . bound to create some noise."

★ ★ ★ ★ ★

"GRAND RESULT" ★ **TRUE LOVE** (Folkways)
★ **CLEMENTINE** (Folkways) — Both sides by The Weavers (Dec.) are creating unusual interest. *Variety* believes it "could catch on big in the pop field." *Cash Box* reports, "the result is grand."

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# Night Club Reviews

## La Vie en Rose, N. Y.

*Mel Torme with Mello Larks (4); Jay Marshall, Van Smith and Al Pellegrini trios; $5 minimum.*

Monte Proser has an interim show with Mel Torme as the new ingredient. Torme, played this Wienstube for a week last summer before management decided to close. He is now back to fill out his contract.

Regularly, the highlight of the show is Amalia, the Portuguese fado singer. However, on Torme's opening night, the fadista was out with laryngitis and Jay Marshall took over the other portion of the show.

Marshall is always an engaging comic. Although he didn't give one of his better shows when caught, it was evident that he would hit it stronger once he got the feel of the room. He drew a good quota of laughs during his comedy and pseudo-magic turn. He got off with his ventriloquy bit, which is virtually surefire in any situation.

Torme is still in the process of separating himself from the "velvet fog" which helped him to prominence. He's doing a vastly more effective act, helped by having the Mello Larks work with him. His singing seems more forthright. He still goes a bit overboard on cute bits, but not enough to detract from the overall click of his turn.

On Torme's initial show here, when he was not yet set on lighting and routining, he followed a trio of numbers by the Larks, a nice-looking and well-routined group comprising three boys and a girl. Quartet are personable, well schooled in the rhythm department and can handle most any situation on their own. They essay three numbers before Torme fronts them. By this time, the pattern of the act is too well integrated for a change. The Mellos could cut one tune before introducing Torme, inasmuch as the latter is the focal point.

Torme is working harder than ever. He's utilizing a thin voice to the utmost, showing vocal and musical tricks worthy of top showmen. He has a good comedy selection as evidenced in the agent bit with the Mellos. This setting gives him an opportunity for some vocal impressions. Another good tune is "Ball Game" in which a projector is utilized to show some playing scenes.

In all, Torme can do a satisfactory turn that is a sharp relief from the "fog" that has characterized him in the past.

The Al Pellegrini and Van Smith trios do the showbacking and dance music. *Jose.*

## Gatineau, Ottawa

Ottawa, Oct. 25.

*Kirby Stone Quintet* (5), *The Kings & Their Ladies* (6), *Bobby Martin, Harry Pozy Orch* (8); 75c *admission*, $1 *Sat.*

Joe Saxe clicks this week with three boffo acts on his Gatineau Country Club bill, Kirby Stone Quintet, working hard through intricate routine of comedy and music, handles both in top form and begs off virtually every show. Ability of each member gets chance to show, with Stone steering, drummer Eddie Hall carrying laugh load, bassist Doc Mandel in for character quipping and Michael Gardner, on piano and accordion, providing basic music chores. Crew hampered by loss, through injuries in a highway accident, of featured comic, Art (Cow Eyes) Engler, but does okay dubbing of femme warbler Bobby Martin who adds plenty to act.

Miss Martin's strenuously effervescent canarying fits the Gatineau's quality bill. In her solo bit she whams across items like "Good Day Coming," "Them There Eyes," "Poor Papa" and "Take Me Out to the Ball Game," last-named dedicated intermittently to N. Y. Yankees and local ball team.

Sensation here is the dancing of the Kings & Their Ladies, five socko gals and equally click Buddy King. This is definitely not a chorus line but a trained and able terp act using, when caught, a Siamese-type number for opener and impressive Africuban routine for closer. Handsomely costumed, King and girls have the crowd with them all the way.

Strong backing is provided by Harry Pozy band, with leader handling emcee chores as well. *Gorm.*

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## Sahara, Las Vegas

Las Vegas, Oct. 21.

*"Ken Murray Revue" with Ken Murray, Laurie Anders, Anita Gordon, Musical Minors* (5), *Park & Clifford, Ray Burwick, Schaller Bros.* (2), *Glamour Lovelies* (5), *Reviewers* (3), *Earl Brent, Sa-Harem Dancers* (12), *Cee Davidson Orch* (12); *no cover or minimum.*

Sahara comes through with another sock show, right on the heels of the Bolger opus which opened the new resort hotel Oct. 7. With Ken Murray's first nitery appearance, and his solid "Blackouts" format, the hour-plus circus is drawing capacity biz.

Murray's great way with "casual" comedics, his kibbitzing sallies into several acts, have long been a show biz standard in other media. Bringing the formula to a nitery, and particularly to this one with its theatre stage, is a good booking coup by producer Stan Irwin. Show is fast with every facet represented. Since opening night, running order has undergone some changes to achieve better continuity.

Murray eases on after Sa-Harem Dancers' bright swing to pilot his charges through the various segments. Duets with cute chirp Anita Gordon, "Baby, What Do You Do?," slices Ray Burwick's lariat tossing escapade with some fancy rope twirls, heckles the five Glamour Lovelies from a ringside table, gets tangled up in the acro work of Park & Clifford, and makes with some clarineting in midst of his teenage Musical Minors. Every break-in is a howl.

Laurie Anders, the blue-eyed blonde, spouts her "I Like the Wide Open Spaces," within other nonsensical doggerel of the Glamour Lovelies, receiving large amounts of laughs. Anita Gordon casts a nice spell with pop lieder, "Singing in the Rain" and "Wish You Were Here,"

Musical Minors run off with the show in closing slot of Dixieland tootling. Youngsters whip up fires in combo blowing of "12th St. Rag," "Darktown Strutters Ball," "Sweet Georgia Brown," "Wabash Blues," "Sugar Blues," a la Clyde McCoy, 'Whispering,' and final bit with Murray on "Three O'Clock in the Morning." Nothing but salvos for every tune.

Park & Clifford stun house with almost impossible to believe control work, before Murray comes on in abbreviated costume to attempt some tricks. He is finally carried off to good yocks. Schaller Bros. bounce around on the trampoline, putting in some comedy as well as difficult twists. This is the only act Murray doesn't muscle in on, but perhaps before the fortnight is over, he'll be attempting some tricks with the pair.

Reviewers threesome are seen and heard to good advantage this stanza by a solid "Blues in the Night" vocal and terp fling in opening line routine. Sa-Harem Dancers exhibit one of the best Latin stomps viewed along the Strip in a long time. The George Moro beauties are knockouts in brilliant wardrobe.

Cee Davidson orch continues to justify his terrif rep in the showback department. Earl Brent spells the Davidson 88'er during Miss Gordon's spot for good accomping.

Greatest drawback to hotel's Congo Room as a showplace for all acts has been removed. This was, first of all, an experimented speaker system installed ostensibly to lay down a "curtain" of sound. Result for first three weeks of operation was spotty audio and garbled effect from mikes. New system, now in use, cuts down amount of overhead speakers from 20 or more to only a couple placed in each corner of the vast room flanking the stage. Within a matter of weeks, full theatre sound will be installed. Currently operating with simplified amplification, room is covered to all corners and presents no terrors to performers.

The other problem, involving hard walls and echo-chamber quality, has also been solved by acoustical engineers who specified insulation for certain spots in the area. The Sahara nitery following some big headaches, is now operating smoothly. *Will.*

## Ringside, Paris

*Paris, Oct.* 20.

*Stephan Golmann, Bill Tamper, Michel Devillier, Andre Persiany;* $1.25 *minimum.*

Dick Edwards has had two previous spots for his Ringside in Paris and both times landlord troubles drove him out. Now, installed in an ex-bar off the Champs Elysees, he intends to stay by buying the property outright with partner George Gainford, manager of middleweight champ Sugar Ray Robinson.

Bar is a bit cramped for nitery needs but they're packing in a big following of the young French set who come for the swing music of the three instrumentalists and the folk balladeering of Stephan Gollman. Small floor is well utilized by stepping youth and the drinks are reasonable.

Music is agreeably played by combo of Michel Devillier on tenor sax, Andre Persiany on piano and Bill Tamper on trombone. They also participate in a small show which is primarily some hep instrumentalizing by trio and then the Gollmann ballading. Latter has poise and joviality and his presence quiets spirited crowd as he goes into his folk-a-log. He features his own songs with sly lyrics. Well done are such saucy pieces as "Conscience," "St. Germain-Des-Pres" and "The Marie Joseph." He has a good voice, and a slight accent underlines his English chanting. Mitting is heavy. Biz was rather high when caught. *Mosk.*

## Sky Club, Dallas

Dallas, Oct. 24.

*Samia Gamal, Dale Belmont, Patricia King, Betty Lee, Johnny Cola Orch* (5); $2.50 *cover.*

Owner Joe Bonds has a hit bill on tap for nine nights, despite the show biz bogey of spotting two thrushes back-to-back in an all-girl, four act show. Op had no out, however, except to add more acts. With Samia Gamal starring, Bonds induced her sister-in-law, Patricia King, to debut here as a pro canary. Spot also has the able services of Dale Belmont, permanent femcee-vocalist.

Miss Gamal, Egyptian dancer, on the plus side with red hair, classy chassis and green harem costume, is on display five minutes with two terp turns and a curtain speech. She rates a big mitting from the start with her contortions and muscle manipulations in an artistic execution that easily sells. Talented femme's short closing bit, with fluid drive in high gear from knees to shoulders and bare midriff accenting pelvic pulsations, gets palm praise for an expert although too short session.

Bowoff spiel, "I've been waiting for this first night in Texas for a long time, and you make me feel at home," grabs plenty of palms for Miss Gamal, who'll do three nights, Nov. 2-4, at the Plantation, Houston, home of husband Shepherd (Sonny) King.

In the trey spot, Miss Belmont, a looker, follows the pro debut of vocalist Patricia King (reviewed under New Acts). Her boff session is impaired by poor spotting. Aside from her top femcee stint, she tells a risque yarn and warbles "Maharajah of Magador" for a nice mitt. Then she quiets the house with "Here In My Heart," song selling with Miss Belmont at her best.

Opener is a flash bit by baton twirler, Betty Lee, cute blonde acrodancer who never misses. Her splits, twin baton bits and gimmick with a one stick aflame get the payees off their hands.

Zealous Life mag bulbers spent more time on the floor than each act, distracting auditors' efforts to see the Texas debuts of Misses Gamal and King. Entire 35-minute show was blinded by flash bulbs.

Kudos go to pianist Johnny Cola. His five-man orch capably backs the acts, including harem airs for Miss Gamal. Cola crew also dispenses terp session tunes that can be heard in the huge, high-roofed room. *Barker.*

## Fairmount, Ottawa

Ottawa, Oct. 15.

*Claude Valois, Linda & Constant, Fred Wolthing, Nivo Valli, Jimmy Lytle Orch* (6); 75c *admission.*

Gilles Trahan's Fairmount Country Club stages a circus on its floor this week with all acts straight from sawdust. Spot's sturdy floor took a beating under the hoofs of Claude Valois' magnificent horse, Yellow Bird, with the trim, plushy-costumed Mme. Valois luring more eyes than her steed. Equestrienne puts her handsome mount through graceful, intricate pacings to okay returns, although the act is confined by the area. This is one act where ringsiders weren't so sure they had the pick of table positions.

Other acts are so-so. Nivo Valli emcees, warbles and does impressions. Fred Wolthing rides a unicycle and juggles balls, rings and clubs. The Linda & Constant perch is too high for all but flooredgers as Linda disappears into a ceiling well. Jimmy Lytle band is adequate. *Gorm.*

## Hotel Statler, L. A.
### (TERRACE ROOM)

Los Angeles, Oct. 21.

*Xavier Cugat Orch* (18) *with Abbe Lane; Eddy Garson, Los Barrancos* (2), *Jose Wong, Juan Guerrero;* $2 *cover.*

Ignoring the expected opening night problems, the Terrace Room of the new Hotel Statler looms as a potent entertainment centre in the after-dark circuit. It has a decor that lends itself to gaiety and the physical construction of the 310-seater manages to give the illusion of intimacy without crowding. These factors, its location, and the Statler's known policy of booking name acts should build the Terrace to a comfortable level of year-round business.

From the performers' standpoint, new room in town's newest hotel has some flaws. Lighting and sound systems were awry opening night, but these can be corrected. Stage construction, however, is such that entrances and exits are a trifle awkward.

Statler's selection of Xavier Cugat as the opening attraction was pegged, at least in part, on the fact that he successfully inaugurated the room in chain's Washington hostelry a few years ago. His stay will be pleasant enough, but it's a cinch that succeeding turns will better it.

Cugat's current layout is almost an exact carbon of the show he offered at the L.A. Paramount three months ago. While the Statler doesn't figure to draw much of the vaude trade, some changes should have been made.

Maestro, beset by preem difficulties, wasn't able to keep the show moving at the usual peppery Latin-American pace.. Still the highspot is the dancing of Los Barrancos, a fast and footloose team that specializes in everything from mambo to jitterbug. Their routines are a trifle on the crude side, but effective. For vocals, Cugat intros a newcomer, Juan Guerrero, who fits in smoothly, but the bulk of the song chores are handled by Abbe Lane, whose voice is not her greatest asset. She's using exactly the same medley given at

(Continued on page 56)

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# Miami Cafe Ops, Hotelmen Unite To Fight Latest Curfew Attempt

Miami, Oct. 28.

Greater Miami hotel, cafe and bar operators were banding together this week to fight latest attempt by reform elements and some politicos to institute a countywide, uniform liquor sales curfew, with a midnight and 2 a.m. weekday limit and all-day Sunday shutdown. Aligned with the ops will be toppers from labor unions connected with the trade.

Move by the reformers stemmed from series of incidents in Goulds, a small town in the county involved in bar brawls and serving of whiskey to minors. Preliminary meeting called by county commissioners to discuss proposals was a stormy one, with postponement following to allow for representation from all concerned. There were no members of either the nitery industry or the larger hotels at the meeting.

Most affected by the proposed law would be the niteries, now operating until 5 a.m. under licenses issued by various cities and towns which make up the greater Miami area. Oddly enough, the idea for the uniform closing hour comes from outside this most heavily populated sector of the county, which includes Miami and Miami Beach as well as Treasure Island, the rapidly building strip of land along the 79th St. causeway connecting the twin cities.

Majority of hotels now must close at 2 a.m. but will still join the fight in the interest of their guests who might like to visit a cafe or lounge during post-midnight hours. There is also the chance that their own hours of operation may eventually be extended.

Also pointed out is fact that main source of income for most residents here comes from tourist spending. With gambling shut down, it is felt newest move will prove a devastating blow to the area economy, with the Miamis tabbed a "closed" town and resultant loss of vacationers to other resorts.

Law, if passed, would have to be approved by the State Legislature. This is tantamount to automatic passage, the custom being to allow each county to run its own affairs.

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## Picon's Show for Israel

Dallas, Oct. 28.

Molly Picon, Yiddish star, will be presented in a one-woman show at the fall campaign dinner of the Dallas Committee for Bonds for Israel, Nov. 16.

She'll be in the Cactus Room of the Hotel Adolphus.

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## Jerry Lewis Returns To the Scene of His Soda-Jerking Success

Troy, N. Y., Oct. 28.

Jerry Lewis, in playing the RPI Field House tomorrow (Wed.) with Dean Martin at $4.80 top, returns to the area where he worked as a soda fountaineer for pesos 10 years ago. Publicity stories have spotlighted the fact that the comedian functioned behind the counter at the Averill Park Pharmacy, where "his wisecracks kept the customers in stitches and coming back for more."

Ben Silberg, operator of the suburban drug store, revealed that he had received a letter from Lewis enclosing ducats and expressing a wish to see his ex-boss.

A heavy advance sale for the show is reported. The college arena will have to gross $13,000 to $14,000 for a break-even.

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### Betty Reilly's Tex. Date

San Antonio, Oct. 28.

Betty Reilly opens here tonight (Tues.) for two weeks in the Anacacho Room of the St. Anthony Hotel. She's accompanied by Bill Russell and Roy MacNair.

On the bandstand the first week will be the Henry King orch, followed Nov. 4 by Al Donahue.

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## Hub Blinstrub's Sets Page, Laine in Disk-Name Pitch

Boston, Oct. 28.

Blinstrub's, Boston, will attempt to repeat the fat grosses of last season by booking click diskers. Spot has set Patti Page for week of March 1 and Frankie Laine for week of March 19. House record of $80,000 is held by Miss Page.

Blinstrub's is out on the prowl for names of similar calibre.

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# AGVA Conks %ers On Premium Coin

The American Guild of Variety Artists, in a crackdown on club-date agents who fail to pay premiums on insurance, has made a settlement with firm of Kirk & Fay. Latter were put on the union's unfair list because of failure to give an accounting of dates booked by them. AGVA's action was processed through the Entertainment Managers Assn. in New York, which had expelled them at the union's behest.

Following expulsion, K&F brought their books to the union and it was found that agency was in $500 arrears on the premiums. They agreed to pay and have been reinstated.

In another claim, union will process against Johnny Pransky for a sum in excess of $400 representing dates booked by that firm on which no insurance premiums were paid.

The Pransky claim will clear through Artists Representatives Assn. Club-date code between ARA and AGVA is still in effect. Although its code with the union has expired, it has been extended on a week-to-week basis.

The agencies are liable for the $1 per-person-per-engagement accident insurance premium now demanded by AGVA.

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**Peter Lind Hayes & Mary Healy** opened Thursday (23) for a nine-niter in the Mural Room of the Baker Hotel, Dallas, with Hal Pruden on bandstand.

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# Court Rules Chi Cafes Must Repay Sales Tax Refunded Them on Appeal

Chicago, Oct. 28.

Judge Harry Fisher, Cook County circuit court, last week ordered six niteries and lounges to repay $70,952 in sales tax receipts previously refunded to them by the State of Illinois, and the operator of one also to pay back an additional $20,958. Jurist's action carried out an Illinois Supreme Court decision which reversed his 1951 ruling permitting the spots to keep the rebate.

From 1941 to 1948, the various firms paid their taxes into a special protest fund, claiming that they were in the entertainment business rather than the restaurant field, and therefore, in their judgment, exempt from the sales levy.

Former Atty. Gen. George F. Barrett in December, 1948, decreed that they were entitled to a refund. In November, 1949, the Illinois Supreme Court ruled that the cafes were liable for sales tax, but made no decision as to the whether the state had the right to the withheld monies. Judge Fisher then ruled that the clubs were entitled to the funds, but in an appeal to the highest tribunal he was reversed.

Spots and the amount owed are: Blackhawk Restaurant, $61,223; Rhumba Casino (no longer in operation), $5,016; Brass Rail, $1,632; Yankee Doodle Inn, $751; Capitol Lounge, $1,538; Frank Harmon as the Hollywood Show Lounge, $793, and Frand Harmon, $20,958. Similar claims totaling $239,683 are pending against 17 other niteries and hotels.

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## Rogers Fat 20G, Cincy

Cincinnati, Oct. 28.

The Roy Rogers rodeo troupe corraled 15,700 admissions for an estimated whopper $20,000 in two performances last Friday (24) at 10,000-seat Cincinnati garden.

Scale of $1.50 to $2.50 was halved for children at 4:15 matinee. Night attendance was 9,200.

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## Slater Trying to Stay In London to Clear His Rep; Commons Holds Debate

London, Oct. 28.

Ralph Slater, who was ordered by the Home Office to quit Britain by last Thursday (23), is still in London. His claim to remain here and vindicate his name following a legal action earlier in the year was raised this week in the House of Commons.

The Home Secretary today (Tues.) refused in the House to extend Slater's story, but further Parliamentary questions are expected tomorrow.

Slater was given an entry permit eight months ago to contest a claim for damages for assault by a girl who was hypnotised by him on the stage four years previously. She blamed Slater for fits of depression and in the original hearing was awarded damages exceeding $3,000. This award was subsequently struck out on appeal and the girl was given leave to apply for a new trial.

In the eight months that Slater has been in Britain he has only been allowed to work eight weeks. In the meantime, the two legal actions have involved him in a claimed personal expenditure of approximately $14,000.

In the notice to quit, the Home

(Continued on page 58)

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## Morton $6,900, Toronto

Toronto, Oct. 28.

Fourth engagement here this season of The Great Morton (for total of eight weeks) saw the Australian hynotist chalking up a nice $6,900 at Royal Alexandra, with 1,525-seater scaled to $2.

Take compares neatly with his previous grosses ranging between $7,200 to $7,600.

---

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## Night Club Reviews

Continued from page 54

### Hotel Statler, L. A.

the Paramount, and ventriloquist Eddy Garson hasn't changed his patter with the south-of-the border dummy, Chico Chico.

It's on the dance side that Cugat more than justifies his choice as the room's opener. The well-stocked library is ideally suited to dancing and the maestro knows how to mix the beats to please all shufflers. *Kap.*

### Steuben's, Boston

Boston, Oct. 26.

*Maurice McDermott, Don Dennis, Sinclair & Alda, Stoner & Dennis, Dolly Barr, Tony Bruno Orch* (6), *Harry Fink Trio;* $2.50 *minimum.*

While there's a world of difference between a pitcher's mound and a featured spot in a nitery show, Red Sox hurler, Maury McDermott, madé the transition with ease, turning in a nifty one-hitter at Steuben's Vienna Room in his first outing. Portside hurler, whose pleasing voice is pegged somewhere between that of a tenor and a baritone, saunters onstage obviously more ill at ease than when facing the Detroit Tigers, but after a few warmup pitches captured his control.

Quipping "I'm certainly happy to be here after my disappointing season" (10-9), guy went on to strike out the side with "Anytime," "Have a Good Time" and "Old Man River." Teaming with emcee Don Dennis, the hurler coasts through the final innings giving out a series of carbons of Johnnie Ray, Ink Spots, etc., that are surprisingly slick. In general, he acquits himself nicely and with a few shows in his record book should find the going easy.

A nifty gesture took place at McDermott's windup when Blossom Seeley and Benny Fields, here for personals with pic, "Somebody Loves Me," walked onstage to offer congrats and welcome him to show biz.

Balance of lineup is up to par, getting off to fast start with sesh of fancy roller skating by cute Dolly Barr. Stoner & Dennis fare okay with a sesh of nonsense, best reaction being from zany impresh of a borscht-flavored square dance. Sinclair & Alda close bill with neat terp sesh enhanced by graceful lifts and twirls. Show is capably emceed by Dennis, who grabs solo spot to warble "Wish You Were Here," "You Were Meant for Me" and an "Oklahoma" medley. Backgrounding is by Tony Bruno who splits customer terping chores with Harry Fink Trio's latino rhythms. *Elie.*

### Hotel Radisson, Mpls.
### (FLAME ROOM)

Minneapolis, Oct. 25.

*George Gobel, Don McGrane Orch* (8); *no cover or minimum.*

Back for a third time here, comedian George Gobel again exhibits the same friendly, intimate and informal approach and quietly relaxed gabfest style which seem to set neatly in this genteel atmosphere. While his gags and story-studded patter appear to be no great shakes as far as material is concerned and is patterned along familiar lines, he nevertheless succeeds in stirring a steady stream of audience laughter. This is due largely to the rapport he establishes with the customers, the seriousness of the delivery and the timing.

This particular occasion finds Gobel devoting more than three-fourths of his time to a fun-loaded description of his postwar efforts to find employment, etc. He cashed in nicely on these amusing domestic and financial tribulations. He is effective in resurrecting the moss-covered story about the gravedigger who falls in the hole and the drunk who pushes the dirt over him to keep him warm.

Gobel, who also strums a banjo and sings, once more shows his adeptness at hilbilly vocalizing and yodeling. At show caught, however, he did only two such numbers. More exercise of the pipes and less monolog might be in order.

Don McGrane is a smooth emcee and he and his orch fill the bill for Gobel and customer stepping. *Rees.*

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### Mark Hopkins, S.F.
### (PEACOCK COURT)

San Francisco, Oct. 22.

*Beatrice Kay, Del Courtney Orch* (12); *$2 cover.*

Beatrice Kay, pitching the mauve era, has a slice of the local following that is convinced she can do no wrong. They like everything she does and the way she does it. And that includes her mugging, her hoke and the gravel voice curves she throws as part of her songfest. They also like her assortment of tunes, mostly of the '90s vintage, and old time stagecraft to match.

Miss Kay had it all her own way at the opener with her special segment of fans turning out to laud her. It's all very okay for her to boast "nobody sleeps when Kay sings," but there are enough vivants around who appreciate her basic thrushing talents, when she sends songs down the middle, to warrant her soft-pedaling some of calliope pressure if for no other reason than variety in pacing.

When she settles down momentarily from her steam-pressure delivery to such items as "Let Me Call You Sweetheart" and "I Don't Care," there is nothing to top her. "Won't You Come Home" and "Oceana Roll" are almost equally solid. She has great warmth, a deep sense of the nostalgic and puts over a song with feeling and sincerity. And she's show-wise to the hilt. But her stunting of Johnnie Ray's crying towel routine, in which she all but mops the floor with herself, may leave the boys from the stockyards in stitches but it misses with the check-payers who can get the idea without being bopped in the head with a sledgehammer. "Man in the Little White Coat" is another example of her penchant, plus some excessive kittenishness, for a girl who's been around, of laying it on the line with a vengeance.

Miss Kay rides the range with a few specials such as "Mention My Name" and a shortie "This Is It," which has punch and point, but mostly she scores with such oldies as "You Made Me What I Am Today," "Rastus Brown," "Only a Girl in a Guilded Cage," et al. In her 50-minute opener stand she also tossed in two versions of "Wild About Harry," which called up measured applause and some community singing.

Opening-nighters had a choice of either throwing away their hearing aids or putting on their earmuffs, depending on the ages of the ringsiders. There's no doubt that Miss Kay means to be heard. She is. She is also a vibrant, talented performer notwithstanding.

Music by Del Courtney's troupe, both for showback and terping, is its usual superior standard. *Ted.*

### Bellevue Casino, Mont'l

Montreal, Oct. 21.

*Maurice Colleano & Co.* (4), *Carla & Fernando Dancers* (6), *Rosales Sisters* (2), *Will & Gladys Ahearn, Gloria Ware, Charles Danford, Jeanne Jones & Ernest Richman, Casino Lovelies* (10), *Bix Belair Orch* (11), *Buddy Clayton Quartet with Ann Somers;* $1 *admission.*

Sparked by the best Madame Kamarova productions to date, the current showcase at Harry Holmok's Bellevue Casino is socko throughout.

Layout gets off to a fast and colorful start with a free interpretation of the "Frankie & Johnny" classic which features the singing of attractive Gloria Ware and the hoofing of Jeanne Jones & Ernest Richman (New Acts). Routining is sharp and the pony line never looked better.

A switch to the visual side shows off the Rosales Sisters, two stocky Mexican pole balancers in a series of nimble acrobatics to nice reception. Will & Gladys Ahearn and their lariat spinning, gab and dance stanzas are a novelty, but a dubious commodity in this big room. Ahearn twirls a mean rope but his patter, sometimes near and sometimes away from the mike, is only good for ringsiders. When he drops the chatter and goes into a modified ballroom routine with partner while handling the lariat, attention is solid and plaudits heavy.

The Carla & Fernando Dancers (New Acts) give show a lift at halfway mark with their Spanish dancing in the "Night in Seville" production, which fronts baritone Charles Danford in "Granada," and later they have a spot of their own.

Headliner, or course, is Maurice Colleano, making his second appearance in this oversized saloon. Guy could be a permanent fixture judging from the plaudits he picks up every night. As foils for his wild, unexpected humor, Colleano has added a pert little girl dancer and two males. Comedy is broad in the best music-hall manner; act includes a teeterboard session; straight burley gimmicks with femme part of act, and winds up with a crowd-pleasing ballet sequence with Colleano in a wig, short skirt and falsies.

Bix Belair batons a steady background for all offerings and the Clayton quartet with chirper Ann Somers take interlude stanzas. *Newt.*

### Montmartre, N. Y.

*Hamish Menzies, Armando Romeo, Joan Bishop;* $2.50, $3 *minimums.*

Eleanore Moore, who presided over an eastside intimer, Eleanore's, until a few months ago, got back on the nitery scene with takeover of a spot previously known as the Nightcap. Prior to that, it was a straight eatery, Maxim's. Until a short time ago, it was known by the phonetic title of Momarte, but recently was given the correct appellation, Montmartre.

No matter what name it operates under, it's a restful and entertaining cafe. Current bill is expertly designed to provide variety.

Of necessity, the fare has to be along vocal and instrumental lines. Consequently, a variety is obtained with Hamish Menizes, who has a sophisticated song mien; Armando Romeo, who holds forth on a romantic note, and Joan Bishop, a pleasant pianist.

Menzies has been circuiting various intimeries and continues as a capable entertainer. He bats out a wide variety of tunes that merit attention. Menzies purveys many of his own piano accomps, including "Bluebird." He also does a batch of songs from his native Scotland and gets off to a good mitt.

Miss Bishop provides a pleasant piano interlude. There are no fancy variations to her ivorying; it's just a nice background for conversation, and if there's a lull in the ya-ta-ta, she can hold the ear nicely. Romeo is under New Acts. *Jose.*

### Colony & Astor, London

London, Oct. 21.

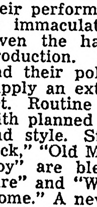
*The Deep River Boys* (5), *Felix King, Don Carlos and Sid Philips orchs.; Colony*: $5.50; *Astor*: $3 *minimum until* 11, $3 *cover thereafter.*

Opening of the Deep River Boys at these adjacent Berkeley Square cafes coincided with the official announcement of their selection for the Royal Command variety performance. The news will undoubtedly hypo biz. Not that there was much scope for extra trade on their first night at the Colony, which was doing almost capacity.

Deep River Boys have played cafe dates in London before, but their performance has rarely been so immaculate. Each number is given the hallmark of a special production. Fancy arrangements and their polished harmony style supply an extra zing to the entire act. Routine is adroitly balanced with planned contrasts in material and style. Standards like "Shadrack," "Old Man River" and "Water Boy" are blended with "Kiss of Fire" and "Walkin' My Baby Back Home." A new British tune, "Only Fascination," which they've just recorded, is given a strong plug in the program.

While four of the boys concentrate on the vocals, the fifth is at the keyboard. *Myro.*

JAY MARSHALL



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### Bon Soir, N. Y.

*Mae Barnes, Ross & West, Tony & Eddie, Jimmie Daniels, Norene Tate, 3 Flames* $3.50; *minimum.*

Although the Bon Soir, Greenwich Village cellar spot, is about 40 blocks south of New York's nitery belt, it's been picking up a hefty uptown mob via its socko intimery packages. Spot concentrates on money's-worth entertainment in informal surroundings, and it's paying off. This layout is one of its best.

Bon Soir perennials Mae Barnes, Jimmie Daniels, Norene Tate and the Three Flames are pleasers despite their longevity. Miss Barnes is the big wheel here and she deserves the appelation. She wraps up tablers with her energy-packed songalog. She sells such items as "Marie," "What's the Use of Getting Sober," "Nobody's Sweetheart," "Laziest Gal in Town," "Old Man Mose," "What Will the Neighbors Say" and "Summertime," in a style that pleases the ear and tickles the risibilities.

Jimmie Daniels, who warbles and emcees, is a pleasant crooner who works best on the rhythm numbers. Standouts are "This Can't Be Love" and "Down With Love." Slower items such as "I Can't Get Started" and "September Song" miss. Miss Tate, another singer, clicks with "All of a Sudden My Heart Sings," "Always True to You in My Fashion," "I Cried for You" and "Tenderly." It's a smash set.

Interspersed between the songalogs are the click comedics of (Mickey) Ross & (Bernie) West and the zany panto-disk turn of Tony (Benson) & Eddie (Hodges). Ross & West are slick satirists who build big yocks from material which is always clever and fresh. Parodies of stock screen situations, in sketch form, are sharply etched and win strong appreciation. Also good for top reception is characterization of femme shopper and department store floorwalker. All sketches are well constructed and work into sock blackout.

Tony & Eddie also are winners

(Continued on page 58)

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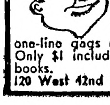

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# Powerhouse Pacts

# Paverhouse Pacts

Philadelphia, Oct. 28.

Latin Casino, flagship of the town's niteries, is booked solid to Christmas. Spot kicked off its second full season under management of Dave Dushoff and Dallas Gerson with Frank Sinatra, who played to 10 days of the heaviest sustained business the spot has ever enjoyed. Payoff bookings and heavy convention trade in town has gotton L. C. through September and October, to face its best season in recent years.

Frank Fontaine and DeCastro Sisters are current headliners. Joe E. Lewis opens Thursday (30), to be followed by Georgia Gibbs and Al Bernie, Nov. 6.

Other bookings include Robert Q. Lewis and the Billy Williams Quartet, Nov. 13; Rose Marie and Blackburn Twins, Nov. 20; Will Mastin Trio with Sammy Davis, Jr., two weeks starting Nov. 27; Frank Stevens, Hal LeRoy, and Noonan & Marshall, Dec. 11, and Duke Mitchell & Sam Petrillo, Dec. 18. Frankie Laine has been set for the week of Jan. 29.

## Kirby Stone's Engler In Ottawa Hospital

Ottawa, Oct. 28.

Art Engler, musicomic featured as "Cow Eyes" with the Kirby Stone Quintet, is in Civic Hospital here for long stretch with serious injuries sustained in car collision. His injuries, acquired early in a Gatineau Country Club booking with the Stone crew, include a broken nose and leg and serious internal damage.

Quintet completed date with hurried acquisition of femme canary Bobby Martin, also on Gatineau bill.

**Addison (Jack) Fowler,** ex-Fowler & Tamara, ballroomologists, recovering from a heart attack which had him hospitalized for a spell. With his recent bride, Jane Fowler, they operate the Arthur Murray dance studio in Providence.

## Exotic Dancer, Mex Hit, Began as Calif. Skater

Mexico City, Oct. 21.

Top current nitery hit is Tongolele (Yolando Harrington) of Oakland, Calif. This girl came here as a chorine with "Holiday on Ice" in 1948, then turned exotic dancer and became a name in vaude and revue at the Rumba Casino.

Nicholas Bros., clicko at the spot last spring, are doing well as co-topliners with Tongolele.

## SRO 25G IN DETROIT FOR NAT-SARAH-STAN

Detroit, Oct. 28.

The 5,045-seat Fox Theatre here grossed a sizzling $25,000 after taxes in two shows Sunday (26) with the Nat (King) Cole-Sarah Vaughan-Stan Kenton orch package. House, scaled at $1.80 to $3.60, had legal limit of standees at each show. No films were shown that day.

Unit generated so much heat locally that an estimated 15,000 were turned away, according to Dave Idzal, house manager. Tickets were scalped for as much as $6 each. Police were called in to break up fights. Some also attempted to steal tickets. Many with ducats couldn't get into the theatre for the 9 p.m. show, which finally started after 10 p.m. Police worked for an hour untangling the resulting traffic jam on Detroit's main stem.

## Miami's 1st Major Pact Puts Johnnie in Clover

First major Florida booking has been completed. Johnnie Ray has been signed for the Clover Club, Miami. Weeper has been pacted for two weeks and three days starting Jan. 16. He'll play this date following a stand at the Capitol Theatre, N. Y. Ray will come back to New York later to play the Copacabana, and may follow that with a stand at the Palladium, London.

The Clover Club deal has been in the works for some time, but was consummated only last week.

## Probe Origin of Fires At Atlantic City's Torch

Atlantic City, Oct. 28.

Torch club, midtown hot spot which did most of its business via summer trade, was gutted by a series of fires here Friday (24). Final blaze, which started late in the afternoon, did most damage. Origin of fire is undetermined and is being probed by police.

Building is owned by Mrs. Regina Kanter of nearby Ventnor and is operated by Robert Raymond. Spot had used combos and small units. No estimate was made of the loss.

## U.S. FILES 952G LIENS VS. TOLEDO AMUS. OPS

Toledo, Oct. 28.

Tax liens of $951,902 were filed last week (24) in U. S. District Court here against Louis W. Greiner, Toledo; his wife, Mary E. Greiner, transferee; and the Indian Lake Amusement Co., Russels Point, O. The liens charged Greiner with owing income tax, interest and penalties totaling $478,437 for 1942 through 1947. The lien against his wife totaled $221,427 in allegedly unpaid taxes, interest and penalties for 1943 through 1946, and that against the amusement company, $252,038, in allegedly unpaid taxes and interest.

During Prohibition days, Greiner operated the Green Mill nitery in downtown Toledo, as well as other spots, including the Chateau La France and the Trianon Ballroom. He was managing director of Toledo's first Aquarama in 1947.

## Camp Shows' Press Dip

USO-Camp Shows' publicity department has been pared down with the resignation of Jim McGuinn who headed the press staff, last week. He won't be replaced at this time.

New departmental format calls for the remainder of the staff to concentrate on press books. James Sauter, CS prexy, and Lawrence Phillips, exec veepee, will supervise individual publicity undertakings.

# 'Talent, Talent, Where Can We Get Some Talent?'—K.C.'s Down-Bleat

Kansas City, Oct. 28.

"Talent, talent, where can we get some talent?" That's the cry of the band and vaude-booker today. Offices in the area are stymied by lack of performers and musicians, according to a survey here.

Several factors are behind the shortage. One consideration is that some performers don't want to move around. They seem to be preferring the more "normal" pattern of settling down. This works out fairly well for the big cities, where talent is often barely sufficient to satisfy current demands. But it's tough on the small towns and way stations where the acts don't care to go unless they get what the bookers call "exorbitant money." And bookers say the money that it requires to get an act to move around just isn't generally available. A spot here and there perhaps, but too few and far between.

The situation was described as "the worst I've ever seen" by John Sandusky, head of Midland Attractions here, who's been around a considerable time in the biz. The shortage extends pretty much up and down the talent roster, including singles, trios, small musical units, as well as name bands, Sandusky points out.

As a case in point, seeking a list of name orchs from one of the bigger offices to submit for a one-nighter nearby early in December, Sandusky got one band offered. It was a price where the name and coin didn't match up too well, he commented.

It's not that there are a lot of bands working steadily. Rather it's that there are just a few orchs available, scarcely enough to supply the demand.

Situation veers into other lines of talent. Shortage helps account for trend of hotel rooms, lounges and fancier saloons to hold onto their musical units or acts for longer periods. Engagements of six months and longer are not unusual nowadays, and due to shortage of good replacements trend appears to be for longer and longer dates with the trios, quartets and small combos. This is okay for those who are already working, but it leaves nothing for developing new clients and taking care of more or less normal expansion.

Conversely, the field is wide open to any newcomers who want to work and have something to offer. A new duo here recently came right out of college and already is working steadily in niteries. But the incident is not typical for there are not many new acts showing up. At least not around these parts.

## MAP INT'L EXPO. FOR LAS VEGAS

Las Vegas, Oct. 28.

This town will be the scene of a giant international exposition if the William Morris Agency has its way. Abe Lastfogel, agency topper; Morris Stoller, comptroller of the Coast branch, and George Wood and Sol Shapiro, of the home office, have been holding conferences with Las Vegas hotel operators to pave the way for the big project, with exhibs invited from all over the world.

In case there is an agreement, the exposition would be sponsored by the hotels, with Lastfogel supervising the operation.

Hotels are wondering if it is feasible to launch a worldwide exposition at this time. Alternative is to make it a regional or a national affair and let it grow over a period of years.

### Agent's D. J. Sideline

Pat Pagnotta, who operates a talent agency in New York, is doubling as a disk jockey on WTNJ, Trenton.

He's on that station thrice weekly under the name of Stan Pat.

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50,000 Miles with the HARLEM GLOBETROTTERS — Circling the Globe

APRIL-OCTOBER, 1952

# Night Club Reviews

Continued from page 56

## Bon Soir, N. Y.

here. Their panto on disking of "Baby It's Cold Outside," "Wait Till the Sun Shines Nellie" (Bing Crosby and Mary Martin etching) and an offbeat waxing of a burlesque stripper belting out a torrid number are surefire laugh-getters. Follow with panto of Mary Martin-Ezio Pinza working through "Some Enchanted Evening." Although well conceived, it doesn't lend itself to their ribbing technique. Close with a boffo interpretation of a French version of "Jezebel." It's done with strange-sounding disks and tricky lighting and sends them off to ovation.

Three Flames work the gaps and back the acts with class. *Gros.*

## Hotel Nicollet, Mpls.

(MINN. TERRACE)

Minneapolis, Oct. 24.

*Mary McCarty (2), Cecil Golly Orch (10) with Mildred Stanley; no cover or minimum.*

This is singing comedienne Mary McCarty's third Minneapolis cafe appearance, but first in this smart bistro, her others having been in the equally tony Hotel Radisson Flame Room. It finds her in fine fun fettle. Stimulating the usual enthusiasm, her engagement seems certain to score.

As per previous visits, material and performance merit equal bows. It's a laughter-filled song session that's surefire. Her original numbers from her legit roles prove clicko via her brisk, zestful approach and top-drawer delivery. Amusing, satirically tinged lyrics get a smart workout.

Paradoxically, there's exuberance and near-boisterousness on the one hand and restraint on the other in her additional presentations. These include the "sex sponsored" radio "Lonesome Girl," the singer with the over-arranged song scores, the hillbilly young lady and the recital of "the little things" which mean so much to her. They bear repetition.

Miss McCarty's accompanist, Bob Reynolds, does yeoman service, and the Cecil Golly orch with vocalist Mildred Stanley, fixtures here, come through for her and customer dancing flawlessly. *Rees.*

## Embassy Club, London

London, Oct. 15.

*"Angel's Aces," produced by Don Angel, with Stella Courtney, Bryan Blackburn, Margaret Tabersham, Eileen Hennessey, Don Carlos Samba Band, Billy Sproud Orch.; lyrics, Bryan Blackburn; accompanist, Ernest Wampola; $4.25 minimum.*

"Angel's Aces" is a British package show which for the last three years has been touring Army camps in the U. S. zone of Germany. This was their first performance in London and the production was pulled after opening night to undergo a complete rewrite. It may be given another chance when this chore has been finished.

The small company of artists has a measure of talent and versatility and the sole male performer has potentialities above the average; but they are all bogged down by outmoded patter and by gags that were far from uproarious when they were first used. Many of the jokes just deteriorated through age and were greeted by a stony response from the customers.

Little attempt had apparently been made to intro new tunes and almost complete reliance is placed on parodies from some of the current hit shows. The lyrics are only pale reflections of the originals.

One or two of the production numbers have merit but the entire show lacks pace and is overlong. Almost an hour of indifferent material is tough for nitery customers to swallow. *Myro.*

## Sans Souci, Miami B'ch

Miami Beach, Oct. 28.

*Arthur Blake, Ann Herman Dancers, Sacasas Orch; $2 minimum weekends.*

The Blue Sails Room is probably the most popular among the hotel cafes. Credit a shrewd booking policy which concentrates on varying types of acts from week to week. In most cases, talent booked do more than satisfactory business and in some, pack them in nightly with holdover resulting. Typical is Arthur Blake, current.

Blake has been setting records for the room with turnaway biz usually the rule. This is a return engagement for him and he limns his biting carbons of the toppers in show biz and other fields with a devastatingly satirical approach that holds the aud throughout. Added impact is obtained via smart lines utilized.

Currently there's his sock Cyrano as done by Jose Ferrer; the howler on Orson Welles casting a new pic, "Ponce de Leon and the Nine Virgins"; the Gloria Swanson, startling in the makeup and voice impresh; Bette Davis, Jimmy Stewart, and for the topper, Tallulah. Encores with Eleanor Roosevelt for a wrapup. Guy is on for 50 minutes and could easily stay longer.

Ann Herman's dancers essay Latino ideas to good effect in warmup spot. Sacasas and his orch are highly adept at showbacking and dansapation. *Lary.*

## El Rancho, Las Vegas

Las Vegas, Oct. 22.

*Lili St. Cyr, Russell Nype, Joel Grey, Jerry Pedersen, El Rancho Girls (8), Ted Fio Rito Orch (10); no cover or minimum.*

Unusual top trio here offers plenty of reach for revelers wishing entertainment to ease the losing of their loot. Implication of Lili St. Cyr's name is enough to fill rooms every night for the next couple of weeks.

The St. Cyr return to Las Vegas was fanfared before her opening last Wednesday (15) by announcement via the press that she had paid her $250 fine to the District Attorney. This was imposed one year ago, when the amply curved stripteuse divested herself of one too many rosebuds while the head minion of local county law was in the house. Deferred on the court calendar until the return of the all too prodigal, case of St. Cyr vs. County of Clark fed fuel to publicity fires.

District Attorney Foley will not have to peer at all close this trip. The femme has gone chichi, with special setting and staging by interior designer Tom Douglas. Special table folders describe the St. Cyr gowns as creations by Simonetti Visconti of Rome, hats by Jose Fernandez of Madrid, and her "famous" collection of jewels in new settings by Boucheron of Paris.

Thus, in a somewhat international aura, she dresses, undresses, postulates before a portrait of a handsome guy. She hardly divests herself of one gorgeous gown, with different furpiece, before her colored maid brings in another to exhibit. For a brief spell, she climbs into her plastic tub, complete with mechanically blown bubbles, and makes like some splashing. But gone are the days, alas, when the St. Cyr strip was bouncy and gay. Paralleling perhaps the career of Gypola, she now puts it on instead of taking it off. Specially constructed set by Douglas is a knockout.

Russell Nype is pretty far out of his element in this gamblers' haven. He looks a trifle ill at ease while pouring out some showtunes and special lyrics. Tall, crewcut, bespectacled warbler from Broadway's "Call Me Madam" tenorizes "Lovely Day Today" and "I Have Dreamed," before winning enthusiasm. With "Zip Doo Da," and different set of verbiage in follow-up song, he quickens interest noticeably. Casually dragging a bar stool onstage, Nype proceeds to frame "I Wonder Why," "World is Mine," and the ballad which clinched "Madam" producers at his Imperial Theatre audition, "Over the Rainbow." Quickie "Ain't We Got Fun" sends him into the wings followed by appreciative mitting!

Joel Grey is a holdover from prior casement, and a definite adjunct to current cycle. Young comic goes like lightning in shortened term, socking over his top special, "Do You Remember." Inserts new biz in "Birth of the Blues," and alongside of life-size photo blowup of Betty Grable, serenades "Dear Miss Grable" for big windup. Grey takes over emcee chores throughout and fills that role neatly. *Will.*

## No Cafe Crix, But Pub-Ad Push SRO's Hildy in Ill.

Springfield, Ill., Oct. 28.

Despite the fact that there are no regular cafe reviewers on local dailies, Hildegarde's appearance at the Lake Club here got sufficient coverage to compensate for that void. A huge ad campaign together with an integrated publicity drive paid off in SRO at the spot.

Unusual was the signed column by V. Y. Dallman, editor of the Illinois State Register, which wound up with a specially written poem for the chantoosey. Singer shifts to the Claridge Hotel, Memphis, tomorrow (Wed.) night.

## Ankara, Pitt, Renews Geo. Arnold for Icers

Pittsburgh, Oct. 28.

Click of George Arnold-produced ice shows at Ankara, highway nitery about 12 miles from downtown, has prompted management to renew its option on Arnold until Jan. 3. His skating revues opened in mid-April and have done consistently well at big cafe on the outskirts. Arnold also stars in them and puts on a new edition, with frequent cast changes, every month.

Ankara plans to go in for regulation floor entertainment briefly after first of year, before shutting down to complete remodeling job that will include installation of its own rink, with Arnold already inked to return next spring.

## Nirska Waves Pay Writ At Sally Rand in Tex.

Dallas, Oct. 28.

Some $830 of Sally Rand's gate receipts from her State Fair of Texas show has been tied up by a writ of attachment. Miss Rand got the writ quashed but the plaintiff's lawyer promptly filed a garnishment suit on the coin, which is being held by local constables.

Plaintiff is M. Nirska ("Butterfly Dance"), who says that Miss Rand had lured her to Texas under false pretenses and then refused to pay all her contracted wages.

Nirska, as she prefers to be called, stated that Miss Rand implied that her dance was to be a theatre-in-the-round production but instead was "a striptease show."

After eight days, she said Miss Rand's partner, Ray Marsh Brydon, paid her $971 and fired her. Nirska sued for $797.70 which she said represented the balance of the $1,700 contract price, plus incidental expenses.

## Ralph Slater

Continued from page 55

Office advised Slater that the girl who brought the original action was not claiming her right to a new trial. The hypnotist, however, wants to institute an action himself in order that his professional integrity and reputation may be cleared. The Home Office refused an extension for this purpose.

Artist himself has received no explanation of the official attitude nor has there been any objection to his working here by the artist unions. The normal procedure with foreign artists is that they are allowed to work 26 weeks in any one year subject to labor permits being approved. Slater is pressing for an explanation why this custom has not been exercised in his case.

In behind-the-scenes moves currently taking place, the Home Office is being urged to relax its bar and to pave the way for Slater to be permitted to work here to earn sufficient money to meet the costs of his new lawsuit.

## Vaude, Cafe Dates

### Chicago

Chicago Theatre has brought in **Victor Borge** to headline the Oct. 31 show with **Richard Hayes** and **Andy Mayo** also set for bill . . . **Joyce Bryant** inked for the Algiers, Miami Beach, Dec. 23 for two weeks . . . **Russell Nype** replaces **Betty & Jane Kean**, who were originally set for Edgewater Beach Hotel Oct. 31 . . . **Wimpy the Clown** flew back from England to start at the Club Hollywood Nov. 7 . . . **Danny Graham**, MCA booker, back from Florida vacation.

**Matti Haim**, modern dancer, will give the first of four solo programs Sunday (2) at Washington Irving High School, N. Y.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 28.

Ernie Burnet, songsmith, and now a local music publisher in our downtown colony, was made a Rotary member.

Harvey Lee (ne Harvey Goodwin), nitery entertainer, registered from N. Y. for the observation routine.

Eleanor Audley, legit actress, took six months to graduate with a definite all-clear and planes for Hollywood.

Milford (IATSE) Brown elated over his first good report since he registered here. Ditto for Patricia Pritchard, cashier of Brandt's Beacon, N. Y.

Hallie Hillyer planed back to Jacksonville after a two-week bedside chat with her husband, Charles, of the Florida Coast Paramount Theatres, who is steadily improving.

Thomas Shea, former v.p. of the IATSE, in from Middletown, Conn., to register and taking a rest while getting the o.o. Ditto Domingo Montez, ballet dancer from Italy and with the Music Circus, who's taking the observation routine.

Birthday greetings to cured veteran Rufus (IATSE) Weathers, Louisburg, N. C., technician.

Raymond (Loew) McCarthy shot in to the general hospital for the thoracoplasty operation and took it like a veteran.

Bill (& Mack) Jennings, also of Jennings & Renfrew, oldtime blackface act, who recently lost his wife in Cincinnati, is a victim of arthritis. He goes to Boston for treatments and will make his future home there.

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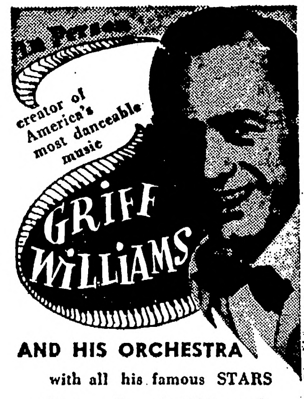

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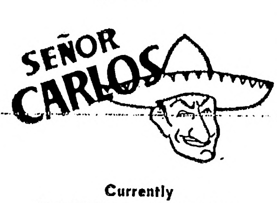

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Midwest Club Dates
HARRY GREBEN
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# MCA Guest Shots Set by Act Dept.

Music Corp. of America's placements of guest talent in radio and television have been put under supervision of the act and band department. No changes of personnel are involved except that the sector now will be coordinated by veepee Larry Barnett instead of being under supervision of radio and tele division heads.

Theory behind this move is that the act men are more familiar with a performer's work than are the percenters in the mechanical medium. It's also felt that with act operatives controlling guest shots, a performer's time can be more readily filled in since by the new method, all avenues of work can be more completely explored.

## Omaha Manager's Vaude Lament: Novelty Units

Omaha, Oct. 28.

Bill Miskell, district manager of Tristates, planed into New York Saturday (18) to huddle with bookers in hopes of hatching new vaude shows.

Miskell yearns for the days of the old Marcus show and novelty units. He believes a swim troupe, built around channel crosser Florence Chadwick and possibly Johnny Weissmuller, would be a winner. And he claims a small ice show, similar to those playing hotel dates, would cash in on a 80-60-25 scale to the customer who can't cough up the $1.50 minimum that "Hollywood Ice Revue" and "Ice Capades" demand at Ak-Sar-Ben here.

Miskell's Orpheum, once the midwest's No. 1 vaude showcase, has practically blacked out on the stage. Only two orch units, Pee-Wee King and Tiny Hill, were booked the entire season last year. King had poor biz and Hill was "just a little better than fair," according to Miskell.

"I'm interested in any stage show and Omaha is ripe for one," Miskell said before leaving.

## Omaha's Statewide Plugs For 'H'wood Ice Revue'

Omaha, Oct. 28.

Ak-Sar-Ben rink manager Harry Fowler is starting heavy out-of-town promotion for "Hollywood Ice Revue," set here for Nov. 5-12.

Fowler, who figures outstaters account for better than 60% of audiences, has planted paid ads, mats and pix in 200 state papers and has bought heavy radio time.

The icer's owner, Arthur M. Wirtz, planed in last week to confer with Fowler and publicity chief Bernie Kelley .

## ST. PAUL SEZ 'ME TOO' TO MPLS.' NAME SKEDS

Minneapolis, Oct. 28.

A St. Paul nitery is adopting, for the first time, a policy of booking top acts "as frequently as possible." It's the Colony, which has comedian Billy Devroe currently after playing Jerry Murad's Harmonicats. Latter are booked for an early return. Also pencilled in are pianist Jan August and singer Bill Lawrence.

With both the Hotel Nicollet and Hotel Radisson using name acts of varying strength currently too, despite the former's previous announcement that it only would go for the bigger luminaries and the latter's earlier indecision, the after-dark entertainment outlook in the Twin Cities is improving.

## Foster to U.S. to Seek Names for Brit. Vaude

Glasgow, Oct. 21.

Harry Foster, London vaude agent, here for opening of Betty Hutton at Empire vaudery, planes to the U. S. next week to start negotiations for the 1953 crop of American variety stars in Britain. It's his 77th trip to the States.

Names mentioned here as likely U. S. visitors are Carmen Miranda, Billy Daniels and Kay Starr. Expected at least two of these would play a Glasgow date.

## Spitalny K. C. Date

Kansas City, Oct. 28.

First pic house stageshow here in many months will open at the Missouri Theatre Nov. 7 for a week. Phil Spitalny brings his all-girl orch in for the session, their first stop in town in a film house in years. The one-week shot is likely to be the only vaude here this fall.

In the past, the house has had occasional stage units, and for a time had them frequently when circuits were operating. Dearth of attractions has kept the stage dark for over a year, however.

Lawrence Lehman, manager, said the unit will play with "Golden Hawk" as screen fare. The combo probably will go at advance prices, but exact scale hasn't been set as yet. Regular top for the house's usual dual bill policy is 75c. Other vaude bills have played at 85c.

## Carman, Philly, Sets Up Permanent Revue Format In Return to Stage Fare

Philadelphia, Oct. 28.

Carman Theatre, big North Philly vaudfilmer formerly owned by Sam Stiefel and now operated by the Greenfield chain, returned to live show fare (24) with presentation bill headed by Duke Mitchell & Sammy Petrillo, comedy duo who are also featured in house's pic, "Bela Lugosi Meets a Brooklyn Gorilla."

Carman is adopting a revue format, with a line of eight, and several cast fixtures—singer, comedian, straightman, etc. to be held over for each show. Headliners and lead supporting acts change weekly.

Opening bill offers in addition to Mitchell & Petrillo, the dance team of Bobby Joyce & Ginger, Harry Savoy and Charles Stewart, comedy; John Craford, vocalist, and Meptine of the Sea, dance specialty performed in a water tank. Tony Bavaar is the headliner for the second show, Oct. 31, and Billy Gilbert is set for Nov. 7.

Jon Lake heads pit crew of eight. Harry Biben office, Philly, is booking.

## Betty Hutton Scores On Preem in Glasgow

Glasgow, Oct. 21.

Betty Hutton received a great reception when she topped a vaude bill at Empire Theatre here last night (20). Star entertained for 55 minutes, being backed by the Skylarks and 15-piece orch under baton of Woolf Phillips. At preem show opening night, she had microphone trouble, battling successfully against a whirring electrical noise from the theatre's amplifying system.

Prices were upped for visit, top being doubled to $1.60. Despite this, biz is capacity, with many turned away and maximum number of standees.

Comedienne has vaude dates at Manchester, Birmingham, Liverpool and Dublin after her run here. She plans an eight-week vaude tour of the U. S. after Xmas before starting her new pic.

Planing in from London, she received big street reception from teenagers, who stood in rain and darkness outside her hotel chanting, "We want Betty."

## MIMI BENZELL RESUMES WITH TV, OTHER DATES

Songstress Mimi Benzell, in retirement the past few months, resumes her career this week with a private-party date, then returns to New York for Ed Sullivan's "Toast of the Town" (CBS-TV) Nov. 9.

Following the Nov. 9 date, Miss Benzell goes to Los Angeles for NBC radio appearances with Gordon MacRae on "The Railroad Hour," Nov. 24 and Dec. 8. December and January dates are still being filled in, with a one-night show in Pittsburgh's Syria Mosque auditorium set for Dec. 14. A concert with Met opera tenor Richard Tucker in Mt. Vernon, N. Y., Jan. 17 will be followed by another trip west, with a headline two-week stint set for the Thunderbird, Las Vegas, commencing Jan. 22. Miss Benzell took time over the summer to await her first child, which she lost at birth.

## St. Paul Mayor Hot On Trail of Flame

Minneapolis, Oct. 28.

St. Paul Mayor John E. Daubney has moved to close the St. Paul Flame, a leading Twin Cities nitery which plays occasional names, by supplying the city council with additional documents relating to the spot's conviction last February for selling liquor to minors. He requested a new recommendation in the matter.

After the Flame's owner and a bartender had been convicted of making the sales, the council revoked its license, but the shuttering was avoided, temporarily at least, when an appeal was taken to the State Supreme Court, where it is pending.

The Flame was one of five niteries charged at the time with sales to minors following a roundup of juvenile gangsters, but only in its case was there a conviction.

In defeating the incumbent at the election this year, Mayor Daubney made the matter of liquor sales to minors one of his campaign issues.

## Gayety, Toledo, Auction For Govt. Tax Liens

Toledo, Oct. 28.

Gayety Theatre, here, will be sold at public auction Nov. 3, to satisfy internal revenue bureau liens against the owner, Jack H. Rubens. Sale will include land, building and fixtures.

The bureau also announced a public auction of a 1951 auto owned by Rubens, who with his partners, Edward, a son, and Mrs. Pearl Irons, were named defendants in a lien filed Aug. 27. They were accused of owing the Government $21,883 in admission and other taxes, penalties and interest during the period March, 1951, to June, 1952. A separate lien charges Rubens and his wife, Tillie, with owing $1,772 in 1952 income tax, penalty and interest.

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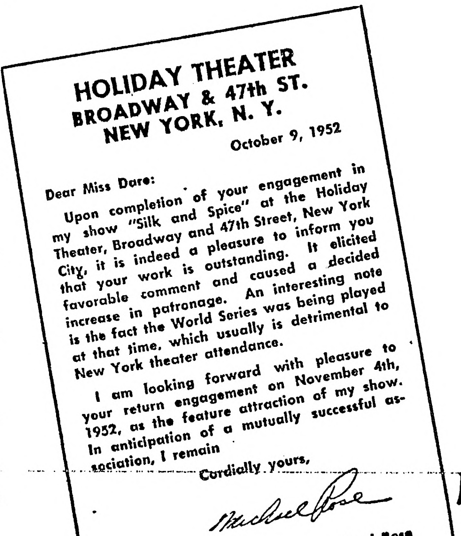

HOLIDAY THEATER
BROADWAY & 47th ST.
NEW YORK, N. Y.

October 9, 1952

Dear Miss Dare:

Upon completion of your engagement in my show "Silk and Spice" at the Holiday Theater, Broadway and 47th Street, New York City, it is indeed a pleasure to inform you that your work is outstanding. It elicited favorable comment and caused a decided increase in patronage. An interesting note is the fact the World Series was being played at that time, which usually is detrimental to New York theater attendance.

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Cordially yours,

Michael Rose

Michael Rose

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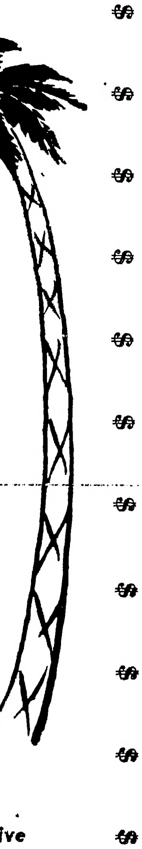

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# House Reviews

### Paramount, N. Y.

*Duke Ellington Orch (14) with Betty Roche; The Ravens (4), Howell & Bowser, Bunny Briggs. "Springfield Rifle" (WB), reviewed in* VARIETY *Oct. 1, '52.*

Paramount Theatre, which books all-Negro bills from time to time, again has such a layout for its current session. Headed by Duke Ellington, the one-hour show adds up to tasty entertainment seasoned with ample song, comedy and hoofing.

Ellington's combo, comprising three rhythm, six brass and five reed, gets things away to a lively start with a hot instrumental. Songstress Betty Roche follows with a plaintive "All of Me." But the vet batoner-composer, who's observing his 25th year in show biz, really moves into the groove with a sock medley of his hits of yesteryear.

Group of Ellington standards includes such numbers as "Mood Indigo," "Sophisticated Lady," "Caravan" and "Solitude." Arrangements are sharp and serve to blend the medley into a pleasant and melodic theme. Various sidemen are also worked in for individual solos. Perhaps as a change of pace, drummer Louis Bellson later contribs a noisy though expert bit on his gear tagged "Skin Deep."

The Ravens, a male harmony quartet who record for Mercury, do five tunes to score handily with an enthusiastic audience. On such numbers as "Begin the Beguine," "You Belong to Me" and "Whiffenpoof Song," the lads display a wealth of trick vocal effects. Foursome has shown steady improvement in recent months and is one of the top vocal outfits in the rhythm & blues field.

Howell & Bowser hold up well in the comedy slot despite reliance on old material. Opener in which Howell tenors "Red Sails in the Sunset" self-accompanied on a fiddle has been their standard teeoff for years. Portly team, however, has a fine line of patter which achieves a warm reception from stubholders.

Bill is rounded out by hoofer Bunny Briggs. He's been around the vaude scene for several years with a neat repertoire of varying steps. Following a fair vocal of "It's a Good Day," he dishes out slick footwork composed of fresh and original routines. An extra fillip is the piano accomp by Ellington himself. *Gilb.*

### Empire, Glasgow

*Glasgow, Oct. 21.*

*Betty Hutton with the Skylarks (5), Woolf Phillips Orch, Saveen, Louise & Dogs, Laurie Watson, El Granadas & Peter (3), Newman Twins, Bobby Dowds Orch.*

Betty Hutton, making her first appearance in Scotland, is a wow. With vast exuberance, she captivates stubholders in a 50-minute act, giving out with all she's got. Her zany antics go down big, establishing her as the best U.S. performer to play this date since Danny Kaye.

Star compensates in herself for a very average support bill. At preem show caught, she ran into microphone trouble, one loudspeaker at front stalls section setting up opposition in continuous fashion throughout her act. Like the good trouper she is, singer-comedienne carried valiantly on with her act, though obviously annoyed by unnecessary interference.

In songs and comedy, she is supported in slick style by the harmonizing vocalists from America, the Skylarks. They are to her what the Dunhills are to Kaye.

After number from "Annie Get Your Gun," Miss Hutton gives preview of songs from her latest pic, "Somebody Loves Me," scoring socko in "Way Down Yonder in New Orleans" and "Dixie Dreams." Latter she warbles in black wig which most becomes her as contrast to her own fair appearance. As per her act at the Palace, N.Y., she tells the story of Blossom Seeley and asks pewholders to imagine they're back in 1924, watching Miss Seeley at opening night of "Ziegfeld Follies." Then she does the Charleston, rousing solid yocks. She's accompanied in this zany routine by the Skylarks.

Many quick changes of costume are demanded, mainly at side of stage. This variety of wardrobe is a most attractive feature of her act. She's ably backed by Woolf Phillips (from the London Palladium) and a special 16-piece orch.

Rest of bill is below average, obviously accounted for by big coin paid Miss Hutton for her lengthy stint. Skylarks (three men, two gals), do their own polished act, using gestures and groupings to smash effect in their vocals. Quintet reflects much intensive rehearsing. They receive warm mitting for sensitive interpretation of "Danny Boy," and also give out with "St. Louis Blues" and "Walkin' My Baby Back Home."

Saveen, British vent, and a firm fave in vaude here, gives much-needed entertainment value to the first segment, using bright selection of dolls and a live pooch as balance to a dummy canine (see New Acts).

Laurie Watson, using his head alone atop puppet-style body in a Punch & Judy frame, garners hardly a titter with his difficult-to-hear North of England accent and n.s.g. patter. Newman Twins in a strongman balancing, El Granadas & Peter in gaucho specialty with ropes, whips and unicycle, and Louise with her dogs and pony round off the bill.

Bobby Dowds directs the Empire house orch in forepart, vacating the pit stand with his boys in second half to make way for ace batoner Woolf Phillips and his crew. *Gord.*

### Holiday, N. Y.

*Mara Gaye, Christian & LaMarr, Wallace & Gail, Larry Weeks, Sarita, Jack Diamond, Mandy Kaye, Mlle. Francois, Jimmy Smith, Line (12); "Captain Blackjack" (Indie) reviewed in* VARIETY *Jan. 31, '51.*

The Holiday Theatre is still inching into burlesque. Right now it's at the stage wherein the shows can be termed burley with inhibitions, a sort of modified minsky. And even if the girls are frustrated by fear of what City Hall may do, the peasantry is giving this house a fairly good ride. Business seems on the prosperous side. At least the theatre seems to be paying off at this point by promising a lot and giving as much as the law allows.

Producer Michael Rose has apparently hit on a formula that can successfully compete with Union City's Hudson Theatre, N. J., the only full-fledged burlesque available in this area. Rose is after name strippers and is holding onto Mandy Kaye and Jack Diamond for the comedy, throws in several vaude turns and makes with an abundant display of epidermis. It adds up to a lusty bit of entertainment that attracts predominantly male audiences.

The Kaye-Diamond efforts are in the old burlesque tradition. They're vets at this type of sketch, and perform expertly. They utilize girls from the house line for assists and they hit a healthy quota of laughs. Some of the lines are deeply indigo, but the audience seems to have a good time.

The femme contingent is headed by Mara Gaye, who makes with the skin stuff at the outset of her act and winds up wearing a complete wardrobe. Her gyrations are okay. Mlle. Francoise sings, but apparently that isn't her forte. She didn't indicate what it might be. Other singer is Sarita who warbles effectively.

Carlyle staged the proceedings and he does fairly well with a limited budget. He fills the stage gracefully and gloves a semblance of artistry to the show. There are several problems. The primary one is to teach some of the paraders how to walk, and the other is more effective use of the runway. In its present state, the runway, built in the form of a circular stairway, is responsible for a formless crowd when several girls stand there.

The vaude end starts with Larry Weeks, who shows some okay juggling in the standard vein. His efforts are appreciated here. Christian & Lamarr do a fair adagio. It's the usual version of the standard boy-tosses-girl terps that excite audiences at any time. Wallace & Gail are excellent acros with a good admixture of hoofing. They need the smoothness that comes with experience in the better spots, but they impress as comers. They are a nice-looking duo and show expertness in their field.

Jimmy Smith, a regular at the Apollo, taps atop a marimba. He's more of a musician than a dancer. He turns out some fancy riffing and even shows some unusual takeoffs on a melody. Smith keeps moving gracefully on the instrument and comes out well ahead in audience sentiment. *Jose.*

## Oldtimers Don't Faw Down; They Go Boom in Toronto

With its stage stars of yesteryear, nostalgia is the keynote of this 65-minutes stage package. It's a lively layout embellished by a line of beautifully-costumed lovelies, plus the youthful terping of Nicki & Noel and the engaging m.c. and singing chores of Gene Griffin. Among the oldtimers, there is still present that ageless and indomitable spirit of the traditional trouper, even if the pipes may now be reaching for the top notes of effortless days gone by or, on rare occasion, the pins begin to sag.

Heart-warming, however, is the still existent vigor of these performers, stars of three or four decades ago; and they can still teach the youngsters plenty, as some on the bill have throughout later years, as known to the trade.

### Casino, Toronto

*Toronto, Oct. 24.*

*Will Oakland, Harlan Dixon, Jeanette Dupree, Jimmie Quinn, Bessie Clifford, Jean Bedini, Bill McCullough, Nicki & Noel, Jeanne Johnston, Gene Griffin, Lindsay Lovelies (10), Archie Stone House Orch; "My Six Convicts" (Col).*

Though currently capitalizing on the memory lane formula for the more adult vaude customer draw, there is little on appearance that could not be corrected by a toupee or paint job. These former headliners brazenly brag about their ages. On this bill, the elderly gals have kept their figures; their gams are as shapely as those of the line girls.

Whole is set in a full-stage bistro scene, complete with principals at tables. Line springs the brisk proceedings with a gayly-costumed can-can to "La Parisienne," and then Will Oakland in tails takes over for a brief intro as to the patrons' memories of old times in vaude and the challenge that his colleagues' "performance quality is always in style." From there in, it's Jimmie Quinn for his tap styles and stick dance; Bessie Clifford for her English music-hall songs, notably a sly "When I Get You Alone Tonight" and a lusty "Meet Me in St. Louis" that could teach today's youngsters something; Jean Bedini for his neatly sold magic; Jeanette Dupree in patter and oldtime pops; Jeanne Johnston for her xylophone numbers, especially a swift "Poet and Peasant" finish; Bill McCullough on the bells.

Toppers, however, are Oakland and Harlan Dixon. Oakland still displays plenty of power and clean enunciation, without necessity of mike, and Dixon makes with plenty of agile dancing, particularly his standard chair specialty in a dentist's waiting room with that aching molar driving him to tap desperation, a stint that rates him a rousing begoff.

Girl line closes, with further neat ballet terp and leaps by Nicki & Noel, and company roundup for brisk song finale. On warranted biz, troupe is doing five-a-day. *McStay.*

### Palace, N. Y.

*Marian & Vic Miller, Danny Drayson, Sheila Barrett, Norton & Patricia, Al Gordon's Dogs, Melissa Smith, Wally Brown, Annell & Brask, Jo Lombardi House Orch; "Assignment—Paris" (Col), reviewed in* VARIETY *Sept. 10, '52.*

With real pros like Wally Brown, Sheila Barrett, Al Gordon and Danny Drayson on the bill, how can the Palace miss? Each one of the four shows the sure touch upon entry, and wins all the way. It's significant that all dish up comedy, though in contrasting veins.

Brown's next-to-closing is a virtual begoff stint. Big guy is in there with his standup hanging-phrase patter-narrative, mixed with some spicy ditties squared by an engaging manner. His stuff is calculated to wake up this house's catnappers.

Miss Barrett, for years a top caricaturist and character etcher, is slick-looking in a black sequinned gown that points up her trademarked enactment of "Victoria Station," her biggest weapon. She precedes that incisive mood piece with a series of exaggerations embracing Tallulah, Lahr and Garbo (good), being offish only on the W. C. Fields impression. Her middle boffo is gradual deterioration of a southern belle getting drunker and drunker at a nitery. Fine mitt reaction.

Drayson, deucing, admixtures with comedy, dippy hoofing and quickie impressions. His eccentric taps and slides and general tomfoolery send him off in high gear.

(Continued on page 61)

# New Acts

**DICK ESTES**
**Songs**
**15 Mins.**
**Sherry-Netherland, N.Y.**

Serge Obolensky, major domo at the Sherry-Netherland's Carnaval Room, is currently showcasing a promising singer in Dick Estes. Latter has a vocal range that encompasses both baritone and tenor registers, and he has smooth, easy-flowing pipes that hit the ears pleasantly.

Vocally, his style is one that could be utilized in musicals with extreme effectiveness. His pipes are equipped to handle a wide variety of tunes. However, he has to overcome orthodoxy. There's little inventiveness about his delivery. His is a usual projection that causes all tunes to get a similar treatment.

Estes starts off with a few tunes from musicals which sell themselves immediately. He then accompanies himself on the guitar on a series of Latinairs and a hillbilly item, and thence off to a sizable palming.

Col. Obolensky is apparently making a specialty of booking relatives of well-knowns. Estes is from the clan of Tennessee's crime-busting Sen. Estes Kefauver. Last season, James Symington, son of the former RFC head, was a topliner, and Helene Francois, sister of Denise Darcel, moves in Nov. 5.

Hugo Pedell's band backs Estes on this show and provides a good brand of society dansapation, while Jan Brunesco does the relief. *Jose.*

**SAVEEN**
**With Daisy May**
**Ventriloquy**
**16 Mins.**
**Empire, Glasgow**

Polished English ventriloquist has strong act that's good for both vaude and video. He offers novelty lineup of dolls, which include a cheeky chap named Andy, a typically English army officer known as "The Colonel," a little-gal type called Daisy May, and a white-faced Continental clown, Noddy. Vent also manipulates a dog doll to which he gives aristocratic English accent.

Garb and face of dolls are detailed and lifelike, and vent's voice-throwing is clever. His climax has novelty, a real pooch being brought from below his dolls' box to join in conversation with the dummy dog. This brings forth hearty yocks. *Gord.*

**MURIEL GAINES**
**Songs**
**20 Mins.**
**Spivy's East Side, Paris**

Dusky American songstress, Muriel Gaines has made the circuit here. Gal is well-proportioned and personable, singing her sophisticated blues and calypso songs with assurance and a pleasing, gliding voice that makes an impression on the Franco-American younger set that has become the predominant clientele in the boite.

Her comic ballads about woman and man trouble are well registered and mitted. She gives glibly on "I Wonder Who's Keeping Him Now," "Nothing To Sing The Blues About Blues" and "Man Smart-Woman Smarter" for good results. She patters with the aud and duos with her pianist for an overall pleasing act. *Mosk.*

**LES MARIONNETTES DE GEORGES LAFAYE (4)**
**Puppetry**
**20 Mins.**
**Quatres Saisons, Paris**

This is an extremely hep, offbeat puppet routine slated for intimeries on its subtleties, and could be of interest for video on its intriguing visual variations.

The troupe, consisting of three young men and a girl, use their hands in various ingenious puppet rigs from an imposing ogre to disembodied hats and boas. They start with the story of an ogre who was in love with a fairy. The ogre visits his love and, when left alone with the fairy's child, caresses it and then calmly eats it with a great munching of his whiskers. The fairy is taken aback and the moral is not to eat the children of people you wish to impress. All this to a poem by Victor Hugo.

Then a ribtickling intermezzo by a floppyhaired artist whose cello does not agree with him. This leads to a hilarious battle. A more abstract bit of puppetry is of visual interest. Ending of this is a takeoff of the disk, banned stateside on radio, "John-Marsha," which interprets a love session by the participant's variations of their greetings as the passion mounts. The two lovers are symbolized by a cavorting tophat and a boa for hilarious results as the affair reaches a crescendo. This is strictly for intimeries. *Mosk.*

**PATRICIA KING**
**Songs**
**12 Mins.**
**Sky Club, Dallas**

Lass, in a pro vocalist debut here, is a sister-in-law of Samia Gamal, Egyptian dancer, also on the bill in a Texas bow. Houston millionairess is a tall, well-stacked blonde in a slick low-cut pink tulle strapless gown. Her vocal efforts are so-so.

A small voice compels her to crowd the mike in the opening "Don't Take Your Love From Me." Poised and trying all the way, thrush goes into a rhythm beat with a neat rendition of "Blue Moon" lyrics. Closer is an original, "Love Lives On," written for her show biz bow. Lyrics were almost unheard due to noise by 1,200 payees. *Barker.*

**MAGIC LANTERN BY SINE**
**Comic Slides, Commentary**
**8 Mins.**
**Quatres Saisons, Paris**

This opener of a small existentialist boite here uses a horizontal film strip that projects continuously its painted images on a screen to a running commentary, music and sound effects. Smart cartooning is reminiscent of Steinberg and Thurber in style but is strictly Gallic in humor. It traces a blase group of Frenchmen on a weekend at a carnival and clever cartoon inventions and counterpoint commentary make this a fine offbeat bit for an intime cafe.

A tremendous snake that is shown as the image pans down its length is finally pegged as having the last keeper in his insides. People entering a showing of mythical tableaux come out looking like centaurs; people posing behind cardboard facades for pix make for a comic denouement; a man posing as a convict turns out to be a cop, one as a giant, a midget, and two people posing happily in a cutout bed come out with their sad expressions back. Invention never lets down and hep commentary and sound effects makes this effective. *Mosk.*

**ARMANDO ROMEO**
**Songs**
**Montmartre, N.Y.**

Armando Romeo, an Italian import, is a pleasing tenor who accompanies himself at the guitar. He has highly lyrical pipes that he uses effectively in a romantic idiom. He sings in English, French, Italian and Spanish.

Romeo's guitar background is good. The instrument accents his rhythms to weave some intricate patterns. He's okay for the intimery circuit. *Jose.*

**CARLA & FERNANDO (6)**
**Dance**
**15 Mins.**
**Bellevue Casino, Montreal**

Since their last appearance here in Montreal as a Spanish terp team. Carla & Fernando have added four other hoofers (two guys and two gals). Present combo does much for Bellevue Casino layout.

Headed by the deft stepping and showmanship of Fernando, the group offers a collection of flamenco, Gypsy and Spanish dances in both classical and modern manner. Femmes are all lookers, particularly Carla, who desides sporting several revealing costumes during session shows much improvement over first tries in this town.

As seems to be the case with this type act, the male half of team is always the best and this outfit makes no exception to rule. The gals show plenty of savvy in general terping but it is the male element that creates the atmosphere and carries most of the spark for all routines.

Group looks best during the lavish Kamarova production, "A Night in Seville," which they highlight and later add a solo session that draws plaudits.

Appearance, choreography plus overall speed and animation make ensemble a cinch for any visual medium. *Newt.*

**LES GARCONS DE LA RUE (3)**
**Song-Mime**
**25 Mins.**
**Quatres Saisons, Paris**

This trio, garbed in the tough-guy street attire of turn-of-the-century Paris, are equipped with a fine repertoire and hep panto antics to their songs, which are mostly in a humorous vein. Timing and group work is immaculate and their voices are geared to the songs of the Paris streets, being full of spontaneity, gusto and the sad wistfullness of the big city.

Their monicker means "Boys of the Street" and they employ props and hep lighting for good results in playing up their numbers, with stateside niteries and shows being interested in foreign acts, they

(Continued on page 61)

# VARIETY BILLS

WEEK ENDING OCTOBER 29

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

## NEW YORK CITY

**Music Hall (I) 30**
Rameriz Peralta
Renald & Rudy
Robert Marshall
Jay Marshall
Rockettes
Corps de Ballet
Sym Orc
**Palace (R) 31**
B Phelan Dancers
Marvellos
Agramento
Chris Cross
Lee Davis
5 Dyerettes
**Paramount (P) 29**
Duke Ellington Orc
Howell & Bowser
Bunny Briggs
Ravens
**Roxy (I) 29**
Johnny Johnston
Jerry Colonna
Anthony Allyn & Hodges
Arnold Shoda
Blades & Belles

**CHICAGO**
**Belmont (P) 1 only**
Asylum of Horrors
**B'way-Strand (P) 6 only**
Asylum of Horrors
**Chicago (P) 31**
Bobby Whaling & Yvette
Pansy the Horse
Richard Hayes
Victor Borge

**PHILA.**
**Earle (W) 30**
Frankie Laine
Ruth Brown
Don Rice
R & M Carnevale

**ROCKFORD**
**Palace (I) 31-2**
3 Harmonicats
4 Colleanos
Ray & Winnie
Bobby Ephram
Al Avalon

**SOUTH BEND**
**Palace (P) 31 only**
Asylum of Horrors

**WASHINGTON**
**Capitol (L) 30**
Workmans
Don Richards
Henny Youngman
4 Evans

## AUSTRALIA

**BRISBANE**
**His Majesty's (T) 27**
Armand Perren
3 Fayes
Pat Gregory
Gerd Bjornstad
Chribi
Markia Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon
Babs Mackinnon
Betty Sullock
Joy Stewart
Guus Brox & Myrna

**MELBOURNE**
**Tivoli (T) 27**
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
R MacGreggor
Harry Moreny
Toni Lamond
Peter
4 Singing Girls
2 Show Girls
4 Dancing Boys
12 Adorables

**SYDNEY**
**Tivoli (T) 27**
Mara & Maurice
Daresco 3
Lowe and Ladd
Guy Nelson
Renita Kramer
Bouna
Rey Overbury & Suzette
Sonya Corbeau
12 Show Girls
10 Nudes
Boy Dancers & Singers
Ballet

## BRITAIN

**ASTON**
**Hippodrome (I) 27**
Barry Lupino
Renee Reel
James Keith
Joan Linder
Suzanna Vallis
Giselle Vaughn

**BIRMINGHAM**
**Hippodrome (M) 27**
Les Trois Poupee
Syd Seymour Bd
El Granadas & Peter
Gwen Liddle
Wilson Keppel & Betty
Hal Monty

**BLACKPOOL**
**Palace (I) 27**
Macey & Mayne
5 Marney Bros
Stuart & Gray
3 De Lislies
Florence Whiteley Girls

**BOSCOMBE**
**Hippodrome (I) 27.**
Tom Moss
Shenton Harris
Al Shaw
Betty Slade
De Vere Lovlies
4 Water Goons
2 Aqua Maids

**BRISTOL**
**Empire (I) 27**
Sandy Powell Co
4 Dude Ranchers

**BRIXTON**
**Empress (I) 27**
Betty Driver
Tommy Cooper
Leslie Randall
Kenny Baker
Billy Banks
Peterson Bros
Reg Radcliffe
Gordon & Colville
Floyd & B'Nay
Alan Kay & Gloria

**CHELSEA**
**Palace (I) 27**
Terry-Thomas
Morecambe & Wise
2 Pirates
Les Valettos
Claude Williams
Angelos
Beryl & Bobo
Nadias

**CHISWICK**
**Empire (S) 27**
Peter Brough
Ronald Chesney
Alma Gogan
Ossie Noble
Vogelbeins Bears
Candy Twins
Ravic & Babs
Edward Victor

**EAST HAM**
**Granada (I) 27**
Kent Bros
Avril & Irene
Harry Shields
4 Flying Dernos
Zohra
Munday & Earle
**Metropolitan (I) 27**
Ted Heath Orc
Leslie Randall
Maurice French & Joy
H & V Lennon
Mazurs
R & J Penn
**Palace (I) 27**
Jimmy Clitheroe
Mitchell Choir
Karina
Angus Watson
Arthur White
Sonny Burke
Johnny Laycock
Vadio & Hertz

**EDINBURGH**
**Empire (M) 27**
Jack Anthony
Jane Morgan
Barbara Ford
Colin Dunn
Fraser Hayes 4
Diana Rhodes
C Clark & C Murray
Musical Elliotts

**FINSBURY PARK**
**Empire (M) 27**
Donald Peers
Granger Bros
Charles Warren & Jean
Courtneys
Don Felipe & Kiki
Munday & Earle
Eddie Gordon & Nancy
2 Virginians
F Dowie & C Kane

**GLASGOW**
**Empire (M) 27**
Harry Roy Bd
Cooper Twins
Billy West Co
Rosinas
Ike Freedman
Harry Bailey
D & L Ferroni

**HACKNEY**
**Empire (S) 27**
Winifred Atwell
Jack Jackson
Fayne & Evans
Jimmy Wheeler
3 Monarchs
T & G Durante
Peter Raynor
R & M Lamar

**LEEDS**
**Empire (M) 27**
Norman Evans
Betty Jumel
Canfield Smith
Maple Leaf 4
V & J Crastonian
Bil & Bil

**LEICESTER**
**Palace (S) 27**
Don. Saunders
George Cameron
Joyce Randall
Leslie Noys

**LINCOLN**
**Royal (I) 27**
Street Singers
Davies & Lee
Ford & Sheen
De Lelo Ballet

**LIVERPOOL**
**Empire (M) 27**
Betty Hutton
Clarkson & Leslie
Laurie Watson
Skylards
Saveen
Downey & Daye
Jackie

**MANCHESTER**
**Hippodrome (S) 27**
Vic Oliver
Bill Kerr
Victor Seaforth
Sylvia Campbell
Maureen Power
Les Raynor & Betty Eileen Rae
Andy McFarlane
Barrie Goaney
Llewellyn John
Seaton & O'Dell
Ernie Brooks

**PORTSMOUTH**
**Royal (M) 27**
Freddie Frinton
Ronnie Collins
Irving & Girdwood
Ron Parry
Nita Valerie
William Clothier
Wallace Delyse & Jeanette
De Vere Dancers

**SCUNTHORPE**
**Savoy (I) 27**
Leon Cartez
Doreen Harris
Peggys Pony Parade
Austin Sis
J Britton & P Becker
Krandon & Karna
Sydney Wright
Morray Smith

**SHEFFIELD**
**Empire (M) 27**
Arthur English
Eddie Gray
Peggy Powell
Viking 3 & Charmaine
2 Playboys
Cycling Astons
Maureen Rose
Donovan & Hayes
Brian Kent
Eileen Rogan Girls

**SHEPHERDS BUSH**
**Empire (S) 27**
Max Wall
Beryl Reid
Hedlay Ward 3
Speedmacs
P & P Page
Jean Paul
Sherman Fisher Girls

**SWANSEA**
**Empire (M) 27**
Harry Lester
Hayseeds
Goofus
Carol McCoy
Carolyn Cousins
Village Slickers
Farmers Daughters

**WOLVERHAMPTON**
**Hippodrome (I) 27**
Harry Rowson
Ian Hynes
Joan Price
Johnny Critchley
12 Girls

**WOOD GREEN**
**Empire (S) 27**
Dick Emery
Line Doces
Dunjas Sis
Jack Elmont
Lucy Isabella
Paris 3
3 Eduardos
Mavis Moors
Larry Gordon Girls

# Cabaret Bills

## NEW YORK CITY

**Birdland**
Slim Gaillard
Dave Brubeck Orc
Red Rodney (4)
**Blue Angel**
Dwight Fiske
Alice Ghostley
Charlotte Rae
Annette Warren
Ellis Larkin 3
Bart Howard
**Bon Soir**
Jimmie Daniels
Ross & West
Tony & Eddie
Norene Tate
Garland Wilson
Mae Barnes
**Cafe Society Dntwn**
Virginia O'Brien
Cy Coleman
Erskine Butterfield
**Celebrity Club**
Alan Gale
Freddie Stewart
Haydocks
**Copacabana**
Billy Daniels
Jackie Kannon
Paul Sydell
De Marlos
M Durso Orc
Ray Steele
Milt Page
**Chateau Madrid**
Josephine Delmar
Pablo
Freddy Alonso
Sarita Herera
**Embers**
Joe Bushkin
Bunty Pendleton
**French Casino**
Ginette Wander
Jane Laste
Laura Tunisi
Dominique
Rudy Cardenas
Vincent Travers
**Havana-Madrid**
Dolores Parker
Fontaine Bros
Tiny Brown
**Hotel Ambassador**
Jules Lande Orc
**Hotel Astor**
Blue Barron Orc
**Hotel Biltmore**
Michael Kent Orc
**Hotel Edison**
Henry Jerome Orc
**Hotel New Yorker**
Bernie Cummins O
Roymayne & Brent
Elimar
Jack Raffloer
Joan Walden
Adrian Rollini Trio
**Hotel Pierre**
Rose Marie
T & P Rodriguez
Stanley Melba Orc
Chico Relli Orc
**Hotel Plaza**
Mindy Carson
Dick La Salle Orc
Continentals
**Hotel Roosevelt**
Guy Lombardo Orc
**Hotel St. Regis**
Celia Lipton
Milt Shaw Orc
Horace Diaz Orc
**Hotel Warwick**
3 Suns
**Village Barn**
Al Norman
Penny Copper
Doreen
Zeb Carver
Ted Huston Orc
**Waldorf-Astoria**
Compagnons de La Chanson
Alex Alstone Orc
Mischa Borr Orc
**Hotel Taft**
Vincent Lopez Orc
**Latin Quarter**
Sophie Tucker
Sid Krofft
Collette Fleuriot
Audrey Sperling
Ralph Young
Darvas & Julia
Art Waner Orc
**La Vie en Rose**
Amalia
Mel Torme
Van Smith 3
**El Chico**
Rosita Bros
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
**Leon & Eddie's**
Eddie Davis
Jo Ann Morris
Cook Sisters
Oliver Ders
**No. 1 Fifth Ave**
Nancy Andrews
Bud McCreery
Bob Downey
Harold Fonville
Hazel Webster
**Old Roumanian**
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
**Park Sheraton**
Irving Fields
**Town & Country**
Johnny Morris Orc
La Plaza 6
**Two Guitars**
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
**Versailles**
Edith Piaf
Emile Petti Orc
Panchito Orc
**Village Vanguard**
Robert Clary
Sylvia Syms
Phil Leeds
Clarence William
**Wivel**
Sal Noble
Bob Lee

## MIAMI-MIAMI BEACH

**Allison Hotel**
Beachcombers (4)
Julio & Mae
**Casablanca Hotel**
Hal Winter
Candy Stevens
Milt Roberts Orc
**Clover Club**
Nov-Elites (3)
Peggy Greer
Peggy Palmer
S Marlowe Line
Tony Lopez Orc
**Cork Club**
Jo Thompson
**Delmonico**
Allan French
Crayton & Lopez
Carlos & Melisa Orc
**Frolic Club**
Kathie McCoy
Don Charles Orc
**Harem Club**
Dusty Rochelle
Patty Malone
Raby Crider
Ginger Marsh
**Lombardy**
Don Baker Orc
Henry Taylor
Julio & Mae
**Martinique Hotel**
Manolo & Ethel
Danny Yates Orc
Rose & Paul Vincents
**Monte Carlo**
Day & Alva
**Nautilus Hotel**
Sammy Walsh
Chavez
The Bradys (2)
Sid Stanley Orc
**Rendezvous**
Townsmen & Lady
Patigo Orc
**San Marino Hotel**
Mac Pepper
Arne Barnett (3)
**Gaiety Club**
Aquarena
Marie Stowe
Dolly Miller
Blue Drake
Gaiety Girls
Bob Morris Orc
**Johnina Hotel**
Michel Allard
Jack Murphy
Tony Matas
Randum
**Leon & Eddie's**
Babe Baker Revue
Patti Lane
Bill Gray
Kitty O'Kelly
Jackie King
**Sans Souci Hotel**
Arthur Blake
Eddie Snyder
Sacasas Orc
Ann Herman Ders
**Saxony Hotel**
Bobby Escoto
Val Olman Orc
Tano & Dee
Saxonettes
**Shore Club**
Rosalie & Steve
Caney Orc
**Shoremede**
Preacher Rollo 5
**Harbor Club**
Joe Mooney
Charlie Page
**Paddock Club**
Ray Haig
H. S. Gump
Honey Jones
Connie Del Monte
Ernie Bell Orc
Billie Dawn
Darlene Keller
**Mac Fadden Deuville**
Vocalions 3
Buddy Lewis Trio
**Sorrento**
Jack Kerr
**El Mambo**
Freddy Calo Rev
Jeff Davis
Juan & Leonor
Elena
Tito Ledouk Ders

## CHICAGO

**Chez Paree**
Danny Thomas
Estelle Sloan
Wini Shaw
Johnny Martin
Diana Grafton
Charles & Lucille Cavanaugh
Dennis & Darlene
Lillian Byers
Yvonne Broder
Philip Fraser
Terry Taylor
Donald Tobin
George Zak
Boulevar-dears (6)
Frankie Masters O
**Edgewater Beach**
Russell Nype
Piero Bros (2)
Griff Williams Orc
Chez Adorables (6)
Brian Farnon Orc
**Conrad Hilton Hot'l**
Adele Inge
Eric Waite
D Hild Ders (10)
**Palmer House**
Joe E. Howard
Leo de Lyon
Lulu Bates
Bambi Linn & Rod Alexander
Susanne & McCaffrey
Bob de Voye & Betty Lorraine
Earl Barton
Tom Horgan & Patricia Manning
Abbott Ders (6)
Trio Bassi
N Brandwynne Orc

## LOS ANGELES

**Ambassador Hotel**
Andrews Sis
Eddie Bergman Orc
**Bar of Music**
Noble & King
Helen Boice
Felix Decola
Benno Rubinyi
Eddie Bradford Orc
**B Gray's Bandbox**
Buddy Hackett
Pat Morissey
Coleens
Charlie Bagby
Bill Howe
**Biltmore Hotel**
Noonan & Marshall
Bill Finch
Rudells
Hal Derwin Orc
**Cafe Gala**
Jimmy Ames
Jean Arnold
Freddie Slack
Don Sheffey
**Ciro's**
Willie Shore
Four Lads
Dick Stabile Orc
Bobby Ramos Orc
**Mocambo**
Joanne Gilbert
Eddie Oliver Orc
Felix Martinique O

## LAS VEGAS, NEVADA

**Flamingo**
"San Souci Revue"
Miguelito Valdez O
**Last Frontier**
Dorothy Shay
Dave Barry
Devlyn Girls
Garwood Van Orc
Don Baker
**Desert Inn**
"Minsky University"
Maxie Rosenbloom
Sherry Britton
Bobby Sargent
Freddie Lane
Erv Foster
T. Parris Trio
Raul & Eva Reyes
Minsky Girls
C Hayes Orc
**Thunderbird**
Ray Anthony Orc
Larry Storch
John Arcesi
Marvels
Johnny O'Brien
K Duffy Dansations
Normandie Boys
**El Rancho Vegas**
Jerry Lester
Mary Small
El Rancho Girls
Ted Fio Rito Orc
**Sahara**
"Ken Murray Revue"
Laurie Anders
Anita Gordon
Schaller Bros.
Ray Berwick
Park & Clifford
Murray Musical Minors
Glamour Lovelies
Reviewers
Sa-Harem Dancers
Cee Davidson Orc
**El Cortez**
Peter James
Don Cummings
Ruth Foster
Cully Richards
Doris Lee
Dave Rodgers Orc
**Silver Slipper**
Hank Henry
Woo Woo Stephens
Beau Jesters
Benson Bros.
Jo Ann Malone
Genii Young
Jimmy Cavanaugh
Cover Girls
George Redman Orc

## RENO

**New Golden**
Minsky University & M Rosenbloom
Sherry Britton
Freddie Lane
Visionaires
Erv Foster, T Parris Trio
Raul & Eva Reyes
Minsky Girls
S Young Orc
**Riverside**
Billy Gray
Patti Moore & Ben Lesse
Cheerleaders
Bill Clifford Orc
**Mapes Skyroom**
Mary Kay Trio
Dave Barry
Ramanos Bros
E Fitzpatrick Orc

## HAVANA

**Tropicana**
Zoraida Marrero
Miguel Angel Ortiz
Simone & Boyer
Agudiez
Ana Gloria & Rolando
**Montmartre**
Facundo Rivero Quartette
Dilmer
Serenata Espanola
Ray Carson
**Sans Souci**
Skippy
Celia Cruz
Rocio & Antonio
Mercedita Valdes
Olga Chaviano
Xiomara Alfaro
Olga & Jesus Reyes
Tondelayo
F Valencia

## PORTLAND, OREGON

**Amato's**
Day, Dawn, & Dusk
Ed Ford & Whitey
Margaret Brown
Wyn Walker Orc (5)
**Clover Club**
The Merry Macs (5)
H Jobelmann O (5)

# House Reviews

Continued from page 60

## Palace, N. Y.

Time limit for the slot obliges him to give a "thank you" encore.

Gordon, working with several mongrels, brings the tall laffs as the mutts nix working despite his incessant cues. This is a better pooch act than if they were "performing." Turntable finish is a socko and suitably palmed.

Norton & Patricia make a fine appearance in their ballroomology turn. The tossing, lifts and shoulder revolves merit a good score for this standard-type terping. Closing the layout are Annell & Brask, a big-league straight and acro bike pair from Denmark set apart by deft doses of showmanship. Aside from their multitude of tricks, they have three rapid changes of costume (mostly vintage) to heighten visual impact in their "story" pedalling. Some of the intricate carrying stunts are among the best in the bike groove, and there are comedy elements besides. Finishing trick, with shapely femme atop a bar for acro and loop-the-loops as he pedals away with his burden, is a walloper. Great all-around click.

Openers, Marian & Vic Miller, acros, and Melissa Smith, singer, are reviewed under New Acts.

Jo Lombardi puts his pit outfit through a busy chore with his usual capability. *Trau.*

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## Capitol, Wash.

Washington, Oct. 26.

*Al Bernie, Adeline Neice, Harris & Shore, Montes De Oca (2); "Because You're Mine" (M-G) (2d wk).*

This is a pleasant show, nicely paced, with few high spots. Payees like throughout but, like acts themselves, seldom rise above routine approval.

Headliner Al Bernie lives up to his billing with an easy, relaxed style and a hep line of patter. His gags roll naturally to steady returns, with an occasional belly, particularly for such special bits as his takeoff on Johnie Ray's "Cry." Material has a fresh approach, even when not actually new, and comic's smoothness and experience carry him through to sock sendoff.

Chantoosey Adeline Neice shows a surefire comedy flair in a series of pop tunes handled in novel fashion. Gal works hard, and seems slightly awkward at times. Best bet is her "Man Around the House," with special patter effects and high comedy touches. One novelty, strictly for laughs, "Mom, Where Is the Rest of Me," doesn't quite make the grade. It has a personal touch, based on singer's pint size, but impresses as forced and formless. At that, gal garners pleasant response for this and other three tunes.

Harris & Shore play it strictly for yocks with their slapstick terpery. Unlike other comic dance teams, they make it clear from the start that this is all clowning, with technique secondary. Sense of comedy is good, and they get plenty laughs. It's a lively, bright act, with no standout gimmicks, and galleries like.

Montes De Oca, assisted by a male partner, does a combination trampoline-stunt act that gains appreciation for its skill and daring. Gal has fine acro style and makes a dashing curtain-raiser. *Lowe.*

# Unit Review

## Farfel Follies

**(BILTMORE THEATRE, L. A.)**

Los Angeles, Oct. 21.

*Hal Zeiger and Mickey Katz production of a Yiddish-American revue in two acts staged by Katz and Ted Adair. Stars Myron Cohen; features Bas Sheva, Lenny Kent, Ziggy Elman, Irving Grossman, Dinah Goldberg, Suzanne Narahara, The Farfelettes (6). At Biltmore Theatre, Los Angeles, Oct. 20, 1952; $3.60 top.*

When Hal Zeiger and Mickey Katz put together a Yiddish-American vaude layout on the Coast four years ago, they didn't anticipate anything beyond some local dates. The show mushroomed, however, and eventually trouped the country with Katz as the stellar personality.

Now they've come up with a new edition tagged "Farfel Follies," but Katz' contribution, save for the current local stand, will be purely as co-producer. Weight of the show falls on the shoulders of Myron Cohen and though he's more than up to the job, "Farfel" needs quite a bit of work before it can hope to emulate its predecessor.

Chief difficulty at the moment is that the show is badly in need of pacing. The first half is slow and unwieldly, with all concerned overstaying their spots. And Lenny Kent, a good nitery comic in his own right, is out of place. His cafe material is designed for the more intimate atmosphere and it doesn't register as it should. Similarly, the Catskill humor of Irving Grossman and Dinah Goldberg, while skillfully handled, is stretched too thin. In their case, a spot in each of the two acts might be more advantageous. The first-act appearance of Suzanne Narahara fails to pay off as expected, the novelty of a Japanese girl singing Yiddish lyrics wearing off after a few bars.

Second half reveals the show's potential with the droll humor of Cohen and the remarkable singing of Bas Sheva to carry it along. Miss Sheva stops the show with a trio of numbers, two being cantorial pieces to which she brings her training as a cantor's daughter. This training, incidentally, forces her into some ungraceful facial contortions. Third offering is the poignant "Where Can I Go?"

Cohen, a deft storyteller, has complete control of his audience throughout a half-hour stint. Genuinely funny material, a sharp sense of timing and a mastery of the gestures and intonations that make his stories real, combine to provide a turn that never lets down.

Katz, who's appearing locally to help the show get started, reprises some of his disclicks and makes way for a quick spotlighting of Ziggy Elman who repeats his "Angels Sing" platter smash for peak results.

Most performers work in front of the band with simple drapes for a backdrop. There's a rather idealized Israel "kibbutz" backdrop used occasionally, notably in an okay Chassidic dance number done by the line, but the shimmering sheet used on Cohen's turn should be changed; it's too hard on the eyes. *Kap.*

# New Acts

Continued from page 60

shape up as a natural for the Gallic spots in N.Y. or, due to their visual appeal, for TV.

"The Heritage" is about goods left by a miserly relative who has willed them to various people who keep flitting in and demanding the goods. Low-key lighting and hand-passing of the goods make this a good opener. "St. Antoine" is a pleasing nostalgic tune about the street urchins who trade broken bikes for riddled tailors' dummies. They sègue into a fine rendition of "Bal Musette," the nabe dance-halls where romance flourishes, and then the ribtickling takeoffs on "The orphan," about a ruined gal who changes sex; "The Return of the Fisherman," about the wailing tactics of wives waiting for their fishy hubbies, and "The Gal on the Flying Trapeze," who makes them seasick. It is a begoff number. *Mosk.*

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**MELISSA SMITH**
**Songs**
**6 Mins.**
**Palace, N. Y.**

Tall Texas gal plays on her Lone Star identification, judging from her opener on that theme ("If You're Ever Down in Texas, Look Me Up"). Second tune, "Stormy Weather," is a nice try but apparently not presently mated to her natural orbit, which seems to be largely in the bounce groove. "Walkin' My Baby Back Home" is her exit and best, and received accordingly.

Femme has okay projection, bears herself well and is tastefully groomed. More experience is indicated before she can essay the major spots. *Trau.*

---

**MARIAN & VIC MILLER**
**Balancing**
**8 Mins.**
**Palace, N. Y.**

This is a polished duo specializing in slow acro and postures, indicating careful preparation. Some of the designs, particularly the male's lifts of shapely partner, from various prone positions, bear considerable impact. There's a sock one-hand lift and maneuvering while femme is doubled up. Top and finishing trick has him strapped to a weighted chair and hoisting her from the floor.

On looks and ability, this act can fill general novelty assignments with better than average results. *Trau.*

---

**JEANNE JONES & ERNEST RICHMAN**
**Dance**
**6 Mins.**
**Bellevue Casino, Montreal**

Although appearance is only brief in the first production number, "Frankie and Johnny," the team of Jones & Richman exhibits okay terp values. Newcomers to Montreal, duo are doing their first stint in the Bellevue Casino and their interpretation in this freely-adapted classic is standout.

Both are of medium height; have more than the average terp ability and femme has the looks and figure that keeps interest at all times. *Newt.*

# 4 Rodgers Shows

Continued from page 1

"King and I" is playing to sellout business in its second year at the St. James and is obviously due to remain there indefinitely, and his and the late Lorenz Hart's "Pal Joey" is in ditto status at the Broadhurst Rodgers' three current smashes in the same block is already believed to be a record.

In case the Shubert isn't available for "South Pacific," or if its capacity is figured too small at the show's $6 top, only the Century or perhaps the Broadway might get the musical. Neither house is considered too desirable, but probably the latter would be preferable if it is not still housing Cinerama at that time. Only other Shubert theatre big enough for a musical is the Imperial, which is apparently due to continue indefinitely with "Wish You Were Here."

Although R&H have not thus far booked a non-Shubert house in New York, the Mark Hellinger owned by Anthony B. Farrell, and the Ziegfeld, owned by Billy Rose, would presumably be available. However, the 46th Street, owned by City Playhouses, Inc., is solidly set for many more months with "Guys and Dolls."

# Met Opera '51-'52 Deficit Above 400G, Despite Gain from 20% Tax, Fund Drive

The Metropolitan Opera Assn., although its 1951-52 financial statement hasn't been released yet, is reliably reported to have gone in the red for over $400,000 last season.

Whopping deficit was sustained despite the fact that the Met had two financial windfalls last year, (1) the repeal of the 20% U. S. admission tax, which brought the Met an extra $550,000, and (2) an extra $750,000 raised in a special public drive. Last named was to help pay off old debts as well as help the current seaaon.

The $400,000-plus deficit is about 200G more than Met execs figured on at start of last season, with the two above windfalls taken into consideration, and comes in the face of improved N. Y. biz last year over the season before, and a sock spring tour. With the 550G tax saving and 750G special fund taken into account, the Met's '51-'52 red stacks up sharply against the '50-'51 season loss of $462,491, which was then the greatest operating deficit in Met history.

What is also of interest is the fact that the Met had five upped-fees nights last season, when it raised the top sharply (from $7.50 to as much as $30) for these events. Opening-night "Aida" took in $53,112; New Year's Eve "Fledermaus," $23,000; Kirsten Flagstad's "Alceste" premiere, $26,265; the first "Carmen," $28,960, and a "Parsifal," almost that much.

Increased cost of operations; outlay for four newly-staged productions ("Aida," "Rigoletto," "Carmen" and "Cosi fan Tutte"), estimated at over $200,000; loss from a touring "Fledermaus" production, which cost the Met over $70,000—these are considered main reasons for the whopping deficit.

With three new productions planned this season, and no likelihood of another public drive for extra funds, Met's financial outlook seems serious, despite fact that the organization looks to a boff season, with subscriptions well up over last year and b.o. interest generally heightened.

Talk of need of a U. S. subsidy has been heard again, akin to practice in European and other houses. Opera houses in Rome, Milan and London (Covent Garden), for instance, get annual government subsidies of $500,000 each; Zurich Opera, $350,000 annually; two houses in Vienna, $750,000 between them; two Paris establishments, as well as the Buenos Aires house, receive over $1,000,000 yearly.

## Midwest Opera Assn. Set To Launch Six-Program Season in St. Louis

St. Louis, Oct. 28.

With a cast of 120 singers and a ballet corps of 20 dancers, all midwesterners and most of them recruited from the St. Louis area, the Midwest Opera Assn., a non-profit organization with headquarters here, will launch a six opera program (in English) in the Henry W. Kiel (municipal) Auditorium Nov. 17.

With rehearsals already under way, a campaign to raise about $10,000 in sustaining membership has been started, and sponsors of the enterprise are trying to achieve the success and operating methods of the Municipal Theatre Assn., which presents al fresco entertainment in the Forest Park Playhouse each summer.

The preliminary fund is expected to defray expenses for scenery, costumes and other expenses until the association is firmly established financially. Nandor F. Domokos, who came to the U.S. four years ago after serving for 20 years as director of the Hungarian Opera House in Budapest, will direct the presentations.

The teeoff, a twin bill of "Cavalleria Rusticana" and "I Pagliacci," will be presented with a matinee for school children, who will be charged 65c, of which 5c will be returned to the music department of each school. After a performance Nov. 18 for the general public, at a scale from $1 to $2.50, the same twin bill will be presented to labor groups Nov. 21.

## Move Made to Ease British Equity Ban on Landis Pic

London, Oct. 28.

A last-minute move is being made to beat the British Equity ban on Jessie Royce Landis, who had been inked to play the lead in a British film version of Jean Cocteau's "Intimate Relations," which is due to start rolling at Walton-on-Thames studios Nov. 10. British thesp union nixed her request for a work permit and it's reported that in consequence she was given two weeks' notice to leave the country.

New application was submitted last weekend to the Ministry of Labor, containing an assurance from Miss Landis that she would freeze all her earnings on this film and none of it would be converted into dollars.

## 'Carmen' Fails to Show In Mass. Despite 2G in Till; Full Fiasco in Buffalo

Springfield, Mass., Oct. 28.

A theatre manager's nightmare, the show that doesn't show, came to haunt Paramount's Ed Smith last week (20) when the London Opera Co.'s "Carmen," inked in for that night, failed to put in an appearance.

The Springfield-Boston-New York lines were kept humming all afternoon, with New England Theatres, Inc., of Boston, which owns the local filmhouse, being promised a performance as late as 5:30 p.m.

Stagehands were kept twiddling their thumbs all day; local chorines were lined up and ready, as requested by the opera troupe, but when the boxoffice opened, all the 1,500 or so patrons got was their money back.

House had a $2,000 advance sale, despite fact that "Carmen" had competition from the Court Square, which was opening with "Paris '90" same night.

Best explanation that could be extracted by phone from New York offices of London was that there was "some difficulty within the company."

Added gloom for local management came from the fact that the usual film show had been omitted all day to make way for "Carmen." London Opera cancelled out an appearance at nearby Holyoke earlier in the month, but with plenty of advance notice.

### Buffalo's 'Double-Murder'

Buffalo, Oct. 28.

Performance of "Carmen" on stage of Shea's Buffalo (Loew's) Wednesday night by the London Opera Co. proved the biggest fiasco here in many years. Troupe arrived in Buffalo, following cancellation of an Albany engagement, minus its advertised "cast of 100," 35-man "full symphony orchestra" and "large chorus." In addition, two of its singing leads and its orchestra director failed to show. Chorus, recruited in New York day before, and about 20 Buffalo musicians tried to present the opera without rehearsal and under a substitute conductor. Both fluffed their cues and left many dead waits. An overflow crowd (3,000 capacity) at $4 top was, in the words of the music critic of the Evening News, "puzzled, amused and dismayed."

Both the News and the (morning) Courier-Express gave the presentation a critical drubbing observing, in almost identical language, that the performance constituted "double-murder"—that of the heroine and that of the opera.

Following the Buffalo fiasco, Loew's Rochester immediately cancelled the engagement there and refunded admissions, though the house was sold out in advance.

## Wilmington Opera Bow

Wilmington, Del., Oct. 28.

The Delaware Philharmonic Opera Society will open its first season Nov. 16 with presentation of Verdi's "La Traviata" at the Playhouse, Wilmington.

Title role will be sung by Lucia Evangelists, soprano; Alfredo will be Kayton Nesbitt, tenor; Germont will be Frank Guerrera, baritone.

## Menuhin's 25th Anni

Violinist Yehudi Menuhin, appearing this weekend with the N. Y. Philharmonic-Symphony at Carnegie Hall, N. Y., will be celebrating the 25th anni of his debut with orch in Manhattan. He first appeared in 1927 with the N. Y. Symphony (which the Philharmonic subsequently absorbed), playing the Beethoven Concerto.

Menuhin will appear this Saturday and Sunday (1-2), performing the Mendelssohn Concerto.

## Summer Operetta As N.Y. 'Natural'

Plans to start preliminaries for erection of a $40,000,000 Coliseum at Columbus Circle, N. Y., as announced last week (with the Met Opera Assn. no longer a partner in the venture), have revived trade talk about the need of an indoor hall, or outdoor tent or shed, for presentation of summer operettas in N. Y.

Success of such operettas elsewhere, as at St. Louis, or Kansas City, has keyed interest for similar productions in N. Y. Proof of such draw in Manhattan is seen in the growing number of popular nights at Lewisohn Stadium, where pop programs, mainly comprised of operetta selections, outdraw the longhair events. Growing interest in Rodgers & Hammerstein or Jerome Kern nights; the draw of the late Sigmund Romberg appearances; sellout of a "Fledermaus" night, despite absence of costumes and sets; an annual Viennese (operetta) night, are given as examples.

There's room in N. Y. for summer operettas, it's claimed, but no place to do it. Open stadia, like Lewisohn, are too risky or costly, due to weather threats. A tent or shed, a la Tanglewood, or Dallas auditorium setup, is seen needed.

For several seasons, the N. Y City Center of Music & Drama has been mulling an operetta setup at City Center, to begin in the spring and run into summer. Activities in opera, ballet and straight legit have absorbed the attention of Center management, however, and nothing tangible has as yet come of the idea.

## Ethel Colt's N.Y. Recital In 'Songs of the Theatre'

Ethel Colt, daughter of Ethel Barrymore (she's dropped the "Barrymore" as middle name, which she used formerly), will give her first Town Hall, N. Y., solo recital Nov. 8, with "Songs of the Theatre."

Soprano divides her show into five parts: early songs of the theatre, from 13th to 16th century; variations on themes from Shakespeare; European theatre music from Johann to Richard Strauss; contemporary American musical theatre (Gershwin, Rodgers, Blitzstein, etc.), and Menotti "Consul" excerpts.

Miss Colt, in her second season with National Concert & Artists Corp., in its special attractions division headed by Selma Warlick, will do about 20 concerts this season for NCAC, planning to increase the number next year.

## Atterbury to Bow Albany Season With 'Affairs'

Albany, Oct. 28.

Malcolm Atterbury will open his sixth season of stock in Albany, and his first at the Colonial Playhouse, Nov. 19, with "Affairs of State." Melaine Work will play the femme lead.

Atterbury had originally planned to open the season at the downtown Playhouse Nov. 5, but theatre was sold for conversion into a parking lot.

Atterbury's Colonial lease with Dr. Henry Brown, owner and head of a New York television company, includes an option to purchase.

"Home by Seven," by R. C. Sheriff, will be the second production by Atterbury and his wife, Ellen Hardies. Edward G. Harkness continues as manager.

**Pianist Jacques Abram** returned to N.Y. Sunday (26) after a seven-month European concert tour. Less than six hours later, he was off on first lap of a season's U.S. cross-country tour.

# Better Plays, Lower Costs Seen Legit's Only Chance to Recover Lost Ground

New York.

Editor, VARIETY:

Robert Sherwood recently told VARIETY readers that angels are suckers. He certainly has arithmetic to back him up. The last Broadway season was one of the worst in a generation. Of the $5,500,000 that was invested in shows last season, $3,500,000 went down the drain. Situation interests me, a certified public accountant who is also a backer who's been playing the theatrical ponies for over 15 years at over 50 races.

What is wrong? I think two things are equally out of gear. One is that the plays are bad; the other is that the economics are bad. In other words, the theatre is suffering from nothing that better plays under better economics wouldn't cure.

The commercial theatre, like the commercial anything else, stands or falls in the market place on the basis of product, cost and profit. Any one of these factors alone is not enough to do the trick. They must satisfactorily exist in combination, to make the wheels go around. Translated into terms of theatre, this means there must be plays that an audience will pay to see, and pay enough to get the backers out whole—and then some. Short of this, there's no dice.

Sure, when a "South Pacific" or "Guys and Dolls" comes along, there is no trouble packing them in. That doesn't mean all is right in the economics of the theatrical world. It can just as easily mean that plays of unusual quality will succeed in spite of, not because of, bad economics. To put it another way, such plays could enjoy a greater success if the economics were better. To illustrate this by extremes, even a "South Pacific" or "Guys and Dolls" could price itself out of the market, if today's costs in the theatre were such that $25 had to be charged for a seat.

On the other hand, there are some shows that have so little appeal that you couldn't get an audience in, no matter how low the

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## Louis Lurie Buys Frisco Curran Theatre for 800G

San Francisco, Oct. 28.

Louis Lurie yesterday (Mon.) purchased the Curran Theatre, Frisco's leading legit house, for $800,000 from the Wobber Bros. and the Homar Curran estate. Latter owned 60% of the theatre, the Wobbers 40%.

Bill Zwissig, longtime general manager of the house, will remain in the post. It's expected a close working arrangement will be effected between the Curran and the next-door Geary Theatre, owned by the Wobbers. The two theatres play virtually all of Frisco's legit.

## N.Y. City Ballet Preps 1st Six-Week Home Season; Test of Audience Draw

The N. Y. City Ballet opens a six-week fall season at City Center, N. Y., next Tuesday (4), for its first appearance at its home base since last March. Troupe, returned recently from a five-month tour of Europe, is also skedding a winter season of six weeks, starting in February.

Thus a new pattern seems to be shaping up, with the company planning two six-week seasons a year, instead of three or four short ones as formerly, augmenting these 12 weeks with a foreign trek. Whether there is enough biz to support a six-week N. Y. season is still to be proved, although troupe did a special five-week season last winter, for an okay $200,000 take. Current six-week season is longest the troupe has ever skedded at home.

Troupe played seven weeks in London last summer, on guarantee, at Covent Garden Opera House. Opera House broke even on the first five weeks, losing on the last two. Troupe did very well elsewhere financially, while garnering fine notices everywhere. Hailed as one of the major terp sensations, it was also called one of the great troupes of our time. In Paris, Le Monde declared that the Paris Opera Ballet, "lately with eyes glued on Sadler's Wells, must now gaze up towards the new heights occupied by the New York boys and girls."

### Sadler's Competition

Sadler's reference is pertinent, as the noted British troupe will be making its third U.S. visit next fall, appearing in N.Y. at the Met Opera House in September. Already there is speculation as to its effect on the N. Y. City Ballet. There's question whether the N.Y. troupe can put on a fall season (November), after Sadler's has taken out its expected large chunk of ballet audience coin, or whether it might have to wait until winter (February). Other point of view is that there is enough Gotham ballet coin for both troupes, with added feeling that Sadler's would draw a different type trade, more theatre, society and general audiences, than the N. Y. City Ballet.

N.Y. troupe will bow next Tuesday with practically the same company as last season. Nora Kaye and Jerome Robbins, busy in the legiter, "Two's Company," won't join the troupe till later, and Miss Kaye only for Sundays. Troupe will also get some hypo from the fact that two of its stars, Melissa Hayden and Andre Eglevsky, are prominent in the new Charlie Chaplin picture, "Limelight," which opened on Broadway last Thursday (23).

Troupe will offer two new works during its fall season, both choreographed by George Balanchine, in "Scotch Symphony," to Mendelssohn music, and "Metamorphoses," to a Hindemith score.

## Fading 'Fledermaus'

Strauss' "Fledermaus," in the new Howard Dietz-Garson Kanin English version, was the Met Opera biggest hit two years ago, and the most frequently performed opus in any season in the Met's 68-year history. Opera was given 32 times that season, 19 in N. Y. and 13 on tour.

This season, "Fledermaus" is skedded for only three performances.

## St. Paul Dailies Relent To Carry Mpls. Show Ads; Big Legit Season Seen

Minneapolis, Oct. 28.

Despite a record number of legitimate roadshow attractions passing up St. Paul entirely and playing their Twin Cities engagements exclusively at the Lyceum here, St. Paul newspapers finally have relented and are now accepting the paid advertising for these shows. They previously refused such advertising and would not permit mention in their news columns of the attractions' Minneapolis presence, the failure to appear in St. Paul being considered an affront to that city.

Thus far this season four attractions—"Bell, Book and Candle," "The Fourposter," The Black Hills "Passion Play" and Elsa Lanchester's "Private Music Hall"—have played only Minneapolis, and "Oklahoma" is currently here. "The Country Girl," "Guys and Dolls" (second time here after 10 days last season), "Mister Roberts" (fourth time here) and "John Brown's Body"—are booked only into Minneapolis.

St. Paul has had but one attraction, "Call Me Madam." After the latter, a Theatre Guild subscription season show in both towns, had racked up a gross of just under $47,000 here for the week, turning many away the final performances, it pulled only a little over $31,000 for a similar period in St. Paul, although the latter's engagement was advertised in Minneapolis newspapers.

Under the subscription season plan, the Theatre Guild is obligated to send three more attractions to St. Paul. Minneapolis is to have a total of seven.

Indications up to this time are that this may be the biggest of all recent Minneapolis legit seasons from a boxoffice standpoint. In addition to the $47,000 garnered by "Call Me Madam," six days of "Bell, Book and Candle" in August heat netted $22,300, and four days of "The Fourposter" were good for $28,000 (six performances).

## Road Mgrs. Group Helps as 'Shrike' Backers; Get Two-Thirds Profit

Kermit Bloomgarden's touring production of "The Shrike," starring Van Heflin, has been financed by a group of road theatre managers and Marcus Heiman, president of the United Booking Office. Backers will get two-thirds of the prospective profits, instead of the usual 50%.

Reason for the liberal profit split to the investors is that Bloomgarden, as a leading member of the League of N. Y. Theatres, the Committee of Theatrical Producers and Council of the Living Theatre, is anxious to encourage road manager participation in the legit production setup. Alo, since Heiman volunteered to raise the coin for the venture, the producer would be spared that task and could therefore take a smaller slice of the net.

Listed backers of the show include Cyril H. Grody, of the UBO staff. $7,500, representing Heiman, his uncle; John G. Cella, of the American Theatre, St. Louis, $1,500; the Alexandra Co. operator of the Royal Alexandra, Toronto, $1,500; Dan R. Hanna, of the Hanna, Cleveland, $1,500; Gabriel G. Rubin, of the Nixon, Pittsburgh, $1,500; Robert F. Boda of the Hartman, Columbus, $750, and R. F. Kemper, of the Erlanger, Buffalo, $750. Venture is capitalized at $30,000, with no provision for overcall. Each $225 entitles the holder to 1% of the profits.

Bloomgarden's scheduled production of the new Arthur Miller play, budgeted at $75,000, is already oversubscribed by $50,000, so there will be a mild scuffle to return the proffered coin. The drama, formerly called "Those Avenging Spirits" but due to be retitled, is skedded for production in January.

Ahead of it on the producer's schedule is the revival of Lillian Hellman's "Children's Hour," to be staged by the authoress with a cast including Patricia Neal, Kim Hunter and Iris Mann. It will open Dec. 17 at the Coronet, N. Y., without a preliminary tryout tour, but after a week of previews. The show is already financed at $50,000.

Bloomgarden will start soon to raise the money for his fourth venture of the season, a production of "Where Late the Sweet Birds Sang," by Irving Ravetch. It will be budgeted at about $70,000.

### 'Moulin' Legit Musical To Make Bow in Small Coast Central Stager

Hollywood, Oct. 28.

"Moulin Rouge," legit musical version of Pierre La Mure's bestseller, will get its world premiere early in December at the Circle Theatre, intimate central-staging playhouse in Hollywood. Film version of the book already has been completed by John Huston, with Jose Ferrer starring, and will be released next year.

George Boroff, president of Circle Theatre, Inc., will produce in conjunction with J. N. Alkow, Coast TV producer. Understood negotiations now are under way with Rouben Mamoulian to stage and Richard Basehart to star in the musical.

La Mure wrote the adaptation and collaborated with Jimmy McHugh and Harold Adamson on the score. Olga Lunick has been signed for the choreography.

Coast reception will determine whether the musical will be taken to Broadway. If an eastern trek is decided upon, the show will be restaged for presentation as a conventional proscenium-stage offering.

### 'Blintzes' for B'klyn

"Blintzes and Screams," revue backgrounded by typical Yiddish humor, is being produced by Jacob Jacobs, who will present it for an indefinite run at the Parkway Theatre, Brooklyn, beginning Nov. 7.

The musical, by Murray Rumshinsky, will have an English-speaking cast including Billy Hodes, the Radio Aces and Thelma Lee. It will succeed "Man Without a Home," current Yiddish play.

### Price Gets Pix Clearance To Take 'Don Juan' Chore

Hollywood, Oct. 28.

Vincent Price secured an eight-week clearance from his multiple picture actor-director pact at RKO to replace Charles Laughton in the First Drama Quartet's "Don Juan in Hell" production for balance of the year. He planed to Cedar Rapids yesterday (Mon.) to join the troupe there. Price played the role of the devil in Frisco earlier this month, and replaced the ailing Laughton at two matinees at the Los Angeles Philharmonic Auditorium last week.

This mark's Price fourth stage tour of this year, others being in "Cocktail Party," "Goodbye Again" and "Lady's Not For Burning."

## Road 'SP,' 'Dolls' To Try Early Curtain

Adoption of an early curtain on the road, as a move to win back lost legit patronage, will probably be tried on a test basis in a few weeks by the touring companies of "South Pacific" and "Guys and Dolls." It's figured the experimental schedules may be used at different starting hours and under varying conditions in different towns during the latter part of November and through December and January.

Meanwhile, Monty Shaff and Karl Bernstein, respective general manager and pressagent for Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls," will send out a questionnaire this week to several hundred local theatre managers, drama critics and editors in a survey of general opinion on the desirability of early curtains every night of the week and the choice of starting time in various cities and towns. Shaff, a member of the Early Curtain Committee of the League of N. Y. Theatres, was the original proponent of the early curtain plan on the road.

Whether the experimental early curtains will be tried before the replies from the questionnaire are received and tabulated isn't decided. Perhaps the results of the test early-curtain dates will be taken into consideration with the general reaction to the idea as expressed in replies to the questionnaire.

Although the Early Curtain Committee of the League is determined to go ahead with the extension of setup to the road, no attempt will be made to force any managements or local theatres to conform. Everyone will be urged to go along and it's expected that most if not all will do so, just as practically all producers have adopted the 7 o'clock curtain Monday nights for their shows on Broadway.

### 10-Week Music Circus Season Set for Miami

Miami, Oct. 28.

Music Circus, which played here on Treasure Island during seasons of '50 and '51 under aegis of St. John Terrell and the late Laurence Schwab, will return to this area in January, for a 10-week season, now that the rate schedule with Miami Federation of Musicians, AFM, has been settled.

It was a dispute with the musicians over amount of men to be used in the pit that was one of the major factors in the decision not to run last year.

Location of the tent to house the Circus has not been settled for the '53 run, Treasure Island being in the midst of a building boom. Skedded for production are "Kiss Me Kate," "Where's Charley," "High Button Shoes," "Student Prince" and "Blossom Time." Same type of company, using musicomedy vets in lead roles, as obtains at Lambertville, N.J., during the summer, will be utilized.

Terrell plans sending the company through Florida on a spring tour.

### Ex-Carnegie Hall B.O. Man Gets Prison in Tax Fraud

Walter C. Heck, former operator of the Carnegie Hall, N. Y., boxoffice concession, was sentenced last week by Federal Judge John F. X. McGohey to an 18-month prison term for defrauding the Government of $147,503 in admission taxes.

Heck pleaded guilty to charges that he filed fraudulent tax returns each month from February, 1947, to February, 1951. Over this period he paid $409,261 instead of $556,764.

### Nabe Tie-Ins, Phone Lines, Public Lectures as Hypos For Hartford Legit Setup

Hartford, Oct. 28.

New Parsons here has coralled some 1,500 subscribers for its current play series. This is equal to the number signed by the house last year, when it opened for its first legit season.

House last season averaged $10,200 for each of the 15 plays it presented, with a total gross of $153,000 for the season. The 10G average represented shows of four days and five performances length. This semester house is operating on a three-day, four-performance run.

To attract more patrons and get a bite out of the strictly film crowd, house is using one-minute trailers in four nabes, the first-run houses being unavailable to them. Test on the season's opener, "Mr. Roberts," has convinced the New Parsons management to continue in this direction. Currently, short trailers on the new N. Richard Nash legiter, "See The Jaguar," are being flashed in the nabes. Planned also as a tie-in with the nabes is the personal appearance of stars appearing at New Parsons.

Another gimmick utilized by the house are direct telephone lines to important centers where calls can be made to the boxoffice for ticket reservations. First such, in the Hotel Bond lobby, was set up this week. Scheduled for such direct lines are a couple of downtown department stores, the Hartford Club, Boys and Girls Clubs of the Travelers Insurance Co., etc. These will be set up in the next week or so. In addition, Charles Bowden, one of the house operators, each week addresses at least two civic groups on legit background.

Scheduled soon is a children's theatre for Saturday mornings. Queenie Smith has been set to take over that end. Main purpose here is an educational one, so that kids and teeners may become familiar with legit and become customers of the future.

### JACK PEARL AT BOOTH IN NEW B.O. MEN SWITCH

Jack Pearl, whom Lee Shubert fired as treasurer of the Majestic, N. Y., two years ago for refusing to answer questions in the theatre ticket probe of the then N. Y. Commissioner of Investigations John M. Murtagh, is now boxoffice man of the Shubert-owned Booth, N. Y. That is one of the b.o. assingments recently made under the League of N. Y. Theatres contract with the Treasurers & Ticket Sellers Union, Local 751.

Other b.o. placements made to meet the Oct. 15 deadline of the contract included:

Booth: Margaret Hildreth, assistant treasurer.

Century: Al Hildreth, treasurer; Anna Yurdin, assistant.

Cort: Genevieve Stewart, treasurer; Georgia Fursman (wife of John Bowman, assistant treasurer at the Henry Miller, N. Y.) assistant.

Lyceum: Lillian Peabody, treasurer; Mildred Anker, assistant.

Carnegie Hall: Ribington Bisland, treasurer; Charles Greene and Nat Posnick, assistants.

Most b.o. assignments for Broadway houses were made some weeks previously and were reported in the Sept. 18 issue of VARIETY.

### Dazian's Dallas Branch

Dazian's, largest and oldest theatrical fabric house, has opened its latest branch in Dallas, to service accounts in Texas, Arkansas, Louisiana and Mississippi.

George Feinberg, president of the company, has named Kermit Cohen manager of the new branch.

## Barn Mgr. Claims Abuses by Equity; Will Go to Court to Protect Rights

Herbert L. Kneeter, managing director of the Norwich (Conn.) Summer Theatre, whom Actors Equity officials accuse of being a disruptive influence in relations between the union and the strawhat managers, says that on the contrary he hasn't been disruptive enough. He threatens court action to protect his rights against the thespers' organization.

While admitting Equity's claim that he attended meetings of the union and stock managers last spring without being invited, Kneeter points out that he was present as a member of the Stock Managers Assn. negotiating committee, which Equity has refused to recognize. If he had been more disruptive, he says, he might have helped rectify some of the abuses of the union's administrative staff.

According to the Norwich barn operator, it was he who called attention to the fact that the weekly fee demanded by Equity for hospitalization for its members employed in stock was in excess of the cost of hospitalization. Moreover, although most actors work in stock only a couple of weeks a year and would therefore be ineligible for hospitalization, he asserts he offered to waive his objection to the payments if the union would guarantee to keep the hospitalization in effect when the actors were unemployed. The union thereupon dropped the proposal, he says.

Kneeter also takes credit for defeating Equity's attempt last year to eliminate matinees in tent theatres, on the ground they are detrimental to health. In reply to his question, an Equity official stated that in case a manager insisted on

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### Paxinou Score to Be Used During N.Y. 'Oedipus' Run

Katina Paxinou who, with Alexis Minotis, will star with the Greek National Theatre when latter presents "Electra" and "Oedipus" at the Mark Hellinger, N. Y., starting Nov. 19, is not only a legit and film actress, but a composer of music as well. Mme. Paxinou, who studied music in her youth in Berlin, wrote the incidental music for "Oedipus," which will be performed during the show's run.

"Electra" will have incidental music composed by Dimitri Mitropoulos, better known as pianist and conductor of the N. Y. Philharmonic. Mitropoulos composed the score when a young man in Athens. Conflicts with his Philharmonic schedule will prevent the maestro from conducting his work during the "Electra" run, as he'd originally hoped.

## Bette's 'Company' Getting Revamp

Detroit, Oct. 27.

With Bette Davis apparently fully recovered from laryngitis and a minor throat operation, "Two's Company" is undergoing continued revisions here. The revue has been held over a third week at the Shubert, taking it through Nov. 8, to make up for the three performances cancelled last week because of the star's illness.

The James Russo-Mike Ellis production has been cut about 35 minutes to the proper running time, but will probably be expanded this week with the insertion of two new sketches by Charles Sherman. When they are in and the overlength show is in fairly smooth order, the two weakest skits will be cut out. Two songs have been eliminated.

As of last Saturday (25), Miss Davis was doing six numbers (one had been dropped, but will be revised slightly and replaced), and stopped the show with two of them. The film star, making her first stage appearance in 22 years and her debut in a musical, is said to have gained considerable poise and is quickly adjusting herself to performing song and dance numbers before a live audience.

Following the local run, "Company" goes to the Nixon, Pittsburgh, for the week of Nov. 10, then to the Shubert, Boston, for a fortnight starting Nov. 17, and is due to open Dec. 4 at the Alvin, N. Y.

### Early Road Curtain Seen Boon to Lonely Traveler

New York.

*Editor,* VARIETY:

There is a point in favor of an early road curtain that has not been indicated. In the larger communities, hundreds of travelers are affected by the 3 p.m. deadline on occupancy of hotel rooms. Many of these await late evening trains. In the interim their only places to kill time are films, bars, etc.

In Chicago a man should give himself an hour to make a train from a loop theatre. Waiting for a cab, standing in line to retrieve his satchel from the checkroom, checking in at the gate, all take time. In very few instances are departures late enough to dovetail with 11:15 curtains.

If the early curtain became customary, a large segment of this potential might be cajoled into buying tickets.

On one-nighters, it should help to bring in more trade from surrounding territory. It would ease transportation. Shows that take two hours to strike and load could make midnight schedules.

The early curtain might help some. Giving customers entertainment instead of "messages" and "social significance" might not hurt either.

*Ned Alvord.*

### Third Matunuck Season Mapped as R.I. Strawhat Shows Small '52 Profit

Matunuck, R.I. Oct. 28.

On the basis of last summer's operation, which netted a small profit, producers Donald Wolin and Harold L. Schiff plan to reopen their Theatre-by-the-Sea again here next season. The previous year, their first with the spot, they just about broke even.

Although a final accounting hasn't been completed, it's figured that the most profitable week last summer was with Imogene Coca in "Happy Birthday," with a gross of about $12,400 and a net of around $4,100. Other remunerative weeks were played by Mae West in "Come On Up—Ring Twice," Claude Rains in a tryout of "Jezebel's Husband," and Josephine Hull in a tryout of "Mistress Liggins," which drew moderate business but involved a guarantee from Broadway producer-theatre owner Anthony B. Farrell.

Wolin and Schiff plan an 11-week season next year, the same as in 1952. That will mean opening the last week in June and playing through the week after Labor Day. They discovered that even with an inferior new play, such as "Liggins," they had fair attendance the post-Labor Day week, so they believe they can make a profit next year by booking a strong show for that stanza.

The partners' contract for the Theatre-by-the-Sea gives them the option to renew the lease annually for the next six years, with the right to match any purchase offers from other sources. They have thus far invested about $20,000 in improvements on the property, and plan to spend additional coin next season. Besides the playhouse, the layout includes an inn housing resident players and guests, plus restaurant, nitery and bar. The whole setup employs an average of about 60, including actors, production and business staff, waiters, chefs, maids, bartenders, etc.

### Musical 'Quixote' Set

Jack Farren and Edgar Rosenberg, members of the NBC television production staff, have formed a partnership for the Broadway production a year hence of a musical version of "Don Quixote." No one has been set to write the adaptation or supply the music and lyrics.

Attorney A. L. Berman will be general manager of the operation.

# Plays on Broadway

## My Darlin' Aida

Robert L. Joseph production of musical drama in two acts (10 scenes) by Charles Friedman, based on Verdi's "Aida," with music by Giuseppe Verdi. Features Dorothy Sarnoff, Elaine Malbin, William Olvis, Howard Jarratt, William Wilderman, William Dillard, Kenneth Schon, Alonzo Bozan, Stanley Carlson, Olive Moorefield, Gordon Hamilton, Bette Dubro, Eileen Schauler. Directed by Friedman; scenery and costumes designed by Lemuel Ayers; choreography, Hanya Holm; musical director, Franz Allers; choral director, Robert Shaw; new orchestral arrangements, Hans Spialek; production associate, Shirley Bernstein; associate producer, Paul Vroom. At Winter Garden, N. Y., Oct. 27, '52; $6.60 top ($7.20 Friday, Saturday nights; $9.60 opening).

| | |
|---|---|
| Rumford | William Wilderman |
| Mayor Sourby | Stanley Carlson |
| Aida | Elaine Malbin (evenings)<br>Eileen Schauler (matinees) |
| Raymond Demarest | William Olvis<br>or<br>Howard Jarratt |
| Jason | Alonzo Bosan |
| Morning Star | Ida Johnson |
| Zeporah | Lavinia Williams |
| Lolly | Olive Moorefield |
| Wheat | George Fisher |
| Frog | John Fleming |
| Liz | Fredye Marshall |
| Rebecca | Billie Allen |
| Lucy | Joyce Sellinger |
| Yancey Hoyt | William Sutherland |
| Jessica Farrow | Dorothy Sarnoff (evenings)<br>Betty Dubro (matinees) |
| General Farrow | Kenneth Schon |
| Choir Soloist | Theresa Green |
| Sis | Ruth Anne Fleming |
| Dolly | Ruth McVayne |
| Bonnie | Sue Dorris |
| Maggie | Muriel Birckhead |
| Aggie | Martha Flynn |
| Laurie | Lola Fisher |
| Mary | Ruth Schumacher |
| Nellie | Mary Ann Tomlinson |
| Bettie | Jane Copeland |
| Onnie | Carol Jones |
| Maids | Billie Allen, Jacqueline Hairston,<br>Lavinia Williams |
| Magician | Gordon Hamilton |
| Mrs. Sourby | Jo Anne Taylor |
| Howie | Walter Kelvin |
| Bull | Edward Wellman |
| Steve | Robert Busch |
| Hutch | Thornton Marker |
| Adam Brown | William Dillard |
| Flower | Jacqueline Hairston |
| Susie | Gloria Davy |
| Lilly | Charlotte Holloman |
| Pork | Ned Wright |
| Major Stanhope | William Sutherland |

SINGERS: Muriel Birckhead, Dorothy Candee, Jane Copeland, Gloria Davy, Sue Dorris, Lola Fisher, Ruth Anne Fleming, Martha Flynn, Theresa Green, Charlotte Holloman, Ida Johnson, Carol Jones, Fredye Marshall, Ruth McVayne, Joyce Sellinger, Ruth Schumacher, Jo Anne Taylor, Mary Ann Tomlinson, Robert Baird, Gino Baldi, Robert Busch, Benjamin Cassidy, Jack Dabdoub, Calvin Dash, George Fisher, John Fleming, Arthur Hammond, Walter Kelvin, Thornton Marker, William Noble, Michael O'Carolan, Charles O'Neill, Robert Price, Michael Roberts, William Sutherland, Edgar Thompson, Casper Vecchione, Robert Watts, Edward Wellman, Ned Wright, Robert Yeager.

DANCERS: Billie Allen, Betty Buday, Nanci Darken, Bettye Griffin, Dody Goodman, Jacqueline Hairston, Erona Harris, Joan Kruger, Carmelita Lanza, Lavinia Williams, Doris Wright, Paul Gannon, Gordon Hamilton, Eddie Heim, Ed Holleman, Louis Johnson, Joe Nash, Walter Nicks, Paul Olson, Frank Seabolt, Claude Thompson.

CHILDREN: Paula Anderson, Denis Bradler, Gail Culberson, Sharyn Kenney, Vincent Yearwood.

What Oscar Hammerstein 2d succeeded in doing with "Carmen," Charles Friedman hasn't quite brought off with "Aida." Where the Bizet opera's swirling action, flamboyant color and passionate melodies provided a natural base for the driving pace, humor and excitement of the Negro "Carmen Jones," Verdi's sombre tragedy, despite its exotic background and gaudy ceremonials, tends to weigh down the luxurious but slow "My Darlin' Aida."

Under the circumstances, "My Darlin' Aida," billed as a musical play, remains essentially opera. Unlike "Carmen Jones," which was virtually musical comedy, except that it had a superlative score, this Robert L. Joseph production, while one of the most lavish and visually impressive shows in legit history, seems lacking in the entertainment quality essential for Broadway. It may have a moderate run on impetus of its theatre parties and a rather special audience, but it's a dubious bet to get back much of its huge investment. It must cost a small mint to operate.

The smouldering original story of a racially-divided romantic triangle, transferred from ancient Egypt to the Civil War south, is still dramatically powerful. But it seems heavy and lacking in tempo or saving humor. Moreover, the casting of a white girl in the title part of the mulatto slave girl tends to negate the forbidden aspect and therefore some of the hopelessness and even the conflict of the Confederate officer's love for her. Elaine Malbin, who sang the role opening night and will have it at all evening performances, wears a slightly dark makeup, but she is unmistakably a white girl in the consciousness of the audience, so the situation tends to be synthetic.

This is particularly unfortunate since the theme of racial bigotry, which is present but not especially stressed in the Verdi opera, is underlined in this Friedman adaptation. Thus, the Egyptian priests, turned into vengeful Ku Kluxers in this version, lose some of their point and the corroding hatred of the local Klan head is imperfectly motivated.

Friedman's lyrics, frequently unintelligible as the singers concentrate on the tonal opportunities of the score, seem somewhat prosaic for the melodramatic violence of the story. The spoken lines, generally more understandable, also have more theatrical lift. Within the limits of the story and lines, the show is directed with emphasis on movement.

The performances are generally admirable. Dorothy Sarnoff sings superbly and gives a convincing dramatic portrayal in the expansive role of the scorned southern heiress. Miss Malbin is excellent, if a trifle light vocally, as the doomed slave girl; Howard Jarratt sings acceptably as the Confederate captain torn between tradition and forbidden love, and there are effective performances by William Dillard as the heroine's incendiary father, William Wilderman as the Klan leader and lovers' nemesis, and Kenneth Schon as a mild plantation-owner southern general.

Lemuel Ayers, who designed the stunning looking theatreful of scenery and costumes, rates major billing for one of the most opulent shows within memory. Hanya Holm's choreography includes at least one striking dance routine in the slave quarters and Robert Shaw's choral direction has achieved some pleasant tonal effects, though the lyrics are not always clear.

But for all its visual splendor and inherent quality of the Verdi score, "My Darlin' Aida" seems too ponderous for popular acceptance on Broadway.

Under the schedule for rotating leads, Miss Sarnoff and Miss Malbin will play all evening performances, with Bette Dubro and Eileen Schauler singing the respective roles at matinees. Also, Jarratt and William Olvis will sing alternate performances as Capt. Demarest, the hero. *Hobe.*

## Pirates of Penzance

S. M. Chartok presentation of Gilbert & Sullivan Co. in operetta revival in two acts, with book and lyrics by W. S. Gilbert, music by Arthur Sullivan. Staged by Chartok. Features Martyn Green, Robert Rounseville, Ella Halman, Joseph Macaulay. Musical director, Lehman Engel; sets, Ralph Alswang; costumes, Peggy Morrison; production consultant, Martyn Green. At Mark Hellinger, N. Y., Oct. 27, '52.

| | |
|---|---|
| Samuel | Frank Rogier |
| Frederick | Robert Rounseville |
| Ruth | Ella Halman |
| Richard | Joseph Macaulay |
| Kate | Mary Roche |
| Edith | Lillian Murphy |
| Isabel | Shirley Pringle |
| Mabel | Dorothy MacNeil |
| Major General Stanley | Martyn Green |
| Edward | Robert Eckles |

GENERAL STANLEY'S WARDS

Mary Louise Beatie, Dolores DePuglia, Helen Dodge, Grace Lang, Sheila Matthews, Eileen Moran, Shirley Pringle, Rita Schoen, Catherine Currie, Bonnie Grevatt, Glynn Hill, Jan Newby, Athena Pappas, Gloria Sacks, Jeanne Schlegel, Helen Whitfield.

PIRATES AND POLICEMEN

Anthony Cerami, Vincent Henry, Don Kaplan, Don La Mon, Ray Morrisey, Michael Rich, Ken Smith, Feodore Tedick, John Dorrin, Herbert Estrow, Radley Flynn, Roger Franklin, Irl Mowry, Bill Nuss, Stanley Propper, Chase Willard.

S. M. Chartok's capable Gilbert & Sullivan troupe, on piracy bent this week, are putting on a gay, spirited "Pirates of Penzance" at the Mark Hellinger, N. Y., as second in its repertory series. Staging is lively, voices of principals and chorus are first-rate, the amusing lyrics come over clearly, and the music (as always) captivates or intrigues. It's a good show.

Under Lehman Engel's gifted musical direction, the troupe is alert as well as accomplished. (Orchestral accompaniment would sound even better if the pit group had a few more strings.) As it is, Engel blends soloists and groups skillfully, and singers and orchestra carefully, for quite musical returns.

Performers are most attractive. Dorothy MacNeil makes a fetching Mabel physically, while vocally she's topnotch, her coloratura soprano shining particularly in her "Poor Wandering One" solo, the evening's highspot. Robert Rounseville makes a manly-appearing pirate apprentice, with a sterling tenor superior to most G&S male romantic leads.

Ella Halman is a jewel as the maid-of-all-work, Ruth; Joseph Macaulay is properly blustery as the pirate king; Mary Roche is pert and lovely as Kate, and Frank Rogier musically robust as Samuel. Martyn Green makes a delightful caricature of Major General Stanley, the very model of a modern major general. Robert Eckles is an amusing police sergeant.

Piracy, in the G&S version, sure has its points. *Bron.*

**Frank Rogier**, featured played with S. M. Chartok's Gilbert & Sullivan troupe, did several solo and group parts in Columbia Records' "Merry Widow" album,, though unbilled for same . . . Minnie B. Rutkoff, chairman of department of voice and speech for the Dramatic Workshop, opened own dramatic studio in N.Y.

# $150-$250 Greenwich Village Subscription Group's Tepid-Teeoff

Greenwich Village's off-Broadway theatre is moving out of the blue jeans stage. In recent months the uptown crowd has been flocking to the Village sector for such pro attractions as "Summer and Smoke" (Circle-in-the-Square Theatre), "Widowers Houses" (Greenwich Mews Playhouse) and the recently shuttered American Lyric Theatre (Provincetown Playhouse). Latest entry in the Village buildup is Theatre de Lys, which preemed its nine-play season Monday (27) with one of screenwriter-director John Huston's youthful efforts, "Frankie and Johnny."

Theatre de Lys is an offbeat try at subscription legit. In addition to the play series, theatre will include jazz, concert, opera and an art centre series, which will feature the "readings" vogue. It's an ambitious project, but its initial effort bodes ill for things to come.

## Frankie and Johnny

William de Lys (assisted by James Morske and Stanley S. Kostner) presentation of musical play in two acts by John Huston with incidental music by Irwin A. Bazelon, songs by Hilda Taylor & Ed Safranski. Features Val Dufour, Pat Larson, Hilda Taylor, Beverly Churchill. Directed by Don M. Dickinson; choreography, Vonn Hamilton; settings and lighting, Paul M. Heller; costumes, Jan Holm. At Theatre de Lys, N. Y., Oct. 27, '52.

| | |
|---|---|
| Sheriff | Fred Downs |
| Frankie | Pat Larson |
| Lila | Beverly Churchill |
| The Madam | Doris Jones |
| Prizefighter | Norman Feld |
| Bartender | David Leland |
| Johnny | Val Dufour |
| Nelly Bly | Hilda Taylor |
| Piano Player | Robert Ball |
| Girls in Red | Pat Jennings, Jacquetta Keith, Lavina Nielsen, Rosemary Zinner, Ann Hilton, Nancy Farnsworth |
| Six Macks | Allan Craine, Gregg Owen, Tom Panko, David Wood, Bill Anderson, David Shustak |

It looms as a too-too special and overly chic project with limited appeal. The subscription angle and clubby atmosphere (it's housed in the old Hudson Theatre, a nabe grind house, revamped to the tune of $100,000 with a comfortable seating plan, new paint job and cuffo hat checking and intermission refreshments) have plenty of snob appeal, but chances of drawing an orthodox legit audience are slim.

Subscription tab is $250 annually for a pair of ducats to all the attractions and a $150 for a single membership. Theatre also has a "special" $2 annual membership tab which entitles holder to buy tix for any attraction at a cut rate. Theatre has not yet released its membership figures.

Opening show is a motley of drama, ballet and musicomedy. The Frankie and Johnny legend, adapted into a three-act meller by John M. Kirkland in the 1930-31 season, can't seem to make up its mind what it is in this guise. There's not too much dialog, a number of badly-spotted ballet sequences and an uninspired score. It's all done in a highly stylized form that could be trimmed down to an okay 15-minute sequence in a revue, but only lulls in its present two-act setup.

Show, directed by Don M. Dickinson, plods along with little pace change, and the few high spots are quickly dissipated by the unimaginative libretto. There's some inspiration evident in the ballet sequences, conceived by Vonn Hamilton, but there's a lack of exuberance on the part of the players and hoofers which hurts. The comedy attempts are weak and wearying.

Cast displays little uptown potential except for Val Dufour, who essays Johnny. Costuming and sets are in the colorful 1890 period and Irwin A. Bazelon has contributed an unusual musical backing. Frankie and Johnny will remain part of the American folk legend, but Theatre de Lys has done 'em wrong. *Gros.*

## Zimbalist Back to Stage In Menotti Concerto Bow

Philadelphia, Oct. 28.

Violinist Efrem Zimbalist, who retired some years ago to head the Curtis Institute of Music, Philadelphia, will take up his bow again Dec. 5, when he appears with the Philadelphia Orchestra under Eugene Ormandy in the world premiere of a violin concerto by Gian-Carlo Menotti.

Menotti's first composition in this form so impressed Zimbalist, that he agreed to come out of retirement for its performance. Following the premiere Dec. 5-6, the concerto will be played with the Philadelphia Orchestra in New York, Dec. 9, and in Washington, March 31.

# Inside Stuff—Legit

There's an involved story in the program listing of the dog in the cast of "Bernardine," which opened recently at the Playhouse, N. Y. In the play, the pup is given by the doting mama to her son, whose sole interest is girls. The kid thinks this mother's present is just about the end, so authoress Mary Chase has listed the dog's name in the program as Last Straw and the part as being played by Harmon Von Doren. Latter was the name of a character played many years ago by H. C. Van Duser, father of Jane Van Duser, one of the principals in "Bernardine." Miss Van Duser owns the dog, a dachshund whose real name is High Pockets. It was also in the cast of Miss Chase's previous hit, "Harvey," with her.

Not generally known is the show biz background of Clarence J. Bulliet, art critic who died in Chicago last week (20). Although retired from the Daily News there in 1948, he contributed to the sheet. He joined the News in 1932, upon its absorption of the Evening Post, and served as drama and art critic for eight years. Earlier, he had been pressagent (for seven years) for Robert Mantell, the Shakespearean actor, and for the first roadshow of "The Birth of a Nation."

"It has been reported that the members of the company supplied a large part of the money necessary to open 'Buttrio Square' in New York when one of the original backers prudently withdrew," says Wolcott Gibbs in the New Yorker. "They all have my profound sympathy, but I can't help observing that their plight proves an old theory of mine that actors conceivably know even less about the theatre than the critics."

# Legit Bits

Film star **James Stewart** may play the **Elliott Nugent** role in a touring edition of "Male Animal" . . . **Herman Levin** may produce an untitled musical comedy by **Arnold Auerbach** and **Arnold Horwitt**, for which a composer is to be selected . . . **Albert Marre**, formerly managing director of the Brattle Theatre, Cambridge, Mass., has joined the N.Y. City Drama Company as associate director to **George Schaefer**, general director. Besides staging one of the revivals this winter at the N. Y. City Center, he'll work on plans for a permanent acting company, which would have a 40-week season in New York and on tour. Incidentally, **Philip Bloom** is now general press rep for the City Center, having taken over from **Jean Dalrymple** as Center rep and from **Sol Jacobson** as p.a. for the legit department.

**Ralph T. Kettering** is company manager and **Helen Hoerle** advance agent for "Don Juan in Hell" . . . **Ben Janney**, who directed "Pygmalion" and stage-managed other shows last summer at Barn Stages, Nantucket, will be stage manager this winter at the Memphis Arena Theatre . . . "Room Service" will be presented Nov. 10 at the Lambs, N.Y., for members and male guests. It's the first of a series of such shows . . . **Shepard Traube** will be associated with **Gordon Pollock** and **Don Hershey** in the production of "Time Out for Ginger," in addition to handling the direction . . . Whatever happened to the announced productions of "Marco Polo," "Love Is the Doctor," "See How They Run," the **Shubert** revival of "Ziegfeld Follies" and **Milton Shubert's** musical based on compositions of Puccini?

**Veronica Lake**, who has starred in stock since leaving Hollywood, may make her Broadway bow in "Masquerade," comedy by **L. S. Birchard** and **Jeroam Stagg**, to be produced by **Ben Tomkins** and **Alvin Cooperman** . . . **Henry Fonda**, who goes on tour in a few weeks as star of "Point of No Return," has bought the East Side New York home of **Raoul H. Fleischmann**, publisher of the New Yorker mag. He recently sold his place in Connecticut . . . The Show Shop, N.Y., has opened a permanent gallery of paintings by artists in the theatre.

**Charles Mooney**, manager of Richard Aldrich's Cape Playhouse, Dennis, Mass., is due back this weekend from a motor trip through New England and Canada . "The Property Owner," by **Michael Keith** and **Lynn Shubert**, will be tested tonight and tomorrow night (Wed-Thurs.) by the Dramatists Forum Workshop at the Amato Opera Theatre (formerly Bleecker Street Playhouse), Greenwich Village, N.Y. . . . The National Labor Council of the National Conference of Christians & Jews will present its first annual award to Actors Equity, in recognition of its success in ending racial discrimination in the legit theater in Washington. The presentation will be at a dinner Dec. 2 at the Waldorf-Astoria, N.Y.

"Remains to Be Seen," **Jack Hylton's** British production of the **Howard Lindsay-Russel Crouse** farce-meller presented on Broadway last season by **Leland Hayward**, will open its provincial tryout tour Nov. 10 at the Palace, Manchester. **Hylton's** production of "Paint Your Wagon," the **Alan Jay Lerner-Frederick Loewe** musical done on Broadway last season by **Cheryl Crawford** and currently being toured by **Wolfe Kaufman** and **Jack Yorke** with **Burl Ives** as star, will open a tryout tour Dec. 2 at the New Theatre, Oxford, then move to the Opera House, Manchester, for at least a two-month run before going to London . . . "Winter Journey," the **Clifford Odets** drama seen on Broadway two seasons ago under the title "Country Girl," is slated to close next Saturday (1) at the St. James', London. **Alexander Knox** and **Constance Cummings** recently took over the leads, succeeding **Michael Redgrave** and **Googie Withers**. A Paula Stone-Michael Sloane edition of the play, costarring **Robert Young**, **Dane Clark** and **Nancy Kelly**, is currently touring the U.S.

**Terry Leblang**, daughter of **Dorothy Leblang**, president of the Leblang ticket agency and granddaughter of the late **Joe Leblang**, the founder, will be married next spring to **Arthur Danziger** . . . **Martha Wright**, currently playing her native northwest as femme lead of the touring "South Pacific," will vacation next week and return to her regular assignment Nov. 10 as costar of the Broadway company. **Janet Blair**, currently vacationing, will resume as femme star of the touring troupe when it opens Nov. 5 for a repeat engagement in Denver . . . **Lillian Roth** has been signed for **Lorraine Lester's** musical production, "Gumbo Ya-Ya."

**J. J. Shubert** is scheduled for examination-before-trial Friday (31) in Federal Court, N. Y., in connection with his suit against the Assn. of Theatrical Press Agents & Managers. The union's attorney, **Sidney E. Cohn**, will do the questioning . . . **Ina Bernstein** has resigned as secretary to **Hillard Elkins**, of the William Morris legit-tele department, to join Music Corp. of America, where her first assignment will be as substitute secretary to **Edith Van Cleve** in mid-November while **Doris Kuthy** is away on honeymoon with VARIETY staffer **Gene Arneel**.

## New Intime Theatre Making Bow in Frisco

San Francisco, Oct. 28.

A new intimate theatre will bow on the local theatre scene Nov. 12, with Mara Alexander Gilbert in the lead role of "Twentieth Century." Housed in the former wax museum facing the Pacific Ocean and a stone's throw from the famed Cliff House, the 129-seater will be known as Theatre At The Beach.

Group backing the enterprise consists of local businessmen, and is expected to hook up with a Los Angeles enterprise for exchange of plays with that city.

In addition to Miss Gilbert, who also functions as exec director, Leslie Abbott, N. Y. director, has been signed to stage productions. Shows will run year-round, Wednesdays through Sundays, with opener set on profit-sharing basis and following productions under Equity.

Cast of 27 for "Twentieth Century" includes Jack Clark, Anthony LoCicero, Larry Berger and John Miller. House will sell at $1.80 throughout.

**Theatre on Wings, Inc.**, has been chartered to conduct a business in stage properties and dressings, with offices in New York. Gilinsky Schur-Mishkin were filing attorneys.

# Chi Legit Sails Along Smoothly; 'Dolls' $47,525; 'Fourposter' $27,600

Chicago, Oct. 28.

The usual pre-election slump doesn't seem to have hit its full effect as yet, with most of the shows off only a few thousand. In contrast, Ballet Theatre opened with a resounding bang from all the critics and almost went capacity over the weekend, the only thing hampering the gross, being the $4 top and the $1 admission for the gallery. Show had a $50,000 advance before it opened Thursday (23).

There are a raft of new attractions coming in the next two months. First "Gigi," Nov. 5 at the Harris; second, "Tree Grows in Brooklyn," at the Shubert Nov. 11, and third, "Top Banana," at the Great Northern Nov. 17. In addition, the New York City Opera Co. comes in Nov. 12-30. "Country Girl" comes in Dec. 1 to the Selwyn to fill the roster.

**Estimates for Last Week**

**Ballet Theatre,** Opera House ($4; 3,600). First six performances a huge $39,500.

**"Fourposter,"** Blackstone (5th wk) ($4.20; 1,534). Staying near the SRO figure with sock $27,600.

**"Guys and Dolls,"** Shubert (36th wk) ($6; 2,100). Excellent $47,525 for next to closing frame.

**"I Am A Camera,"** Harris (6th wk) ($4.40; 1,000). Winding up well, with next to last week neat $14,900.

**"Stalag 17,"** Erlanger (9th wk) ($4.40; 1,334). Staying up very brightly with $16,560.

## 'ROBERTS' FAIR $14,300, ON MIDWEST SPLITTER

Youngstown, Oct. 28.

"Mister Roberts" earned another modest chunk of profit last week in an eight-performance split for a total of $14,300, including three guaranteed showings. The Tod Andrews starrer got away to a $1,500 take for a one-nighter Monday (20) at Shea's, Jamestown, Pa.; added $1,500 for a one-nighter Tuesday (21) at Shea's, Ashtabula; picked up $4.800 more in three shows Wednesday-Thursday (22-23) at the Colonial, Akron, and took $6,500 as its share for a three-performance guaranteed stand Friday-Saturday at the Palace here.

Leland Hayward production is playing the Cox, Cincinnati, all this week and will be at the Cass, Detroit, next week.

## 'Banana' Smooth $43,200 In Cleveland Stanza

Cleveland, Oct. 28.

"Top Banana" climbed right up the tree to collect a resounding $43,200 and close to capacity crowds in eight performances at the Hanna last week.

Kaye Ballard, Cleveland singing comedienne in the Phil Silvers musical, copped kudos not only from critics but also hometown audiences. Katharine Cornell in "Constant Wife," current on Hanna boards, will be followed by "Paint Your Wagon" Nov. 3 and "Bagels and Yox" for a four-day date Nov. 13.

## 'Girl' Nearly $18,000 For Three Coast Stops

Portland, Ore., Oct. 28.

Robert Young, Dane Clark and Nancy Kelly in "The Country Girl" grossed a neat $10,000 in three evening performances and one matinee at the 1,500-seat Mayfair Theatre last Thursday-Saturday (23-25) at $4.20 top. One-nighters Monday (20) at the Community, Berkeley, Cal., and Tuesday (21) at the Alhambra, Sacramento, brought the week's gross to nearly $18,000.

Danny Kaye opens a four-day engagement at the Paramount here Saturday (1).

## 'Murder' $27,000, D. C.

Washington, Oct. 28.

Second and final week of "Dial 'M' for Murder" at the Shubert grossed a fine $27,000, about $3,000 better than the initial stanza for the meller. "Tree Grows in Brooklyn" moved into the Shubert last night for a fortnight stand. Looks like a prosperous run, with the musical playing to a $4.80 top and backstopped by the Theatre Guild subscription list.

National Theatre, dark last week, reopened last night with Margaret Sullavan in "Deep Blue Sea" for a single week. Thanks to the marquee name, advance sale was very strong.

## 'Blondes' Fair $21,900 In Full New Haven Week

New Haven, Oct. 28.

Full-week stand of "Gentlemen Prefer Blondes" at the Shubert last week (20-25) shaped up as a weak first half and a substantial last half building to sellout. Overall take, at $4.80 top, hit just under a fair $21,900. Biz was clipped somewhat by an earlier stopover at nearby Hartford. Show is closing this Saturday (1) in Philadelphia, cutting a fortnight's stay to a week.

"Jane" is doing three days this week (30-1), and next week gets preem of "Rise By Sin" (6-8), followed by another breakin, "I've Got Sixpence" (Nov. 12-15). Other November bookings are "Don Juan in Hell" (Nov. 20-22) and premiere of "The Grey-Eyed People" (27-29).

## 'JUAN' SMASH $56,600; 'STATE' OK $14,400, L.A.

Los Angeles, Oct. 28.

Paul Gregory's production of "Don Juan in Hell," headed for the road over the weekend after racking up a tremendous record gross of $106,500 for two weeks at the 2,670-seat Philharmonic Auditorium. Final week's tally of $56,600 was the best the house has had since the first visit of "South Pacific" more than two years ago.

Under the terms of the Gregory deal with Edwin Lester, who presented here, "Don Juan" exits with $65,750 for the two weeks. Contract called for a $50,000 guarantee plus an even split of everything over $75,000 for the fortnight.

**Estimates for Last Week**

**"Affairs of State,"** Carthay Circle (4th wk) (1,518; $2.40). Still hovering around the same okay figure, $14,400.

**"Don Juan In Hell,"** Philharmonic Aud (2d wk) (2,670; $4.80). Smashing $56,600 for the second and final week. Vincent Price subbed for the ailing Charles Laughton at two matinee performances.

**"Farfel Follies,"** Biltmore (1st wk) (1,636, $3.60). Yiddish-American vaude revue got off to a pleasant start with $20,000 for the initial frame, around $6,000 over operating cost.

**"The Web and the Rock,"** Las Palmas (1st wk) (400; $2.40). Eugenie Leontovich production got off to a slow start with mixed notices. Around $850 for the first four days (opened Tuesday) which is below costs.

## 'Bell' Ringing $24,800 In 3 Western Stands

Denver, Oct. 28.

"Bell, Book and Candle," starring Joan Bennett and Zachary Scott, rolled up a fine $24,800 gross last week in a seven-performance spread over three stands. The John van Druten comedy started with $8,500 for three performances Monday-Tuesday (20-21) at the Capitol, Salt Lake City; added $3,100 for a one-nighter Thursday (23) at the Chief, Colorado Springs, and rang up $13,200 in three showings Friday-Saturday (24-25) at the Auditorium here.

Shepard Traube production is spitting this week between Wichita, Oklahoma City, Fort Worth and Dallas, and next week does another split between San Antonio, Austin, Houston and New Orleans.

## 'Nina' 10½G, Frisco

San Francisco, Oct. 28.

Jose Greco and his Spanish dance company opened Sunday night (26) at the 1,758-seat Curran, with house scaled to $4.80. Greco is set for a two-week stand.

In spite of an expected booking into the Geary Theatre, which is dark, "John Brown's Body," a Paul Gregory production under aegis of Dr. A. Rappaport, Town Hall mentor, will play the 1,842-seat High School of Commerce Nov. 8-9. Rappaport only recently leased the Curran for the highly-successful engagement of "Don Juan In Hell."

**Estimate For Last Week**

**"Nina,"** Alcazar (3d wk) (C-$3.60; 1,157) (Edward Everett Horton, Martha Linden, Christopher Plummer). Slipped to a colorless $10,500.

## 'Madam' Good $36,600; 'Family' $12,500, St. Louis

St. Louis, Oct. 28.

"Call Me Madam" wound up a two-week stand at the American Theatre Saturday (24) with another profit-taking session, show at $5.50 top grabbing an estimated good $36,600 that followed $33,300 for the first stanza. House is dark until Nov. 10, when "I Am A Camera," with Julie Harris, tees off a week's session.

One-week frame of "The Royal Family," with Ruth Hussey as visiting lead, wound up Sunday (26) with an average boxscore at the Ansell Bros. midtown Empress Theatre. Piece grabbed approximately $12,500 for eight performances, with a $2.50 top prevailing.

## 'Shrike' $19,500, 'Sea' 19G, Hub

Boston, Oct. 28.

Lone newcomer this week is "The Suspects," in for a week at the Plymouth. Continuing is "The Shrike," in finale at the Colonial, and "Good Night Ladies," at the Majestic. Latter production requested no crix coverage, preferring to stand or fall on word of mouth.

**Estimates for Last Week**

**"Deep Blue Sea,"** Plymouth (2d wk) ($4.20; 1,200). Same as first week, $19,000.

**"Goodnight Ladies,"** Majestic (1st wk) ($3.60; 1,100). Near $16,000.

**"The Shrike,"** Colonial (1st wk) ($3.60; 1,500). Slick $19,500. Final week current.

**"Tree Grows in Brooklyn,** Opera House (2nd wk) ($4.20-$4.80); 3,000). Dipped to about $27,000 for final stanza. House currently dark.

## 'PACIFIC' SETS SEATTLE RECORD WITH $100,063

Seattle, Oct. 28.

Record smashing appearance last week of "South Pacific," with the special appearance of Martha Wright, a local girl, at the Civic Auditorium, hit an all-time legit high for Seattle, with $100,063 for six nights and two matinees.

The star and the production were exceptionally well received by patrons and press, and the duo hit the front page with art and stories. In fact, the town made a lot of it. Seattle showgoers demonstrated appreciation of the appearance of Miss Wright on a temporary lend-lease to the touring company while the regular femme lead, Janet Blair, was on vacation.

House was tailored to seat 4,500, scaled to $4.50.

Prior local record, as far as recalled, was the recent "Call Me Madam," with $40,000, also at the Civic. However, "South Pacific" grossed $112,368 for an eight-performance week at a $4.80 top at the 4,301-seat State Fair Auditorium, Dallas, in the fall of 1950, piling up a total take of $320,000 for the 25-performance stand. The all-time legit gross is believed to be the $119,811 drawn by "Oklahoma" (also a Rodgers-Hammerstein show) at a $4.20 top for a regular eight-performance week at the 6,000-seat Municipal Auditorium, Oklahoma City, in November, 1946.

## 'Jane' Fairish $13,200 In Stay at Baltimore

Baltimore, Oct. 28.

"Jane," in as second of a subscription series of bookings under Theatre Guild-American Theatre Society auspices, drew a fairish $13,200 at Ford's here last week. Considerably under Katharine Cornell's previous week's take of over $30,000 for "Constant Wife," the Edna Best-John Loder starrer held up very well as a followup of more Maugham for legit loyalists.

Strong advance activity is being evidenced for Van Heflin in "The Shrike," due Nov. 3, and also on subscription.

## 'Okla.' $18,900, Milw'kee

Milwaukee, Oct. 28.

The perennial "Oklahoma" had one of its lean sessions last week, getting a losing $18,900 in eight performances at the Davidson here.

Theatre Guild meal-ticket reportedly has a promising advance for this week's stand at the Lyceum, Minneapolis.

# B'way B.O. Sizzling With 8 Sellouts; Katie SRO $38,800, Shirley $24,600, Hayes $24,200, 'Bernardine' $17,100

The autumn boom on Broadway continued last week. Some shows eased off slightly, but at least two went to new highs for the runs and there were three new sellouts, including two recent openings and an established hit. That brought the list of SRO entries to eight, highest number in many months.

Shows that went clean at all times included the newly-arrived "Millionairess" and "Time of the Cuckoo," the long-run "Mrs. McThing," plus such established clicks as "Guys and Dolls," "King and I," "Pal Joey," "New Faces," "Wish You Were Here" and "Evening With Beatrice Lillie."

Last week's sole opening, S. M. Chartock's Gilbert & Sullivan Co., did surprisingly well in the face of a mild press. This week's "My Darlin' Aida" drew a generally tepid set of notices, while the Chartock troupe got a slightly better break from the second-stringers. "Dial 'M' for Murder," arriving tonight (Wed.) completes this week's entry list.

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).*

*Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

**Bernardine,"** Playhouse (2d wk) (C-$4.80; 999; $21,500). First full week, nearly $17,100 (previous week), $13,100 on four regular performances and two previews).

**"Evening with Beatrice Lillie,"** Booth (4th wk) (R-$6; 900; $24,500) (Beatrice Lillie, Reginald Gardiner). About $24,500 again.

**"Fourposter,"** Barrymore (53d wk) (C-$4.80; 1,060; $24,996) (Betty Field, Burgess Meredith). About $19,600 (previous week, $20,800).

**Gilbert & Sullivan,** Hellinger (1st wk) (C-$4.80; 1,507; $40,113). Opening bill, "The Mikado," drew over $24,000; "Pirates of Penzance" opened Monday night (27), with a dual-bill of "Pinafore" and "Trial by Jury" set for next week.

**"Guys and Dolls,"** 46th Street (101st wk) (MC-$6.60; 1,319; $43,904). Just $44,000 again.

**"Gambler,"** Lyceum (2d wk) (D-$4.80; 995; $22,845) (Alfred Drake). Nearly $5,300; (previous week, $8,600); closing Saturday night (1).

**"In Any Language,"** Cort (3d wk) (C-$4.80; 1,056; $27,700) Uta Hagen). Almost $16,400 (previous week $19,000).

**"King and I,"** St. James (83d wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Clean again at $51,700.

**"Male Animal,"** Music Box (26th wk), (C-$4.80; 1,012; $25,903) (Elliot Nugent, Martha Scott, Robert Preston). Almost $20,900 (previous week, $21,000).

**"Millionairess,"** Shubert (2d wk) (C-$6-$4.80; 1,361; $39,000) (Katharine Hepburn). First full week, nearly $38,000 on Theatre Guild subscription (previous week, three regular performances and two previews drew $24,500).

**"Moon Is Blue,"** Miller (86th wk) (C-$4.80; 920; $21,586) (Donald Cook), Barry Nelson, Janet Riley). About $15,200 (previous week, $15,500).

**"Mr. Pickwick,"** Plymouth (6th wk) (CD-$4.80; 1,063; $29,019). About $10,200 (previous week, $12,200 (previous week, $12,800); moved Monday night (27) to the Golden.

**"Mrs. McThing,"** Morosco (29th wk) (C-$4.80; 912; $24,100 (Helen Hayes). Climbed to sellout attendance for first time in the run, with standees at all performances, for $24,200 (previous week, $24,000).

**"New Faces,"** Royale (24th wk) (R-$6; 1,035; $30,600). Another new high for the run, with standees at all performances, for $24,200 (previous week, $24,000).

**New Faces,"** Royale (24th wk) (R-$6; 1,035; $30,600). Another new high for the run, with standees at all times, $31,190 (previous week, $30,900).

**"Pal Joey,"** Broadhurst (43d wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Just short of $40,000 again.

**"Point of No Return,"** Alvin (41st wk) (D-$4.80-$6; 1,331; $37,924) (Henry Fonda). Almost $26,700 (previous week, $27,800); closing Nov. 22, to tour.

**"Sacred Flame,"** President (3d wk) (D-$3.60; 300; $7,000). About $2,000 again; closed Saturday night (25) after 23 performances.

**"South Pacific,"** Majestic (184th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Reached $49,000 (previous week, $49,400); Cloris Leachman subbing as femme lead during Miss Wright's "loan-out" to the touring company.

**"Time of the Cuckoo,"** Empire (2d wk) (D-$6-$4.80; 1,082; $25,056) Shirley Booth). First full week had standees at all performances, with party commissions holding the gross just under $24,600 (previous week, first five performances and two previews drew capacity $20,300).

**"Wish You Were Here,"** Imperial (18th wk) (MC-$7.20; 1,400; $52,080). Nearly $52,300 (previous week, $52,300).

**OPENING THIS WEEK**

**"Dial 'M' for Murder,"** Plymouth (D-$4.80; 1,063; $29,019) (Maurice Evans). James P. Sherwood production of Frederick Knott's London melodrama; opens tonight (Wed.).

**"My Darlin' Aida,"** Winter Garden (O-$7.20-$6.60; 1,519; $51,881). Robert L. Joseph, in association with Paul Vroom, production of Charles Friedman's adaptation of the Verdi opera; opened Monday night (27).

## 'Suspects' $6,000, 'Eden' 10G, Philly

Philadelphia, Oct. 28.

Show business continued at ebb here, with neither of two straight plays on display exhibiting any strength at the till. "Climate of Eden," which relighted the Forrest, drew two unfavorable notices out of three and public reaction was off.

"Gentlemen Prefer Blondes" returned to the Shubert last evening (27) for a one-week stand. In immediate prospect is only "Maid of the Ozarks," slated for Erlinger, Nov. 3.

**Estimates for Last Week**

**"Climate of Eden,"** Forrest (1st wk) ($4.55: 1,760). Climate of Moss Hart's "Eden" too variable for boxoffice lure. Cool $10,000.

**"The Suspects,"** Locust (2d wk) ($3.90; 1,580). Whodunit was dubious from start, despite London sanction. Second sesh dropped to meager $6,000.

## BETTE DAVIS $27,500 FOR FIVE IN DETROIT

Detroit, Oct. 28.

"Two's Company," starring Bette Davis, grossed $27,500 in five performances at the Shubert last week. Show, which was scheduled for two weeks, will stay for a third stanza before moving on to Pittsburgh and Boston, ending its Detroit engagement Nov. 8.

After collapsing at the preem Sunday (19), Miss Davis finished out the show. She was unable to appear the next evening, but show went on minus scenes in which she figures. About 25% of audience took refunds. Those who stayed were given tickets for a special performance by Miss Davis which originally was set for Monday (27) midnight but was held at a special Sunday (26) matinee instead. Show was cancelled Tuesday (21) and Wednesday (22) because of Miss Davis' laryngitis.

At the Cass, "Bagels and Yox" grossed $19,000. Current production is "Gigi," starring Audrey Hepburn, in for a week.

## Cornell-'Wife' $26,600 In Pittsburgh Visit

Pittsburgh, Oct. 28.

Katharine Cornell's "Constant Wife," launching a series of eight ATS-Theatre Guild subscription plays here, gave the Nixon its best week of the young season so far. Take was just short of $26,600, around $9,000 of that coming in season ticket sales.

Nixon currently has "Top Banana," and advance indicates pretty close to a sellout for the Phil Silvers musical. House will be dark next week, due to cancellation of first half of a scheduled fortnight engagement of Bette Davis in "Two's Company," which won't come in now until Nov. 10.

# Plays Out of Town

## Dinner For Three

Montreal, Oct. 25.

KoolVent Theatre production of comedy in three acts by Herbert Kramer. Direction and music by Kramer; set by Arthur Voronka. At Gesu Theatre, Montreal, Oct. 24, '52; $3.15 top.

| | |
|---|---|
| Philip | Herbert Kramer |
| Doris | Elfi Koenig |
| Pierre | Barry Morse |
| Austin | Robert Goodier |
| Maid | Joan Blackman |

Seldom has there been a more contrived theatrical offering than the KoolVent Theatre's production of Herbert Kramer's "Dinner for Three," currently at the Gesu Theatre here.

Louis Levin, backer of this new company (a company which derives it's name from Levin's KoolVent awning business) has spared no expense in promoting this venture; has met all salary demands to assemble a cast; has done most everything, but one matter—he didn't get a play.

"Dinner for Three," in one form or another, has been knocking around theatres for more than 20 years, and age has done little to enhance its theatrical value. Present adaptation by Henry Kramer has been updated in a dialog sense and twisted into a vehicle that reduces it to little more than a showcase for Kramer's Vienna-type music and Elfi Koenig's operetta style of chirping.

The story, such as it is, revolves around a triangle consisting of Miss Koenig and Barry Morse, the man and wife, with Kramer as the old friend and bachelor who is suspected by the husband of being in love with his wife. Into this obvious and not exactly original situation is a Shakespeare-spouting butler, played by Robert Goodier, and the usual French maid, Joan Blackman.

Miss Koenig, who hails from Vienna and is wife of backer Levin, manages to maintain a certain fluttery attitude throughout. Of the Kramer songs she tackles, an item called "Walking on Air" is most reasonable and tuneful. Morse, who has established a fair rep in the past two years for his strawhat and little theatre ventures, is adequately confused and suspicious and is certainly the most assured performer on stage at any time. Kramer, despite a heavy accent and a certain ponderous attitude, portrays the playboy to the hilt in between a series of piano and song interludes.

The single set, used as both a studio and living room, is effective and the limited lighting facilities are used to advantage.

Following a two-week engagement at the Gesu (providing advance sales hold), the previously planned tour of "Dinner" will be dropped and KoolVent will substitute "The Happy Time" with Roger Dann, some of the members of the present cast and other localities, and open at Her Majesty's Dec. 1.

*Newt.*

## The Web and the Rock

Hollywood, Oct. 22.

Eugenie Leontovich-George St. George production of drama in two acts (eight scenes) by Lester Cohen, adapted from novel by Thomas Wolfe. Staged by Miss Leontovich, who also stars. At Las Palmas Theatre, Hollywood, Oct. 22, '52; $2.40 top.

| | |
|---|---|
| Mrs. Esther Jack | Eugenie Leontovich |
| George "Monk" Weber | Earl Colbert |
| Jim Piemmons | Al Sargent |
| Sylvia Messerman | Geraldine McDonald |
| Girl in saloon | Catherine Cronin |
| Bum in saloon | Harvey Kaufman |
| Jimmy Wright | Patrick Brown |
| Mr. Rawng | Kay Kuter |
| Fae Mae Kelso | Mimi Borrel |
| Rosalind Bailey | Cristal Ortoni |
| Max Commiskey | Michael O'Brien |
| Mrs. Van Elstrom | Vicki Bakken |
| Foxhall Edwards | Justin McCarthy |
| Young Writer | Marlin Van Dover |

Pretentious posturing is the keynote of this Coast tryout of the adaptation of Thomas Wolfe's obviously autobiographical novel. As result, any merit the Lester Cohen script might have is completely obscured in one of the most infuriating professional productions ever shown on the Coast.

Eight scenes offered here (a ninth was cut shortly before the premiere) trace the story of the struggling young writer and his fierce love affair with an older woman whose devotion and faith, despite continuous bickering, eventually lead to the publication of the author's novel. It is, apparently, little changed since its original unsuccessful tryout at an upstate New York strawhatter two years ago.

Eugenie Leontovich, who co-produced and directed in addition to essaying the femme lead, must bear the brunt of the blame for this fiasco. Her staging has an almost maniacal frenzy and her own performance is incredibly theatrical throughout. Her hand-picked leading man, Earl Colbert, a member of her Leontovich Players group, parrots the lines in a meaningless one-dimensional characterization, and joins her in some of the most nauseating love scenes ever put on stage. Remainder of the cast is equally unable to rise above the direction, and the purposeless narration of Walter Coy is on the same level.

Sets by Valentina Raab overflow the stage and give the characters an opportunity to indulge in long hikes when not prancing about center-stage, leaping from tables or slobbering at each other.

*Kap.*

## Maid and the Martian

Hollywood, Otc. 22.

Gallery Stage production of romantic comedy in three acts (five scenes) by Joseph Barbera. Directed by Gordon Hunt. At Gallery Stage, Hollywood, Oct. 15, '52; $2.40 top.

| | |
|---|---|
| Kay Morley | Pat Richard |
| Sam Morley | Allan Lurie |
| Mitchie Chase | Kay Barkley |
| Prof. John Borden | Stanley Malotte |
| Jessica Bailey | Pat Prest |
| Capt. Derro | Maury Hill |
| 1st Guard | Hank Loomis |
| 2nd Guard | Joseph Karbo |

Radio comedy dialog mars this initial offering in what may turn out to be a rash of scripts based on interplanetary relations, but with keen revision "The Maid and the Martian" might have a chance at bigger things. Plot-wise, it's amusing and as credible as a farce needs to be.

Joseph Barbera script is about a Martian who crash-lands near the mountain-top hideaway of some amiable drunks and proceeds to hold them captive while he tries to signal Mars to pave the way for invasion. The "secret weapon" of a virginal young farm gal proves his undoing and although the end is predictable, the proceedings engender considerable chuckles.

For local consumption, "The Maid" is attractive, enough even though the local cast vitiates some of the humor by mugging and overacting. It's a long way from the bigtime, though, unless Barbera can sharpen the dialog in his rewrite.

Gordon Hunt's direction is frenzied, perhaps as result of the fact that the production was thrown in on short notice. Pat Prest, as the farm gal, makes the best impression in the cast.

*Kap.*

# Equity Show

## Getting Married
### (LENOX HILL, N. Y.)

In its first production of the season at the Lenox Hill Playhouse, N. Y., Equity Library Theatre emerges with a new decor, a remodeled stage, and an old weakness for regarding the play as a second-hand case solely to display the actors' shining talents. Naturally, classics suffer the most under such treatment, and Shaw's forum on the marital state is this week's sacrifice.

Director Lawrence Carra seems to be responsible for the slackness of pace, the failure to project what Shavian wit is here, the bizzare grouping and the variety of different acting styles.

Louis Edmonds' snobbish Hitchkiss is handsome, well-timed and neatly styled; Lloyd Bochner brings appeal and humor to the role of Sykes, the reluctant bridegroom, and Kay Parker, as Mrs. Bridgenorth, is the only woman in the cast who achieves the spirit and emphasis her part calls for. All three of these actors heighten their portrayals to exactly the right point, below which the character is lost and above which it is unbearable.

Guilty of overdoing is Helene Miller, in perpetual emotion as Leo, the skittish young wife, while William Paterson, as Reginald, her former husband, so weakens the character by underplaying that it can hardly get across the footlights. Dana Hardwick's genial greengrocer Collins, and John Stephen's amiable bishop are credit contributions, while Arthur Seelen's gruff general and Lisa Ayers' strong-minded Lesbia are liabilities.

Michaele Myers, as the rebellous bride Edith, and Anne Francine, as the magnetic Mrs. George, seem miscast, epecially since Miss Francine uses hiprolling and Wild West inflections as a Victorian, if devastating, English woman.

*Vene.*

# News Ed's Medieval Play To Get U. of Kansas Preem

Kansas City, Oct. 28.

New play by Henry C. Haskell will be premiered in a four-night run at the University Theatre of the U. of Kansas, Lawrence, Oct. 29-Nov. 1. Opus is "The Morning Star," based on the romance of Heloise and Abelard.

Direction is by Dr. John Newfield, in his first year as playhouse director at K.U.

# Barrault French Troupe Gives Gallic Garnish To Gide's 'Hamlet' Version

Montreal, Oct. 28.

In its second week of repertory at Her Majesty's here, following its smash success with Marivaux's "Les Fausses Confidences" and Moliere's "Les Fourberies de Scapin," the Madeleine Renaud, Jean-Louis Barrault Co. of Paris added "Hamlet," in Andre Gide's translation, as one of several other offerings. This "Hamlet" was first performed in 1946 by the two when they broke with the Comedie Francaise and formed their own company.

In comparison to the accepted Anglo-American idea of "Hamlet," this version is still lacking in a sense of greatness, drama and interpretation. Some of this is no doubt due to Gide's translation which, faithful to the original, on the whole misses some of Shakespeare's more subtle inferences and shaded meanings.

Barrault, in the name role, does a complete and at times remarkable switch from the light, frothy Moliere and Marivaux offerings with which he opened this tour. He plays Hamlet with great restraint throughout, occasionally showing flashes of his more exhibitionist nature in the play-within-a-play sequence and with Horatio.

There are many moments during the three acts when things slow up to the point of tedium.

Jacques Dacqmine, as the rascally king, Claudius, is convincing, although he is inclined to go overboard, particularly in his closet scene. Marie-Helene Daste, as Hamlet's mother, only comes into her own during the bedroom stanza, when Hamlet stabs Polonius. Here she develops a more distraught character which she seemed to have missed in earlier moments.

As in all other parts assigned to her, Simone Valere as Ophelia is standout. From a quiet, confused young girl, she goes mad with a realism almost frightening to watch. Jean-Claude Michel, as Ophelia's brother Laertes, is adequate; Pierre Bertin offers a rather detached Polonius, missing the impact of his big speech to Laertes.

Jean Juillard, in the dual role of Ghost and later as leading player to entertain the King and Queen, is excellent. Charles Mahieu, as the first gravedigger, registers solidly, and Jean Desailly, as Horatio, is consistent but never memorable.

The sets by Andre Masson are spotty. At times, such as the opening and closing scenes, they tend to overshadow the actors; at other times they seem like last-minute improvisations. Olive-grey drapes are used almost throughout and there is a tendency to crowd the stage and destroy the value Barrault is trying to establish; a value of space and loneliness.

Incidental music by Arthur Honegger maintains the proper atmosphere at all times, and regardless of what shortcomings there are bound to be in translation, Barrault and his very able company offer a sincere, forthright interpretation.

*Newt.*

# 'Wagon' Laggard $17,000 In Buff.-Rochester Split

Rochester, Oct. 28.

"Paint Your Wagon," starring Burl Ives, grossed a sad $17,000 last week in a split between Buffalo and here. The Alan Jay Lerner-Frederick Loewe musical drew about $10,000 in five performances Monday-Thursday (20-23) at the Erlanger, Buffalo, and added approximately $7,000 in three shows Friday-Saturday (24-25) at the Auditorium here.

Wolfe Kaufman-John Yorke show is playing the Royal Alexandria, Toronto, this week, goes to the Hanna, Cleveland, next week and the Cox, Cincinnati, the following stanza.

# 'Gigi' 13G, Cincy

Cincinnati, Oct. 28.

Road show season here got off to a light start last week. Audrey Hepburn in "Gigi" grossed a disappointing $13,000 for eight performances in the 1,300-seat Cox Theatre at a $4.31 top.

Bookings are greater than last year. Cox has "Mister Roberts" currently and "I Am a Camera" next week, both at $3.69 top, with "Paint Your Wagon" week of Nov. 17 in the 2,500-seat Taft at $4.92 top.

**Earl Paul,** composer of musical TV shorts for commercials, has finished a symphonic poem, in three movements, titled "The Cycle." Publication is due shortly.

# U. of N. Hampshire Thesps Set 5 Plays in 30th Season

Durham, N. H., Oct. 28.

The 30th season of Mask & Dagger, dramatic organization at the U. of New Hampshire here, will be marked by presentation of five dramas, beginning with "Kind Lady," Nov. 19-22.

Founded in 1922, the student thespian group has staged one or more plays in each of the past 30 years. Present director and faculty advisor is Prof. Joseph Batcheller.

In Hanover, the Dartmouth Players of Dartmouth College will open their 1952-53 season by presenting George Kelly's "The Show-off," under direction of Henry B. Williams.

# Better Plays

Continued from page 62

boxoffice price. There the problem obviously is not arithmetic but product. The most favorable economics in the world wouldn't help.

The analysis then boils down to this: A bad show can't be saved by good economics. But a good show can be killed by bad economics. A super-duper show can live, and even thrive up to a point, in spite of bad economics. That is why we have been witnessing in the theatre a boom or bust situation. A smash hit will survive and pay off. It's the in-between area where there is cause for real concern.

### The 'Good' Play

There is the "good" play as distinguished from the "great" play or "flop" play. Under present-day economics, with costs what they are, a play that is just a good play has a tough struggle for existence and is likely to fold in the red. Lower boxoffice prices would undoubtedly attract a larger audience to plays in this category. The trouble is that costs would likewise have to be lower to pay off. That is where the arbitrary part of some of the rules as to minimum number of people, minimum scales, and minimum everything else but costs, begins to show its influence on survival.

The influence is more deeply rooted than survival. With such a setup, many plays never even get underway because of the gloomy arithmetic. Twenty years ago about 200 shows would be launched during a theatrical season. Today it has dwindled to about one-third of that. There were over 70 theatres in 1929. Today there are fewer than 30. That is plain retrogression, contraction, obsolescence or whatever else you want to call it.

What's the answer? A page of history from the automobile industry is better than a volume of debate. That industry has gotten more and more of the consumer dollar by making better automobiles at lower cost (with due allowance for our recent inflation headaches). The theatre can likewise hold its own, or go forward, if there are better plays at lower cost. True, in industry, technological advance has made possible reductions in cost and improvements in product. The theatre does not present as much of a field day for technology as does the regular run of industry. Nevertheless, the requisite formula is still the same—improved product and lower cost.

There may be some squeamishness about the comparison of the theatre with industry. We must, however, face up to the fact that we are talking of the commercial theatre, not subsidized theatre. The market place knows no sentiment. It wants the "mostest for the leastest." Unless the theatre is in there pitching in that sort of a ball park, it must move over to make way for a competing product that does keep consumer, producer and investor happy.

*J. S. Seidman*

# Skinner-'Paris' $14,500, In 7-Performance Split

Richmond, Oct. 28.

Cornelia Otis Skinner put together a sock $14,500 gross last week in seven performances split between three stands in her one-woman musical show, "Paris '90." Star got $6,200 in three shows Monday-Wednesday (20-22) at the Court Square, Springfield, Mass., added $2,000 on a one-nighter Thursday (23) at the McCarter, Princeton, and finaled with $6,300 for three performances Friday Saturday (24-25) at the WRVA Theatre here.

Actress is continuing her one-nighters this week.

# Legit Follow-Ups

## The King and I
### (ST. JAMES, N. Y.)

Constance Carpenter, who after understudying Gertrude Lawrence for more than a year took over the femme lead in "The King and I" recently on the star's death, is giving a credible, graceful and attractive performance in the part. Her appearance and characterization are suitable and her singing is, if not outstanding, at least pleasant.

Since no one could hope to duplicate the unique magic of Miss Lawrence's personality and style, comparisons would be unfair. It's enough that Miss Carpenter has a quality of her own and that she is warm, persuasive and likeable as the firm-minded British schoolteacher at the Siamese court, notably so in the affectionate scenes with the royal children. She is top-featured in the musical.

Yul Brynner, formerly top-featured but recently upped to star billing, remains about as before. In the absence of Miss Lawrence's dominant authority and personality, the part of the King seems to have expanded and become more important. Otherwise, Brynner is still exceptionally well suited physically for the role, with an appearance and a sort of savagery that femme audiences obviously dote on. His playing still seems harsh and lacking in charm, but his diction has apparently improved a trifle.

In general, the Richard Rodgers-Oscar Hammerstein 2d musical holds up remarkably well, despite the fact that Brynner is the only one of the original leads still in the cast. The show obviously lacks the universal appeal of the unmatchable "South Pacific" and there is a fairly sizeable minority that doesn't like it. But its unconventional story, beautiful score, exotic locale and sumptuous visual appeal make it knockout musical theatre for most audiences.

*Hobe.*

## South Pacific
### (CIVIC AUD., PORTLAND)

Portland, Ore., Oct. 20.

William Duggan opened the Civic Auditorium boxoffice for "South Pacific" nearly a month before the musical arrived, and two weeks later every ducat for the night performances was sold. Hundreds were turned away. When the b.o. opened, the four ticket-sellers were greeted by lines two blocks long all day long.

Pasteboard holders for "SP" were pleasantly surprised at the announcement that Martha Wright, lead of the Broadway company, would appear with the musical for three weeks during the tour of Miss Wright's native Northwest country. She joined the troupe here in Portland last Tuesday (14) and will continue to appear in Tacoma, Seattle and Spokane before heading back to her Gotham spot.

Seattle gal fits into the outfit as if she was made to order. Customers in the jampacked Auditorium were carried away by her performance and completely enjoyed every second of the three-hour song-filled show.

Webb Clifton and Dorothy Franklin get plenty of palm-wacking for their roles as Emile De Becque and Bloody Mary. Benny Baker as Billis carries the comedy role in good shape. Stanley Grover as Lt. Cable and Norma Calderon as Liat also come through with some nifty acting, dancing and singing.

It has been a long time since a show created as much comment and interest in this area. "SP" could have played to SRO for another week.

Janet Blair returns to her role as Ensign Nellie Forbush at the end of the three-week period. She is currently on vacation.

*Feve.*

# Miami Opera Guild Sets Drive for 12th Season

Miami, Oct. 28.

Miami Opera Guild, under direction of founder Dr. Arturo deFilippi, launched a subscription campaign for additional members for its 12th season, which will feature three popular works with Metropolitan Opera stars heading up a local chorus and orchestra of 70 at Dade County and Miami Beach auditoriums.

Productions of Puccini's "Gianni Schicchi" (in English) and "Cavalleria Rusticana" is scheduled for Jan. 17-18 and "La Traviata" for Feb. 28 and March 2. Metopera members participating include Salvatore Baccaloni, Eleanor Steber, Regina Resnik, Robert Weede and Charles Kullman. Estimated production costs run well over $75,000.

# Plays Abroad

## Wonderful Time

London, Oct. 22.

Val Parnell production of revue in two acts (12 scenes), with Billy Cotton band; George and Bert Bernard; Joy Nichols; Max Bygraves; Eliane & Rodolph; Vadja del Oro; Jo, Jac & Joni; The Three Ghezzi Bros.; the Tiller Girls (20); Jack Ansell and Skyrockets orch. Script by Eric Sykes, Carol Levens and Elizabeth Berryhill. Produced by Val Parnell and Charles Henry; music, Johnnie Johnston; choreography, George Carden and Barbara Aitken; sets, Charles Reading. At Palladium, London, Oct. 21, '52. $2 top.

The Palladium's fall revue which bridges the gap between the end of vaudeville and the pantomime season, follows the stock formula of bright, breezy and boisterous entertainment. It is essentially good humored, unsophisticated entertainment and is an elaboration of regular variety programs although using many of the familiar names.

Productionwise, Val Parnell has fashioned a lavish show. Sets are expensive, and costuming is colorful and tasteful. Individual artists are generously treated with full production qualities in most of their scenes. Show was inclined to run overtime opening night but can easily be trimmed to make a clicko twice-nightly offering.

In contrast to vaude lineups, British personalities dominate this revue. Bill Cotton's band, firm favorites with British patrons, tops the bill with its freely boisterous band show in which the personnel play a major part with vocals and general slapstick. The whole routine is frankly unsophisticated, and it gets a hefty patron response. Numbers of the calibre of "I'm Going To A Wedding" and "Galloping Major," both of which feature vocalist Alan Breeze, never fail to click. Femme singer Doreen Stephens does okay with a couple of songs and pianist Clem Bernard rates plenty of laughs for his comedy antics.

Almost qualifying for the resident tag, George and Bert Bernard chalk up another boffo success with their immaculately timed miming to disks played off stage. This time they've evolved a new routine and among artists who come under their cynical gaze are Jo Stafford, Frankie Laine and Johnnie Ray. They also have a riotous interpretation of the "Call Me Madam" hit, "You're In Love." An outstanding piece of miming winds the act to a begoff.

Joy Nichols, who in recent weeks has been touring in vaude, also has prominent billing and fills a solo spot with distinction revealing a versatility which made an immediate impact. She's a stylish performer and did a hep job with two or three contrasting numbers and then displayed a surprise flair for takeoffs, vocalizing like Vera Lynn, Sophie Tucker and Judy Garland.

Max Bygraves, also a familiar fave, who recently played on the Judy Garland program in America, returns with a lot of new material which garners solid reaction. His patter is high on quality and his gags have laughter-making qualities. He scored the most success with his "Cowpuncher's Cantata," a current disk click.

The Ghezzi Bros., a trio of tumblers have a fast comedy knockabout routine which builds to a punchy finish. Jo, Jack & Joni are bright pantomimists who have created several novelty angles for their act. They get the laughs but reaction would be heightened if the tempo was improved. Terping spots are capably filled by Eliane & Rodolph with some intricate routines and by a solo contribution from Vadja del Oro with castanets. The 20 Tiller Girls make an attractive dancing line. *Myro.*

## Caro William

London, Oct. 23.

Renee R. Soskin (for Hampstead Theatre, Ltd.) presentation of drama in three acts by William Douglas Home. Directed by John Wyse. At Embassy, London, Oct. 22, '52; $1 top.

| | |
|---|---|
| Lady Cowper | Pamela Alan |
| Mrs. George Lamb | Rachel Gurney |
| Hopgood | Oliver Johnston |
| George Lamb | Robert Shaw |
| Lady Melbourne | Freda Gaye |
| Lady Caroline Lamb | Daphne Arthur |
| William Lamb | Robert Harris |
| Lord Melbourne | Evelyn Roberts |
| Edward Bulwer | David Oxley |

New management at this intimate neighborhood theatre makes an inauspicious beginning with this entry by William Douglas Home. "Caro William" is a tedious historical drama with few redeeming qualities, and a major rewrite is necessary before a move to the West End could be considered.

According to a program footnote, the play was inspired by Lord David Cecil's book, "The Young Melbourne." Home's version, however, lacks the piquancy and fascination normally associated with historical dramas and the characters are carelessly drawn. In the first act, particularly, there is considerable confusion while the players are being established.

Caro William is the family name given to Lady Caroline, wife of William Lamb. She is a hysterical, neurotic creature with an infatuation for Lord Byron which brings discredit on the family and ruins her husband's career in politics. Through three ponderous acts the theme is stretched to tedium.

Poverty of the writing gives little opportunity to the cast. Daphne Arthur tries vainly to infuse sympathy and understanding in the title role, while Robert Harris, as the husband, is overdrawn as a long-suffering, meek individual. Rachel Gurney has a better part as Mrs. George Lamb, but her husband, portrayed by Robert Shaw, indulges in a perpetual sulk. John Wyse's direction fails to come to grips with the subject, although settings by Stephen Doncaster are admirable. *Myro.*

## Barn Mgr.

Continued from page 63

playing a matinee, the cast should receive one-seventh extra salary, Kneeter declares. He adds that when he observed that the extra pay would make the matinee less detrimental to health, that move was also abandoned.

### 'Inept Leadership'

Although Equity has over a period of years used collective bargaining to obtain a good contract from the League of N. Y. Theatres, they now refuse to recognize the SMA as a bargaining agent for the barn producers, Kneeter says. "Through inept leadership they impose conditions on a take it or leave it basis. If you leave it you are out of business. Incidentally, my business last summer employed 107 Equity members for a total of 205 work weeks at a gross payroll of $34,305.

"Equity's contract with the stock managers is one -sided. No contract can be equitable unless it works both ways. When a manager breaks a contract with an actor, the contract provides for payment of full salary to the actor. The union official will immediately deduct the amount involved from the manager's bond. That is fair.

"However, if the actor walks out on his contract with the manager, although the contract provides for payment to the manager for the terms of the contract, no one at Equity will authorize it, but invariably the manager is told to take the case to arbitration. That is unfair. In the case of claims against managers or actors, the decisions are made by the union council without the manager being present. That is also unfair.

"I am putting Equity on warning. Since the union officials have stated that I am not to be invited to negotiations relating to the operation of my theatre, and if in my opinion their decisions are imposed on me to the detriment of my business and violation of my rights, I will take the case to court for my protection.

"However, if Equity recognizes and bargains collectively with the SMA, of which I'm a member, I will recognize and accept whatever decisions result from the meetings, whether I agree with them or not. All I demand is equal rights with the actors I employ.

"Is that disruptive? If more managers came into the open and made public their abuse by Equity instead of quietly letting themselves be imposed upon, stock would be in a healthier condition."

## Ratcliffe SMA Prexy; Whiting, Langner Named

Thomas G. Ratcliffe, of the Sea Cliff (L. I.) Summer Theatre, has been elected president of the Stock Managers Assn., succeeding John Huntington, of the Spa Theatre, Saratoga. The election was held last week at the annual membership meeting of the organization.

Others named at the same time were William Whiting, of the American Lyric Theatre, vice-president; Philip Langner, of the Westport (Conn.) Country Playhouse, secretary; Jack Ragotsky, of the Kalamazoo Summer Theatre, assistant secretary, and Isobel Jones, Starlight Theatre, Pawling, N. Y., treasurer.

Theron Bamberger, of the Bucks County Playhouse, New Hope, Pa.; Philip Barry, John Drew Theatre, East Hampton, L. I., and retiring president Huntington were elected to the three vacancies in the nine-member board of governors.

## Current Road Shows

*(Oct. 27-Nov. 8)*

**"Bell, Book and Candle"** (Joan Bennett, Zachary Scott)—Forum, Wichita (27); Municipal Aud., Oklahoma City (28); Majestic, Fort Worth (29-30); Melba, Dallas (31-1); Aud., San Antonio (2-3); Paramount, Austin (4); Texas, Houston (5-6); Civic, New Orleans (8)..

**"Call Me Madam"** — Hartman, Columbus (27-1); Victory, Dayton (3-8).

**"Climate of Eden"** — Forrest, Phila. (27-1).

**"Constant Wife"** (Katharine Cornell, Robert Flemyng, John Emery)—Hanna, Cleve. (27-1); Erlanger. Buffalo (3-6; Aud., Rochester (7-8).

**"Country Girl"** (Robert Young, Dane Clark, Nancy Kelly)—Temple, Tacoma (27); Metropolitan, Seattle (28-2); Omaha, Omaha (6-7); KRNT Theatre, Des Moines (8).

**"Deep Blue Sea"** (Margaret Sullavan, Alan Webb) — National, Wash. (27-1).

**"Don Juan in Hell"** (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead)—Coe College, Cedar Rapids (28); New Trier H. S., Winnetka, Ill. (29); Temple Sholom, Chi (30); Mich. State College, E. Lansing (31); Music Hall, Detroit (1-3).

**"Fourposter"** (Jessica Tandy, Hume Cronyn)—Blackstone, Chi (27-8).

**"Gentlemen Prefer Blondes"** — Shubert, Phila. (27-1).

**"Gigi"** (Audrey Hepburn)—Cass, Detroit (27-1); Selwyn, Chi (3-8).

**"Good Night Ladies"**—Majestic, Bost. (27-1).

**"Guys and Dolls"**—Shubert, Chi (27-8).

**"I Am A Camera"** (Julie Harris) —Harris, Chi (27-1); Cox, Cincy (3-8.).

**"Jane"** (Edna Best, John Loder, Howard St. John) — Community, Hersey, Pa. (27-28); Clark Inst., Worcester, Mass. (29); Shubert, New Haven (30-1); His Majesty's, Montreal (3-8).

**"Maid in the Ozarks"** (Bert Wheeler)—Army Camp Theatre, Indiantown Gap, Pa. (27); American, Pittston, Pa. (28); Capitol, Pottsville, Pa. (29); Penn Senior H.S., York, Pa. (30); Forum, Harrisburg (31-1); Erlanger, Phila. (3-8).

**"Mister Roberts"** (Tod Andrews) —Cox, Cincy (27-1); Cass, Detroit (2-8).

**"Oklahoma"** — Lyceum, Minneapolis (27-1); Denfield Aud., Duluth ((2); H.S. Aud., Hibbing, Minn. (3); Lyceum, Minneapolis (5-8).

**"Paint Your Wagon"** (Burl Ives) —Royal Alexandra, Toronto (27-1); Hanna, Cleve. (3-8).

**"Paris '90"** (Cornelia Otis Skinner)—Marshall College, Huntington, W. Va. (27); Weller, Zanesville, O. (28); Ohio, Newark, O. (29); Indiana U., Bloomington (30); Murat, Indianapolis (31-1); Hartman, Columbus (3-5); Aud., Louisville (6); Aud., Memphis, Tenn. (7-8).

**"Rise By Sin"**—Shubert, New Haven (6-8).

**"Time Out for Ginger"**—Playhouse, Wilmington (6-8).

**"Seven Year Itch"** — Parsons, Hartford (30-1); Wilbur, Bost (3-8).

**"Shrike"** (Van Heflin)—Colonial, Bost (27-1); Ford's, Balto. (3-8).

**"South Pacific"** (Janet Blair, Webb Tilton)—Fox, Spokane (27-2); Aud., Denver (5-10).

**"Stalag 17"**—Erlanger, Chi (27-8).

**"Suspects"** — Plymouth, Bost. (27-8).

**"Top Banana"** (Phil Silvers)—Nixon, Pitt. (27-1); National, Wash. (3-8).

**"Tree Grows in Brooklyn"** (Joan Blondell, Robert Shackleton) — Gayety-Shubert, Wash. (27-8).

**"Two Is Company"** (Bette Davis) —Shubert, Detroit (27-8).

# Three B'way Plays Get Censor Nix For Ottawa Stock Group Showings

Ottawa, Oct. 28.

Censorship has knocked out three of the Canadian Repertory Theatre's first six choices for its pre-Christmas 10-week stretch, which opened Oct. 7.

Ever since complaints met "Separate Rooms" last year, CRT, whose playhouse is a Roman Catholic school auditorium, has had to submit all scripts to its head. Though usually allowing latitude, he thumbs-downed its planned opener, Noel Coward's "Private Lives," despite its having been produced there two years before, as well as done by Tallulah Bankhead at the Capitol film house the year before that. (On that occasion an Ottawa dowager was heard to remark after the floor-rolling scene, "You know, I really don't mind how far they go, as long as they do it nicely").

Forbidden also were F. Hugh Herbert's "For Love or Money," also on morality grounds, and "Portrait in Black," because of a last-act suicide. "Private Lives" had to be hastily replaced with "Captain Carvallo," by Dennis Cannan, a weak little English farce with some good moments, which drew fair houses. Some third-act cuts had to be made in it.

CRT's season-ticket campaign, following previous $20,000 red-ink dive, brought in $5,000 in three weeks through volunteer salesmen. Five-dollar membership buys five $1.25 seats (672-capacity house scales down to 60c, with no tax, CRT being a registered non-profit enterprise) and vote at annual meeting.

CRT has added a third actor-director (Amelia Hall and Sam Payne remain for their third season, with all-new company otherwise), in Max Helpmann, brother of ballet star-legiter Robert Helpmann. He's an Old Vic performer, returning there after Christmas, and appeared in the Olivier-Leigh "Caesars" in London and New York. His wife, Barbara Chilcott, plays leads here, with Margaret Griffin, local actress, as ingenue.

## Kaycee Resident Troupe Kicks Off 20th Season

Kansas City, Oct. 28.

Resident Theatre kicks off its 20th anniversary season here this week, with "The Happy Time" as first of four productions. "Time" opened Monday night (27) to capacity biz in the 500-seat house, and advance sale indicates SRO for the week's run. Principals include Nancy McIntyre, Jim Lantz, Kermit Echols, Micky Oshry and Gilbert Milton.

Gene Frankel, director, has set "Another Part of the Forest" as second production, to be staged in January. Others skedded for later production are "Volpone" and "Boy Meets Girl."

## Wald Heads Prod.

Continued from page 3

in an exec studio post. In remaining with W-K he will look after the business aspects of the four pix W-K made for RKO.

Wald, who's 40 years old, has been in the business for 20 years, having started as a writer at Warners. He's a winner of the Irving Thalberg Memorial Award of the Academy of Motion Picture Arts & Sciences "for the most consistent high quality of motion picture entertainment."

Deal has been ready for signing for some weeks, its consummation having awaited Wald's formal bowout from RKO, with which the W-K unit teamed in August, 1950, Krasna broke away some time ago. As part of the severance agreement, Wald will continue with RKO to the extent of advising on the production of "High Heels" and "Size 12," which Harriet Parsons will produce. Originally they had been skedded as Wald properties.

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"Otto Simanek as the brutish German Captain gives an admirable performance that never strays from the main point."

—Brooks Atkinson, N. Y. Times (May 9, 1951)

"The performance of Otto Simanek as the curt and sinister German Captain is on of the best in the show."

"Take a look at Stalag 17 and you'll be fascinated by the work of Otto Simanek as a despicable Nazi."

"An outstanding performance played with unerring skill."

—Ward Morehouse, N.Y. World-Telegram & Sun (May 15, June 14, July 28, 1951).

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# Literati

### Never a Dull Moment

Walter Winchell made news three ways over the weekend as (1) his ABC-(TV and AM) gabcast screening of affidavits alleging President Truman once was a member of the Ku Klux Klan brought White House denials; (2) his feud with WMCA (N.Y.) gabber Barry Gray nearly erupted into a fistic embroglio; and (3) the N. Y. Post and its editor, James A. Wechsler, formally instituted libel proceedings against WW.

On his telecast Winchell exhibited seven photostatic copies of affidavits charging the President with KKK links. These were categorically denied by a Presidential secretary.

The Gray-Winchell near-encounter, which was divergently reported by the columnist on his ABC broadcasts and in his N. Y. Daily Mirror piece Monday (27) and by Gray on his WMCA show, involved Jack O'Brian, N. Y. Journal-American (Hearst) AM-TV columnist. Winchell said that Gray ran away from an encounter with O'Brian. Gray's version is that as he was leaving a friend, Peppy Weiner, at 4:15 a.m. Saturday on East 55th St., he heard shouts but didn't know they were directed at him.

The Post-Wechsler suits vs. Winchell also are directed against ABC, his Gruen Watch sponsors, Hearst Corp. and King Features. Plaintiffs are repped by former U. S. District Judge Simon H. Rifkind.

### Gache-Morse Adlai Ads

N. Y. Times on Friday (24) ran a seven-column ad signed by Mac Gache and Joseph L. Morse, headed "Why doesn't the Times switch its support to Governor Stevenson?" Ad asked the Times editors, "When have you ever before sacrificed principle to political expediency—and in so large a degree?" It also called on Times readers to "besiege our favorite newspaper" with cards, letters and wires urging a reversal of the Times' support for Gen. Eisenhower. On Sunday the paper reported in its news columns that 2,120 letters and wires had been received, 1,978 favoring the ad's views.

Signers of the ad are toppers of the Unicorn Press, although the firm wasn't mentioned. Address given in ad was that of the firm.

Ad followed by one day a Times edit on "A Choice Reaffirmed." Edit chided Gov. Stevenson on not taking a clear position on Formosa; following day, Times printed a correction, citing a Sept. 8 interview in which the Dem candidate had stated his view on Formosa.

The ad battle spread yesterday (Tues.) when Gache-Morse ran a half-pager again urging a Times switch. A full page ad reprinting the Times' edit was signed by Milton Lacks, of the Normandie Hat Shop. Times reported it got 200 protests following Sen. McCarthy's broadcast Monday night.

### Harper's and 'Tallulah'

Harper & Bros., which caused some raised eyebrows in the publishing fraternity over its fancy deal for the rights to the Tallulah Bankhead autobiog, is proving that it didn't get on a financial hook. Some other firms felt that Harper's, by contracting to pay $30,000 (over a five-year span) for "Tallulah," without getting first serial or film rights, was taking a longshot gamble.

However, with sales of the tome passing 70,000 and the book firmly established in the best-seller charts (it's No. 1 this week), Harper's is in the clear.

### Int'l Theatre Mags

Theatre Arts Books is taking over U. S. distribution of two international mags on the theatre. One is World Theatre; other is Opera, Ballet, Music Hall in the World. Both are published in Paris under aegis of International Theatre Institute, which is part of the UN Economic Social and Cultural Organization. Both are quarterlies, the former in its second year and the latter just launched. (Incidentally, the journals are not connected with International Theatre, a private venture announced for publication in N. Y.)

Mags are printed in two languages, English and French, and edited by the Belgian actor-editor, Rene Hainaux, with aid of an international committee, with ITI centres now established in 26 countries forming an advisory board and submitting much of the material. ANTA is the U. S. centre and Rosamond Gilder, consultant to TAB, is a member of the editorial committee of ITI. Mags are full size, on coated stock and include a large number of photos.

### No Like Fanny Brice Biog?

Coast reports are that Mrs. Ray Stark (Frances Brice) and Billy Brice, children of the late Fanny Brice, are not too pleased with Norman Katkov's biography which Alfred Knopf will publish shortly.

The first of four parts is currently serializing in Ladies Home Journal, and it's this kickoff chapter which vexed the heirs. It makes out the comedienne as having a wild, unbridled childhood in Brooklyn.

### Doubleday's 'L. L. Day'

Doubleday is inserting a fortnightly ad in Saturday Review in the form of a column on the firm's titles and other informal comment on reading, writing and publishing in general. Author is Pyke Johnson, Jr., publicity manager.

It's signed by "L. L. Day," punning on Doubleday.

### Crouse Cops Medal

Russel Crouse, co-author of "Life With Father" and "Call Me Madam," along with illustrator Stevan Dohanos, were awarded Ohioana Career Medals for outstanding work in their respective fields Friday (24) in Columbus. Awards, the tops in a list of citations to Ohioans in the literary and art fields were given out by the Martha Kinney Cooper Ohioana Library Assn.

Crouse, a native of Findlay, and Dohanos, who was born in Lorain, were present for the awards session.

### Busy Shulman

Max Shulman leaves Nov. 12 from Westport, Conn., for Hollywood on his third 1952 Metro screen-writing assignment, company having exercised an option on his screen treatment of an original yarn and commissioned him to do the scripting.

Shulman, who has been pacted by Doubleday to deliver his fifth novel next year, also co-authored an original story which U-I purchased during his last Hollywood visit several months ago.

### Strauss' Jap O. O.

Alfred A. Knopf editor in chief Harold Strauss arrived in Tokyo recently for a six-week stay, in which he's o.o.'ing contemporary Japanese writing with possibility of translation and reprint in the U. S.

Strauss, who was there in 1945 as chief of the books and magazine analysis branch of SCAP's Civil Information and Education Section, will also gather material for articles for the Atlantic Monthly and New Yorker.

### Doubleday Fetes Adams

With Walter I. Bradbury, the publisher's managing editor, on hand, Doubleday tossed a reception (cocktail party) in Minneapolis for Cedric Adams, newspaper columnist and radio personality, on occasion of publication date of his first book, "Poor Cedric's Almanac."

Book started out with a 7,500 advance sale in the Twin Cities alone.

### Mag Photog Code

American Society of Magazine Photographers, an unaffiliated union composed mainly of freelance photogs (although a few mag staffers are among them), is presently engaged in negotiating a code of minimum standards on assignments with various mags. Code embraces such provisions as minimum rates, all expenses paid (for models, processing prints, etc.), retention of copyright, credits, arbitration, re-use problem, color rates as against black-and-white, etc.

One of the basic clauses sought is that a photog on assignment get either $100 a day and expenses, or the page photog rate, whichever is higher. Resale rights is also prominent, with price still left open. Already in effect is an agreement on a freelancer's stock picture file, with minimum pay for print set at $25.

Code will have some interesting effects. Mags that now permit other publication to reproduce pix used without fee to the photogs, will have to let the latter do the dickering, presumably for some payment. Long-range effect is seen, too, in that freelancers at present not members of the society may have to join the union, to avoid non-union hassles.

### Guardian Switchover

Recent decision of the Manchester Guardian, Britain's most famous liberal daily, to put news on its front page for the first time in its 130 years' history, has met with mixed readership reaction. In the north of England, where the Guardian is published, there is an adverse reaction in the proportion of two to one. In London and the south there's a nine to one vote in favor.

Manchester Guardian, with a sale of 130,000 daily, circulates largely in the London region and the changeover was introduced in a bid to extend its readership throughout the country. The London Times is now the only major British daily without news on its front page.

### 'GWTW' Jap Bestseller

"Gone With the Wind," texts on television, and "now it can be told" accounts of wartime and occupied Japan head the list of bestsellers in current Japanese publishing concerns.

A new edition of the Margaret Mitchell classic has just hit the stands with 15,000 copies. Current release of the Metro film has hypoed sales to about 2,000,000 copies, making it the all-time No. 1 bestseller here. More Japanese apparently have read the novel in translation than Americans have in the original. About 1,000,000 copies were sold here in 1937-1940, but practically none in 1941-45 when it was suppressed.

Television technical tracts lead in books imported from abroad. Mostly shipped by air, these texts cost three times the normal price and still sell three times as fast as other imported books. Runnersup in technological books, which make up 70% of the imported volumes, are radio, telecommunications and oil. Last year, Japan purchased from overseas nearly $3,000,000 worth of books, a triple increase over the year before.

Most successful of the "now it can be told" accounts is translation of Mark Gayn's "Japan Diary," published in the U. S. in 1948. A two volume edition, containing Gayn's critical views of the U. S. occupation of Japan, has sold several hundred thousand copies.

Other volumes undressing the occupation are "The Constitution Was Made in Two Weeks," making it clear that the Japanese Constitution, now under heavy attack, was drafted by General MacArthur and forced on the Japanese; "The Most Secret History of Japan Under the Occupation" and "A Secret Inside Story of the Tokyo Trials," neither of which contains anything which American correspondents here have not already reported or known.

Glamorized accounts of wartime defeats are popular. Ex-Col. Masanobu Tsuji has written two books in a series about his adventures as chief of staff in Manchuria, Guadalcanal, Burma and Singapore. One of these, "Underground Escape," has been translated into English and published here. Other entries in this field are by former Kamikaze pilots, submarine skippers and high naval officers.

Iwanami Publishing House has the largest stable of western writers which it translates and publishes. Its leading fiction stars are Pearl Buck, John Dos Passos, William Faulkner and Vicki Baum. In drama, Eugene O'Neill and William Saroyan lead the playwrights. American non-fiction pace setter is John Hersey's "Hiroshima," closely followed by reports on nuclear progress by David E. Lilienthal.

Bestselling European writers are non-fiction outputters like Italy's Ignazio Silone, England's economist H. J. Laski and German historian Max Weber.

### CHATTER

Dwight Taylor finished his first novel, "The Pink Cloud."

James Boyle, one-time RKO flack, now doing freelance publicity.

Pat Flynn Kollings resigned from BHG staff to join Household as decorating editor.

Mark Curtis is editing Reno Pace, a new Nevada monthly which continues the Reno Fundial.

"Art News Annual," distributed for the Art Foundation, Inc., by Simon & Schuster, to be issued Oct. 31.

In the shakeup at Good Housekeeping, department editors Jules von Sternberg and Helen Sells are leaving.

Rosalind Russell, who costars with Paul Douglas and Marie Wilson in RKO's "Never Wave at a Wac," in town to plug the picture.

Edwin Miller, entertainment editor of Seventeen mag, did film reviews for November Theatre Arts, filling in for vacationing Robert Hatch.

Pauline Reynard, formerly with Cue, Magazine Digest and Parade, has become associate editor of Brief magazine, Martin Goodman publication.

"Bernard Shaw and Mrs. Patrick Campbell: Their Correspondence," edited by Alan Dent, and covering period from 1899 to 1940, to be published by Knopf, Nov. 10.

Carl Brisson is working on his memoirs, to be published in Denmark by Westermann. He has also made a series of records of old and new numbers for Nordisk Polyphon.

Herman G. Weinberg, currently American correspondent for Cahiers du Cinema in Paris, named to similar chores for Rome's Bianco E Nero and Vienna's Filmkunst.

Bob White, formerly L.A. Times Sunday ed, recently appointed ed of Trailer Life. Among new contributors to book are Buddy Twiss, Hedda Hopper, and Erle Stanley Gardner.

Mort Green, of the Green-Foster writing team on Tallulah Bankhead's radio and TV shows, has an article on Miss Bankhead in the upcoming issue of Esquire titled "My Mother Vs. Tallulah."

Max Newton, VARIETY's Montreal mugg and prez of Montreal Men's Press Club, flew to London Monday (27) for a week, as guest of the London Press Club for latter's 70th annual dinner.

Capt. Kenneth S. Giniger expected to be released from the Army this week and will return to his post as editor in chief of Prentice Hall. Howard E. Goodkind, executive editor, had been filling in during Giniger's service stint.

Lee Ettelson, who has been editor of the Seattle Post-Intelligencer, has been named exec editor of the Chicago Herald-American. He replaces Edward C. Lapping, who resigned to join a manufacturing and merchandising syndicate.

Robert M. Jones has been named managing editor of Better Homes & Gardens, Des Moines. He was formerly associate editor in the building department of the magazine's staff. He succeeds Hugh Curtis, who became editor recently to replace J. E. Ratner, resigned.

Henry Anatole Grunwald, senior editor of Time and son of the late Alfred Grunwald, middle-European librettist with who Emmerich Kalman collaborated on "Countess Maritza" and "Sari," among other distinguished operettas, sparked the worldwide celebration of the Hungarian-American composer's 70th anniversary. Kalman is now residing in Paris with his wife, Lili, and son, Charles, latter himself a songsmith.

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HARPER & BROTHERS

# Broadway

The Paul Gerard Smiths' 33d wedding anni.

John Gielgud planes back to England, Nov. 5.

Joseph Mankiewicz in town preparing to stage "La Boheme" for the Met Opera.

Benjamin Thau, Metro studio exec, due in from the Coast Nov. 5 for a 10-day visit.

Madeleine Carroll, accompanied by her-publisher-husband, Andrew Heiskell, sails for Paris today (Wed.) on the Ile de France.

Andre Mertens, v.p. of Columbia Artists Mgt., back at his desk after being bedded for four weeks with a virus.

Mildred Dilling, harpist, arrived in N. Y. yesterday (Tues.), after concert engagements in Paris and London.

Bob Kaufman resigned Paramount's exploitation to head up Jules Albert's Endorsements, Inc., new Hollywood office.

Over 300 newsmen will be guests of the Publicists Guild Nov. 6 when the press agents organization plays host at the Vanderbilt Hotel.

Songsmith Harry Akst east for marriage of one daughter (to a GI) and to welcome back the GI-husband of his other daughter.

Abe Lastfogel due east some time betwen Nov. 1 and 15 for an extended stay. Mrs. Lastfogel (Frances Arms) has preceded him.

Mrs. Nate (Vera) Blumberg joining the Universal Pictures board chairman in N. Y. this Friday, coming in by train. He arrived this past weekend,

Akim Tamiroff off to Europe last Friday (24) to make a TV film series in Paris, as well as appear in a couple of pictures for theatrical distribution.

RCA veepee Manie Sacks chairmaning a fund to put the late Henry Spitzer's son through college. Suicide music publisher's estate was virtually nil.

Jesse L. Lasky, accompanied by his exec assistant, John Wilson Gregory, arrived in Gotham this week to complete financing on his indie production, "The Big Brass Band."

Mrs. Si (Dodo) Seadler extending her European vacation in Paris until the end of November, when she will probably return with the Dave (Helen) Lewises; he's Continental chief of Metro.

Molly Picon and Jacob Kalich, heading the first Yiddish vaud-film show to inaugurate this policy with the reopening of the Avalon Theatre, Bronx, Friday (31), depart next month on a tour of Israel.

George Jessel is toastmastering the Screen Producers Guild dinner Nov. 19 honoring Louis B. Mayer in Hollywood, and a week later (24) he dittoes in N. Y. when the Picture Pioneers salute N. J. Blumberg as the "Pioneer of the Year" at the Waldorf.

MCA's Jules C. Stein says "living in Paris permanently is a nice idea" but he's gotta be around N. Y. to "mind the store." The Music Corp. of America board chairman and founder is now making his permanent home in N. Y., and is selling his lavish Bevhills manse.

The Buster Keatons, actress Jean Stuart, opera singer Paul Schoeffler, actor Terence de Marney, and legit producer James P. Sherwood in from Europe Monday (27) on the Queen Elizabeth. Sherwood is producer of "Dial 'M' for Murder," which opens tonight (Wed.) at the Plymouth Theatre.

The 27-year-old Lord Edward Montagu, who recently came over on a two-month visit, has been learning the flacking biz in Benjamin Sonnenberg's highpowered Park Ave. public relations firm. 's being done semi-officially nce Montagu is ostensibly a U. S. sitor. He has been doing "concert" work in London.

# Paris

American dancers Jane Scott and osanne Richards into the Nou-lle Eve.

Andre Paulve's Discina outfit litting the production and distrib ids here.

Pierre Louis-Guerin to London talent prowl for new revue he ans for his Empire.

Rene Clair's new pic "Les Belles Nuit" preeming here with a nefit at the Opera.

Claude Autant-Lara preparing a w film, "Eight Mad Stories," ripted by Jacques Prevert.

Eileen O'Dare quits Folies-Berre show, "Real Madness," Dec. to return to U.S. for cabaret tes.

Malvin Wald in from Italy but n't go to the U.S. until finishing his vidpix writer-producer stint in Denmark.

Marcel Achard doing the subtitles for Charles Chaplin's "Limelight" which opens here at four thetres Oct. 31.

Two novels of Louise Vilmorin being adapted for films, "Madame de . . . " by Max Ophuls, and Julietta" by Marc Allegret.

Pierre Fresnay, chief biopic thespian here, to play Napoleon in the new film of Leo Joannon with Yvonne Printemps slated to play Josephine.

Mary Meade back from her nitery stinting in London for a lead in a new French pic, "The Night Is Ours," to be directed by Jean Stelli.

Irving Marks purchased pix rights to "Jane Avril of Moulin Rouge" by Jose Shercliff for a Edward G. Robinson production. Robinson will play Ziedler, manager of the famous nitery, in the film.

Glenn E. Wallichs here after trip through Germany and Switzerland looking over Capitol Record's interests. He goes to Italy again and then returns to welcome new Capitol European rep, Bob Weiss, expected here, Nov. 1.

# Chicago

Alan Dalzell left for Detroit in advance of "Fourposter."

Bob Hector in ahead of "Gigi," which opens at the Harris Nov. 5

Lucia Chase planed in to catch the sock opening of Ballet Theatre at Opera House.

Dina Halpern back after click tour (seven months) of Yiddish theatres in South America.

Victor Samrock and officials of Playwrights Co. in for a party for Jessica Tandy and Hume Cronyn celebrating first anni of "Poster."

Fay Roope flew in from Coast to take over the director's post at Showcase Theatre here, Chi's first Equity stock company in several decades.

Hosts of celebs flying in Nov. 1 for giant Gov. Stevenson rally at the Stadium, including Humphrey Bogart, Lauren Bacall, Robert Ryan, Lena Horne, Will Rogers, Jr., and George Jessel. Frank Smith is directing with Jack Irving handling the AGVA end.

# Washington

### By Florence S. Lowe

Los Chavales de Espana current in Hotel Statler's Embassy Room.

Actress Mary Castle in town over weekend to hypo interest in Trans-Lux preem of "Eight Iron Men."

No. 1 Maurice Evans fan was Margaret Truman, who saw "Dial 'M' for Murder" twice in three days.

Charles Boyer, due in Nov. 7-8 with Drama Quartet, will take time out to beat the drums for his "Happy Time," next Trans-Lux feature.

Italian film delegation, here to present album of paintings to the President, went en masse to Loew's Columbia to see "Snows of Kilimanjaro."

# Dallas

### By Bill Barker

Tex Beneke orch one-nighting at Longhorn Ranch.

Betty Reilly set for Greater Dallas Club, Nov. 14-16.

Hal McIntyre orch in for a fortnight at Pappy's Showland.

Ethel Smith underlined for Jan. 11 concert with Dallas Symphony.

Clifford M. Sage, Times Herald amusement ed, in N. Y. for fortnight of legit coverage.

The David Nivens, with Dorothy Malone, in to o.o. "Martin & Lewis Revue" at State Fair Auditorium.

Boniface Leo F. Corrigan will erect a 40-story, all-glass skyscraper adjacent to his Hotel Adolphus.

Liberace, Margaret Whiting and the Four Aces lured 22,000 into Cotton Bowl on a Texas State Fair cuffo deal.

Samia Gamal, in her first Texas date, and sister-in-law Pat King, debuting as a pro canary, open a 10-night stand Friday (24) at the Sky Club.

# Milan

### By R. E. Hawkins

Only five of 14 local first-runs showing Yank pix.

"Mata Hari" (M-G) set for reissue at Capitol Theatre.

"Don Camillo," top Italian moneymaker, continuing great draw at six second-run houses here.

G. Natanson's "The Adolescent" slated for New Manzoni Theatre, with Vivi Gioi and Luigi Cimara starred.

"The Quiet Man" (Rep) recent Venice Film Festival winner, getting special gala preem at Ariston, reserved-seat policy and English-language version.

# London

Jerry Bergen has delayed his return to America to fill a cabaret date at Ciro's.

James E. Perkins, Paramount's Britain manager, hosted a cocktail party for producer William Pine.

Russell Holman, Paramount production exec, in town last week for confabs with Richard Mealand.

Harry Richman, currently appearing at the Cafe de Paris, was honor guest at last week's Variety Club Lunch.

The Dagenham Girl Pipers, signed for Latin Quarter dates in New York and Miami, sail tomorrow (Thurs.) on the Georgic.

Joe Collins, head of Will Collins agency, getting over serious heart attack and forbidden by his doctor to work for the next four weeks.

Gracie Fields arrived from Capri last week for a concert tour before her Command Performance engagement at the Palladium next week.

Hyman Zahl, exec of Fosters agency, recovered from serious heart attack, and is off to south of France in early November for three weeks.

Beverley Sisters, who delayed their return to America in order to appear at the Command Performance, flying to New York next Wednesday (5).

Belita, signed to star in the new Empress Hall ice panto, has been inked for two Metro terping roles in "Invitation to the Dance" and "Never Let Me Go."

Pearl Bailey set to follow the Deep River Boys at the Colony and Astor, and scheduled to open next Monday (3). Tessie O'Shea signed by operator Harry Morris for an end-of-year engagement.

Harry Foster wings out tomorrow (Thurs.) on his annual looksee for vaude talent in New York and Hollywood. Mrs. Foster making the journey by boat and will catch up with her husband in New York.

# Memphis

### By Matty Brescia

Lloyd Binford, Memphis censor, will be 86 in December.

M. A. Lightman, Sr., returned from confab with Lester G. Cowan on Coast.

Artist Bill Killebrew doing thrice weekly cartooning on WMCT, sole TV'er here.

John Cleghorn, manager of WHBQ (Mutual), named to web's advisory council.

Joe Bankhead, KBOA commercial manager (Kennett, Mo.), visiting local stations and agencies.

Willie Nix, Negro waxer, now doing six-a-week over KWEM, Dee Rivers Station, for Hart's Bread.

Jack Katz, Par district manager here, and Carroll Beasley, manager of downtown Strand, did a hypo job on "Somebody Loves Me."

# Ireland

### By Maxwell Sweeney

Anna Bethell pacted to produce Gilbert and Sullivan opera season in Dublin next month.

Thesper Godfrey Quigley bowing out of Longford Productions. He's leaving for U.S. soon.

Noel Purcell to London for role in "Grand National Night," currently being lensed by George Minter.

English comedian George Formby bought home in Dublin and remains off stage for year under doctor's orders.

Total film footage imported in first six months of year was 5,726,273 feet, according to Central Statistics Office here.

# Philadelphia

### By Jerry Gaghan

Bobby Breen, former juve film star, opens tonight (Tues.) at Club Shaguire, Camden, N. J.

Jack Shlifer, premium dealer, has taken over bar, restaurant and lounge at 2601 Parkway.

Milt Gray, former Latin Casino staffer, has joined the N. Y. public relations firm of Mike Hall.

Tony Palumbo, Jr., manager of the new Click, and his wife are back from a two-week visit to L.A.

Barbara Ashley, musicomedy starlet, making her nitery debut at CR Club, South Philly private cafe.

Jolly Joyce has set Chris Powell & Five Blue Flames at the Showboat, for four appearances during '53.

Cafe columnist Frank Brookhouser, of the morning Inquirer, is leaving that sheet to join the Evening Bulletin.

Pianist Billy James has formed the Billy James Music Corp., making comeback in the music publishing business.

Dick Haymes is making his first nitery appearance in this area as star of the revue at Chubby's, south Jersey spot.

Booker Norman Joyce had his jaw broken and $200 stolen by an unidentified assailant outside a south Philly cafe (21).

Marian Anderson will receive the Newspaper Guild's Page One Award at the dinner in the Benjamin Franklin, Nov. 1.

Moe Adler, former headwaiter at Walton Roof, is the new banquet manager of recently reopened Kaliners' Little Rathskeller.

Margie Winters, acrodancer injured in a fall two years ago in Buffalo, has returned to the biz, opening in the CR Club show (23).

The Click changed its policy from sepia talent to regular fare (20) with installation of a line, comedian Cosy Morley and the Esquire Boys.

# Pittsburgh

### By Hal Cohen

Pat Drischell added to boxoffice staff at Playhouse.

Lois Andrews was two days late for her Copa opening here.

Benny Meroff to organize another nitery unit around here.

Gabe Rubin named Bill Blair house manager of Nixon again.

Pitt Players open season end of month with "Time of Your Life."

Fay DeWitt back at Monte Carlo for fourth time in less than two years.

Arthur Manson left to handle exploitation for "Ivanhoe" in Toronto.

Mike Conners of Decca in from N. Y. to huddle with dealers and deejays.

Shirley Jones, "Miss Pittsburgh of 1952," in children's play at Playhouse.

Beth Douglas was in town making the deejay rounds for her new Vogue platter.

Mary Morris, Tech drama professor, elected to board of directors of ANTA.

Ray Hurd, long active in drama circles here, died at his home in Bordentown, N. J.

Robert Bardwell directing second show of season at Playhouse, "Remains to Be Seen."

Dancer Betty Benz laid up for couple of weeks with injuries suffered in auto crackup.

Danielle Lamar, headlining at Carousel and Jackie Heller's, back after being sick 10 days.

Robert Q. Lewis topping Jewish War Veterans "Night of Stars" at Syria Mosque Sunday (2).

Tentative Thanksgiving week booking of Patti Page at Vogue Terrace has been erased.

Nancy Wickwire, Tech drama grad, coming to Nixon week of Nov. 24 with Edna Best in "Jane."

# Kansas City

### By John Quinn

Louis Blasco back at his song publishing biz after a four-month hospital siege.

Barney Joffee taking leave of absence as manager of Tower Theatre for extended rest.

Tiny Hill playing a private date at Milburn Country Club and says he'll take the crew to Denver for a three-month stand in midwinter.

Kansas City University Playhouse preeming the season with "Ah! Wilderness" for week's run under direction of Dr. E. W. Borgers.

Latin Villa, former downtown night spot, will not operate as a club this season, but taken under management by George TiDona, booking it for private parties and dances.

# Rome

### By Helen McGill Tubbs

"The Quiet Man" (Rep) at the Fiammetta is playing to capacity biz despite upped scale.

Jacqueline Francoise, French chanteuse, opened night club season at the Open Gate Club.

Norma Lou Gregg, returns to N.Y., after several years of operatic training and work in Italy.

Mario Zampi, British film producer, here from London, has plans for three films to be made in his native Italy.

Chilean singer Rosita Serrano to Athens and Egypt to fill engagements, goes on concert tour in Italy on her return.

# Berlin

### By Hans Hoehn

U.S. pix currently at Army houses include "Belles on Their Toes" (20th), "Affair in Trinidad" (Col), "Fearless Fagan" (M-G) and "Lure of Wilderness" (20th).

Reinhold Schunzel will probably take over direction of Camera's pic, "Men At Dangerous Age." Latest resume shows the UFA fortune in West Germany including W. Berlin amounts to about $2,000,000.

# Hollywood

Claude Dauphin in from Paris.

Bing Crosby pulled in from Paris.

Sonny Tufts divorced in Santa Monica.

Charles Schnee to Honolulu on vacation.

O. E. Hasse en route back to Germany.

Mary Brian hospitalized with a leg injury.

Joseph Cotten to Pittsburgh to open a tour.

Greer Garson vacationing at Pebble Beach.

Howard Strickling returned from an eastern tour.

Herbert J. Yates in town after 10 days in N.Y.

B. Reeves Eason to Utah for 10 days of hunting.

Rosemary Clooney planed in from Manhattan.

Lana Turner and Ava Gardner laid up with flu.

Mark Kelly recuperating at home after major surgery.

Ampara Iturbi to Little Rock to open a concert tour.

John Barrymore, Jr., hospitalized for observation.

Frances Langford and Jon Hall returned from Korea.

Ronald Harnack adopted a new film name, Rand Harper.

Laura La Plante's house furnishings up for auction.

Bob Weiss to Paris as European rep for Capitol Records.

Jack Benny out of the hospital after his annual checkup.

Esther Williams and family vacationing in Palm Springs.

Richard Thorpe and Pandro Berman returned from England.

James A. Mulvey in town for huddles with Samuel Goldwyn.

Joel Mondeaux joined the Jack Donaldson agency as an associate.

Yakima Canutt left for Nairobi to assist John Ford on "Mogambo."

Kati Jurado in a Burbank hospital suffering from gastro-enteritis.

David Milton returned to his Allied Artists desk after a week in hospital.

Jack Lait resting at Cedars of Lebanon Hospital, recovering from a circulatory ailment, after being transferred from the University Hospital in N.Y. in a chartered air ambulance.

# San Francisco

### By Ted Friend

Eddie Heywood Trio at the Blackhawk.

Frank Sinatra in to see the Danny Kaye Show.

Steve Cochran doing the seven hills; ditto Ilka Chase.

Freddy Martin into Mural Room of St. Francis for three weeks.

Randolph Hale, Alcazar Theatre head, to New York for quick biz trip.

Jack Benny set for Israel Bond Drive appearance Nov. 16, at Fairmont.

Janet Leigh and Tony Curtis pencilled in for Nov. 7 at Oakland charity shindig.

Will Mastin Trio with Sammy Davis, Jr., into Fairmont Hotel's Venetian Room (31).

Mary Pickford, Lucille Norman, Jeanne Crain and Randolph Scott is for John Roosevelt-Eisenhower Palace Hotel luncheon.

# Barcelona

### By Joaquina C. Vidal-Gomis

Folies nitery opens new winter season with Pepe Iglesias.

Emporium nitery has Jimmy Hund and Sacha Dun plus the Allegro Trio.

Paramount holding its first convention in Spain after 10 years of having no offices here.

Argentine actress Pepita Serrador and her legit company at Barcelona Theatre with "The Last Dance."

The Calderon now has Maria Guerrero Co. in Jacinto Benavente's play, "El Lebrel en el Cielo" (The Greyhound in Heaven).

Luis Miguel Dominguin, bullfighter, signed contract with producer Cesareo Gonzales to appear in a color pic. Reported that he is to get $100,000 for one film.

# Birmingham

### By Fred Woodress

Louis Jordan orch at Aud. last week (23).

U. of Alabama to give "The Medium" Nov. 12-15.

Hugh Martin, Jr., planed in from London for visit. Now back in N.Y.

Town & Gown Theatre of Birmingham presenting "First Lady" before election.

Danish State Symphony opened B'ham Music Club concert series at City Auditorium (25).

B'ham Symphony opened season yesterday (Tues.) with two youth concerts and today (Wed.) with Helen Traubel soloing.

## Presidential Songs

Continued from page 1

part of Bryan's "Cross of Gold" effort and promises that when the orator becomes President, express wagons will deliver loads of free silver to every home.

The Spanish-American War resulted in the near-deification of Admiral George Dewey and the recording of such songs as "What Did Dewey Do to Them?" and "When Dewey Comes' Sailing Home." There was sentiment in favor of the Admiral running for President, but 1900 doesn't seem to have been a year of recorded campaign songs.

### McKinley

We come next to 1901, the year in which McKinley was assassinated. And now a digression. An article in the Oct. 1 issue, telling of recordings of "McKinley's Last Speech" being made by phono artists, notably Len Spencer and not by the President himself, has brought a letter of protest from a reader who says he paid $25 for a Columbia record of "Address By the Late President McKinley at the Pan-American Exposition" and wants to believe he got his money's worth. He demands further proof that the disk wasn't made by McKinley. Here it is:

The first recording of the so-called McKinley speech, called "President McKinley's Last Speech (Delivered at Buffalo, Sept. 5, 1901)," was included in the November, 1901, record list of the Edison company, which was really on the ball to get it out so soon. This was a wax cylinder and, although the artist's name is not given on the record, it is contained in the catalog as Frank C. Stanley. Some time later Len Spencer remade it. (Cylinders were made over frequently in those days.)

Columbia wasn't as quick. Its first McKinley offering was "Funeral Service Over President McKinley," which many collectors probably have picked up in the belief it is an on-the-scene waxing of the actual service—a foolish idea, of course, since the record runs only 2½ minutes. It is a studio job, with the Columbia Male Quartet singing McKinley's favorite hymns, "Lead, Kindly Light" and "Nearer, My God, to Thee," and Len Spencer repeating a bit of the prayer which had been offered by the minister.

The Funeral Service was No. 451. Next came 639, "McKinley Memorial," which introduced a snatch of that famous "Last Speech" and a brass quartet playing "Lead, Kindly Light."

Having gradually paved the way for a full-dress performance of the speech (not of course the full speech as delivered by McKinley, but excerpts from it), Columbia finally came through with No. 833, the Address which is prized by so many collectors. This was not recorded by Spencer until after McKinley had been dead several months. On record is the written statement by a former Columbia official that the record was by Spencer and no one else. An Edison official has written to the same effect, saying McKinley's voice was never recorded by that company. As for Victor, its disk of the speech bore the artist's name as Leonard G. Spencer.

But the clincher in the argument over the Columbia record is this: McKinley died in September, 1901, but Columbia didn't even go into the disk record business until well into 1902. Its record No. 833 wasn't made until late that year or early in 1903.

Oddly enough, McKinley's phonograph career wasn't yet ended. In the southern hills there sprang up a typically mournful ballad about the president's assassination, and this was recorded by the late Riley Puckett, a one-time top favorite among hillbilly recorders for Columbia back in 1929. It was called simply "McKinley."

Moving up to 1904, there were at least two recorded campaign songs—"We Want You, Teddy, for Four Years More," and its Democratic opposition, "Goodbye, Teddy, You Must March, March, March," both of which Billy Murray, playing no favorites sang for Columbia.

### Teddy Roosevelt

Theodore Roosevelt, who had become president, succeeding McKinley, defeated Alton B. Parker. Within the next few months, Cal Stewart, the "Punkin Center" specialist, made records of "Uncle Josh at the White House" for the various companies. In July, 1905, the unfailingly versatile and ingenious Spencer was in the Columbia list with "Roosevelt's Inaugural Parade." To quote the description:

"'Roosevelt's Inaugural Parade' will long be remembered as one of the best descriptive records ever made. The material for this thrilling historical record was obtained by Mr. Len Spencer, who visited Washington for the inauguration, for this special purpose, at the request of the Columbia Phonograph Co. The Rough Riders, who were the President's escort, lead the procession, followed by the gallant 'Teddy,' who, in passing, acknowledges the cheers and greetings of the thousands assembled to do honor to the nation's Chief Executive. In quick succession follow the governors of the states with military escorts, the bands playing airs appropriate to each section represented. The tunes of 'Maryland, My Maryland,' 'Swanee River' and 'Dixie' invoke the plaudits of the onlookers. The aged Indian chieftain Geronimo is recognized, attended by a band of his swarthy warriors. The 'Black Ninth' Cavalry, the West Point Cadets and the Harvard College boys are also prominent features, and are loudly cheered as they pass, marching to the strains of their bands. The record is a masterpiece, and every owner of a talking machine should have it in his collection."

Around this same time, Vincent Bryan and Gus Edwards wrote "Tammany," which was widely recorded and became an unofficial anthem of the N. Y. City Democratic organization. A couple of years later they proved they could work both sides of the street by coming through with "G. O. P.," a comic ditty that praised the Republicans but also touched them up with bits of satire. The Panama Canal was a controversial subject, and one line kidded Roosevelt's big teeth by saying, "Let our Teddy dig the Isthmus—he can bite it through by Christmas."

Campaign songs seem lacking in 1908, although the Republican candidate, William Howard Taft, and the Democrats' William Jennings Bryan, made a series of spoken records outlining their policies—the first time such records had been made. Shortly after the election, Junie McCree and Al Von Tilzer wrote "Did He Run?," which satirically described the recent campaign and predicted, wrongly, that in another four years Bryan would run again. Nat M. Wills, "The Happy Tramp," recorded a parody on "Are You Sincere?", in which he remarked that the only thing Bryan was running for was "the end book."

### Wilson, T. R. and Taft

In 1912 there were recorded talks by Woodrow Wilson, Roosevelt and Taft, running as Democrat, Progressive and Republican, respectively, but the big campaign song was one that didn't directly mention politics. It was "The Missouri Houn' Dawg Song," whose correct title was "They Gotta Quit Kickin' My Dawg Aroun'," and it was sung by partisans of the speaker of the House, Champ Clark, who felt that their man had been given a raw deal in the Democratic convention. Since Byron G. Harlan was the foremost exponent of vocal "rube" comedy, he made the records.

Neither Wilson nor his GOP opponent, Charles Evans Hughes, appears to have recorded in 1916, but there were a few political songs. Wilson appears to have struck the tunesmiths' fancy more than Hughes, for they turned out "We Take Our Hats Off to You, Mr. Wilson" and "I Think We've Got Another Washington (Wilson is His Name.") These were written on the assumption that Wilson would keep the country out of war. There was also a vote for women plea, "She's Good Enough to be Your Baby's Mother." This contained the assertion that if a woman was good enough to be the mother of Woodrow Wilson, then women were good enough to cast the ballot.

No campaign songs were recorded in 1920, but Columbia issued a Nation's Forum series of speeches by the leading statesmen and politicians of the day. It was announced that President Wilson would make one, but his grave illness must have prevented. Republican speakers included Senator Warren G. Harding (who was nominated and elected president), Senator Henry Cabot Lodge, Major General Leonard Wood, Governor Calvin Coolidge, Nicholas Murray Butler, Will Hays and Corinne Roosevelt Robinson — "Teddy's" sister. He had died the year before.

The Democrats were represented by William Gibbs McAdoo, A. Mitchell Palmer, Rabbi Stephen S. Wise, Bainbridge Colby, James W. Gerard, Champ Clark, Homer Cummings, Senator Robert Owen, James M. Cox (the party's presidential nominee) and Franklin D. Roosevelt, who ran unsuccessfully for vice president but was heard from again a few years later.

### Coolidge-Davis, Hoover-Smith

About the only recorded souvenir of the 1924 campaign between Coolidge and John W. Davis is "The Teapot Dome Blues," referring to the oil lease scandals which were a campaign issue. There was more action in 1928 when Herbert Hoover, Republican, defeated Alfred E. Smith, Democrat. Lew Brown and Al Von Tilzer came through with a strictly partisan "He's Our Al," recorded by such names of the time as Jack Kaufman and Billy Jones & Ernest Hare. Jones & Hare also made the rounds of the record companies, waxing a clever number on the "Gallagher & Shean" order, "Mr. Hoover and Mr. Smith." The writers, Herb Magidson and Robert King (Kaiser) (also known as "Mary Earle") must have had a hunch Hoover would win because Hoover invariably topped Smith's wisecracks in the song. Amos 'n' Andy also got into the act. They recorded a "Presidential Campaign" skit for Victor. The boys, too, must have had a pretty good idea of who was going to win because the platter ended with one saying he dreamed he saw Al Smith going into the White House. Then he explained: "Herbert Hoover sent for him."

Aside from Roosevelt's campaign song, "Happy Days Are Here Again," which had been written about three years before, 1932 was not a musical political year. Some campaign songs were written but were not popular enough to be recorded. The story was similar in 1936. Four years later, however, Roosevelt supporters came through with "Vote for Roosevelt," recorded by "Music City Recording" in Hollywood. The song was written by Celia Sattinger and Alfred P. Chamie. Sprague-Coleman, of New York, turned out a "G.O.P. Willkie Song" titled "Thank God We've Found the Man!" It was written and sung by Robert Crawford.

Since then, there has been virtually no political propagandizing by means of recorded popular songs. This year has seen a number of "Ike" tunes turned out, and a smaller number espousing the Democratic side, but they have got nowhere with the platter purveyors. In fact, the topical song which delighted our forebears seems virtually extinct.

In many ways that's a pity. And it's late to be pointing it out, but the Republicans probably have missed a bet by not reviving and revising a 1919 ditty called "All Those in Favor Say 'Aye!'" The number, written by Sam Downing and Tom Kennedy, provides an ideal framework for joshing the opposition. And with the title altered to "All Those in Favor Say 'Ike!'"—well, it has possibilities!

## Mitch Miller

Continued from page 45

formula of simplicity plus sincerity, and because they are ready to accept constructive criticism from the recording director."

Songwriter-publisher Irving Caesar, on the other hand, blames the plight of the ASCAP writer on the BMI-broadcasters hookup. "It is depressing and somewhat discouraging," Caesar says, "that a group of songwriters should in the past few days be discussing and, as a matter of fact, put into operation a committee to raise funds in order to bring a monopoly suit against BMI. It is depressing and discouraging because I should have thought that the Department of Justice would long before this on its own initiative taken the proper steps to remedy the situation."

### 'Preferential Treatment'

Pointing out that "BMI is owned by most of the radio stations and networks with whom we have to traffic and on whom we are dependent for the popularization of our music," Caesar asks: "Does it seem unreasonable to suppose that they would not be giving themselves preferential treatment in popularizing their (BMI) catalog?"

On the other hand, feeling among some indie publishers and younger writers in behalf of BMI is expressed by one Tin Pan Alleyite, Joe Davis, as follows: "BMI encourages and helps new writers and publishers. ASCAP never did. BMI makes it possible for a writer to enjoy the fruits of his work while he is living and not when he is dead. ASCAP has not progressed with the times.

"In the old days ASCAP publishers signed up (as a writer with a tremendous advance and drawing) every leader or singer who was on the air or who made records. If a publisher didn't have that big money bag he was out of luck. Today it's a singer's world. The hits are being made by vocalists and the big hits are being recorded by artists that write and record. This time BMI controls most of them. BMI publishers are looking for new songs all the time and encourage new writers. Nine out of 10 ASCAP publishers won't even give a new writer a chance to take his song out of the envelope to show."

## Starr

Continued from page 45

say that these hot pops create the traffic into the music stores, and thus maybe also ASCAP standards, albums, etc., benefit. But the whole picture of the music business has changed. I'm not saying that a hillbilly or a country or western tune can't be quality, because 'Don't Fence Me In' and 'The Last Roundup' are in that idiom, and they are now classics. But the music business is everything, and dominantly it's ASCAP income. This is the prime source of revenue, and not the by-product as when Nathan Burkan helped found the Society. Then we had million-copy sheet sales, and records were secondary. An 11-15c net profit per sheet on 1,000,000 copies is much different than the penny, or less, the publisher gets today from 1,000,000 records.

"And where there were 165 publishers we now have 800, of which 450-500 are in ASCAP, so the thinner spread is also obvious there as everybody's in there scratching and pitching for that hit."

Starr, of course is reiterating that "without ASCAP income we'd have to close our doors," but this doesn't satisfy the average music publisher who wants that current pop hit to replenish his catalog for the future.

## New Canaries

Continued from page 45

Kay Armen on tele's "Stop the Music" show.

Paucity of femmes available is attributed to the high cost of prepping a canary. While a young male vocalist can rough it while waiting for the bigtime break and play his minor league singing engagements with a one-suit wardrobe, the gals need a hefty garbing outlay and plenty of chaperoning while breaking in on the smalltime circuit. Angels interested in backing singers, therefore, have been brushing the gals in favor of a promising crooner.

Latest femme vocalist to be signed by a major company is California thrush Felicia Sanders. Miss Sanders, who has been singing in Hollywood clubs but has never recorded before, was inked by Mitch Miller, Col's artists and repertoire chief, during his recent trip to the Coast. Diskery is prepping early release on her initial two sides.

## Feature Tinter

Continued from page 2

production has been facilitated by the expansion of processing facilities in this country.

There has been disappointment at the decision to bar TV cameras from telecasting the crowning ceremony but the British Broadcasting Corp. will be given access to the films of the event which will be lensed in the Abbey. Although no official reason has been given, it is believed that the decision was made by palace authorities to protect the Queen from the public gaze during the most intimate moments of the ceremony, particularly during the time when she is anointed with holy oil.

Although all aspects of the ceremony will be filmed by newsreel cameras, it is likely there may be some official palace guidance in the editing.

Associated British-Pathe also has come up with plans for a color film of the Coronation which is also slated for world-wide release within a few days of the event. It will be produced by Howard Thomas, chief of production at Pathe. Company will also have a newsreel flash of the coronation on the night of the event which will be followed by a double-length reel.

## MARRIAGES

Jacqueline Laughery to Guy Mitchell, Los Angeles, Oct. 26. She's a screen actress; he's a singer.

Lillian K. Mumme to Curtis Peavy, San Antonio, recently. Bride is Interstate circuit staffer there.

Gloria Akst to Pfc James Baker Harris, Oct. 24, New York. She is actress-musician-daughter of songwriter Harry Akst; groom is with MPTV, video outfit, of which his father, film man Joe Harris, is an executive.

Corinne Richard to Ed Norton, Oct. 18. Groom is board chairman of WAPI (CBS) and WAFM-TV, Birmingham, and former member of Federal Reserve Board in Washington.

Mary Lee to Jack Milroy, Aberdeen, Scotland, Oct. 22. Bride is orch and vaudery thrush and partner in his comedy act.

Matilda Jones to Wayne Vargason, Pittsburgh, Oct. 18. Groom is former bandleader.

Betty Wilson to Jerry Thomas, Los Angeles, Oct. 19. She's an actress; he's a producer.

Gloria Gertrude Kohler to Ralph Eugene Donnelly, Bellmore, N.Y., Oct. 26. Groom is amusement editor of the Nassau Daily Review-Star, Rockville Center, L.I., and formerly with VARIETY.

Shirley Rich to Lewis Krohn, Oct. 26, N. Y. Bride is in Metro's eastern talent department.

## BIRTHS

Mr. and Mrs. Harry Mimmo, son, N. Y., Oct. 18. Father is pantomime comedian.

Mr. and Mrs. Paul Shannon, son, Pittsburgh, Oct. 22. Father is announcer at KDKA.

Mr. and Mrs. Charles Wilson, twin daughters, Beaver Falls, Pa., Oct. 18. Father is program director and disk jockey for WBVP.

Mr. and Mrs. Dick Alan, daughter, Pittsburgh, Oct. 19. Father is with Artie Arnell orch.

Mr. and Mrs. James Laux, son, Pittsburgh, Oct. 20. Father manages Hollywood Theatre in Pitt for WB.

Mr. and Mrs. Homer Linnert, daughter, Pittsburgh, Oct. 18. Father is an engineer at WJAS.

Mr. and Mrs. Henry Ephron, daughter, Santa Monica, Cal., Oct. 21. Ephron and his wife, Phoebe, playwrights, are a writing team at Paramount.

Mr. and Mrs. Louis Blasco, son, Oct. 12, Kansas City. Mother is Betty Peterson, lyricist; father is prexy of Blasco Music, Inc.

Mr. and Mrs. Ronald Reagan, daughter, Hollywood, Oct. 21. Parents (she's Nancy Davis) are screen players.

Mr. and Mrs. Stephen R. Callahan, daughter, Los Angeles, Oct. 18. Father is assistant chief of the programming branch of Armed Forces Radio Service.

Mr. and Mrs. Dick Brown, son, Hollywood, Oct. 18. Mother is Margaret Kerry, video actress; father is a TV producer-director.

Mr. and Mrs. Nat Debin, daughter, New York, Oct. 10. Father is with the Lew & Leslie Grade Agency, N. Y.

Mr. and Mrs. Robert Skelton, son, Oakland, October 15. Mother (Phyllis Skelton) is radio-TV actress, conducts "School Days" show on KRON, San Francisco.

Mr. and Mrs. J. Herman Sollock, daughter, San Antonio, recently. Father is manager of the Arts Theatre there.

Mr. and Mrs. William Froug, daughter, Hollywood, Oct. 23. Father is network program supervisor for CBS Radio in Hollywood.

Mr. and Mrs. John H. Harris, daughter, Pittsburgh, Oct. 26. Mother is Donna Atwood, erstwhile star of "Ice Capades," father is theatre owner and producer of "Capades."

Mr. and Mrs. Seymour Moses, son, Amsterdam, Holland, Oct. 20. Father is Metro manager in that country.

Mr. and Mrs. Rudd Lawrence, son, Oct. 25, Bronxville, N.Y. Father is NBC director of promotion, planning and development.

# OBITUARIES

### HATTIE McDANIEL

Hattie McDaniel, 57, screen, radio and tele actress, Oct. 26 in Hollywood. Miss McDaniel created the title role in "Beulah" in the three fields. She retired from the show more than a year ago.

Miss McDaniel, who appeared in more than 300 films, won an Academy Award in 1940 for her portrayal of "Mammy" in "Gone With the Wind." It marked the first time a Negro performer had been so cited by the Academy.

She began her career as a singer appearing in tent shows in small towns. After a hitch as vocalist with George Morrison's arch, she became a headline singer on the Pantages and Orpheum circuits. She went to the Coast in 1931 and was featured on a variety show on KNX, Los Angeles. She began her pic career soon after. Among her credits are "The Great Lie," "Maryland," "The Shopworn Angel," "In This Our Life," "George Washington Slept Here," "Since You Went Away," "The Little Colonel," "Song of the South," "Judge Priest," "Saratoga" and "Nothing Sacred."

William Morris

A brother, Sam (Deacon) McDaniel, a film actor, survives.

### FRED G. SPENCER

Fred G. Spencer, 79, founder and prexy of F. G. Spencer Co., operating 14 film theatres in the Atlantic provinces, died Oct. 17 in St. John, N.B.

IN FOND REMEMBERANCE
JOE BURNS
NOV. 3, 1946
VERA and MACK GOLDMAN

As a young concert impresario, Spencer sponsored Mary Louise Clary, a contralto, and later arranged concert tours in the Canadian provinces for operatic names. He married Helen Craigie, a St. John concert and choir vocalist, when he was 20.

Early in his career as an exhib he established the Unique Theatre in the heart of St. John which became the nucleus for a chain which at one time had 20 links, with representation in the three Atlantic provinces of New Brunswick, Nova Scotia and Prince Edward Island. In 1945, he sold out a half interest in his chain to Famous Players.

EARLE L. McGILL

His death occurred the day after he had delegated his son, F. Gordon Spencer, to represent him at a dinner tendered to six pioneers of films in Canada, at Toronto Mrs. Spencer died four years ago.

Surviving are two sons, F. Gordon, general manager of the company, and Gerald R., also a partner in the theatre business, and a sister, Mrs. S. L. Kerr, widow of Sydney Kerr, a pioneer film exhib and business school operator.

WE NEVER FORGET YOU
William Morris
KARL TAUSIG BOB

### BLUCH LANDOLF

Bluch Landolf, (ne Adolph Pelikan) 72, veteran circus clown, died Oct. 23 in Springfield, Mass. He had been featured with Ringling Bros.-Barnum & Bailey Circus for many years as an aerialist and later as a clown. He was noted for his plank-walk and turnaround, among other creations.

Landolf, whose parents were acrobats, began his career at age 8 with a troupe of gymnasts. He appeared with circus troupes in England until 1904 when he came to the U. S. He developed an acrobatic bicycle act for vaude and worked the circuits as well as carnivals. He joined Ringling Bros. in 1908 in a troupe of acrobats billed as the Eight Cornelias. He turned to comedy in 1912 when Charles Dillingham was running the old N. Y. Hippodrome. He was featured there in a show with the late De Wolf Hopper and also in an act tagged "Everything," which was staged by R. H. Burnside, who died recently.

Landolf joined Barnum & Bailey in 1916 and remained with the outfit when it merged with Ringling Bros. He also was noted as an artist and paper carver. He was the uncle of Lillian Lietzel, the aerialist, who was killed in a fall at Copenhagen in 1931.

### SUSAN PETERS

Susan Peters, 31, screen actress, died Oct. 23 in Visalia, Cal., of complications resulting from paralysis. She was paralyzed in a hunting accident on New Year's Day, 1945, when a bullet from a 22-calibre rifle entered her spine. With her at the time was her husban, Richard Quine, now a film director, whom she later divorced.

Several delicate operations saved Miss Peters' life but could not avert paralysis. In spite of her condition, she continued her career in a wheelchair. Recently she became exhausted from television engagements in the east and went to Lémon Cove ranch, near Visalia, operated by her brother, to recuperate.

Before her accident, Miss Peters' screen credits included "Random Harvest," "Keep Your Powder Dry," "Assignment in Brittany," "Dear Barbara" and "Song of Russia." In 1948, she appeared on the screen as a crippled girl in "The Sign of the Ram," and later toured in stage roles that could be played in a wheelchair, such as "The Barretts of Wimpole Street" and "The Glass Menagerie."

Until her recent breakdown she had been playing a TV series in Philadelphia titled "Miss Susan."

### PETER DONALD, SR.

Peter Donald, Sr., 81, concert artist-comedian and father of Peter Donald, radio-television comic, died Oct. 24 in New York. He started as a concert artist in Scotland, where Andrew Carnegie heard him and paid his passage to the U. S. in 1897.

Donald joined the Primrose & West Minstrels and was also with Lew Dockstader. He played in comic opera with the Bostonians, also with Fritzi Scheff and Weber & Fields, and had a prominent part in "The Belle of New York."

In 1905 he met pianist Meta Carson, whom he later married. They did a vaude act, Peter Donald & Meta Carson, on the major circuits and in 1911 started a series of international tours. (Peter Donald, Jr., was born in England in 1915). They continued to play vaude in the U. S. until 1935. After his retirement, he appeared occasionally on TV with Peter Lind Hayes (& Mary Healy) and on "Life Begins At 80."

His wife and son survive.

### HAROLD A. LAFOUNT

Harold Arundel Lafount, 72, former member of the Federal Radio Commission (precursor of the FCC) and consultant on radio for the Bulova Watch Co., died Oct. 21 in Detroit. He was appointed to the FRC in 1927 and left eight years later to take charge of Bulova's radio interests.

Representing the Far West on the FRC, Lafount had advocated reducing the number of radio stations, claiming that many small stations were interfering with reception of larger ones, whose power he wanted to raise. He urged the establishment of citizens' advisory boards to help plan unsponsored programs on local stations and he also participated in setting up regulations for political radio programs. He encouraged the development of television in 1931 and had proposed censoring video programs to prevent abuses through excess advertising or objectionable pictures.

Lafount had been prez of the old Atlantic Coast Network, N. Y., the Broadcasting Service Organization, Boston, and the National Independent Broadcasters.

His mother, four daughters and a sister survive.

### HELEN EAGER

Helen Eager, 54, legit and film critic of the Boston Traveler, died Oct. 23 in Boston. She had been pic critic of the Traveler since 1927 and head of the drama page since 1933. She was a cancer victim.

Miss Eager was active in amateur theatricals and minstrel shows in Marlboro, Mass., before joining the Traveler's household and beauty departments. When she took over the legit department, her office became a meeting place for Broadway actors who were trying out their shows in Boston. She had made several trips to Hollywood for feature material.

### FRANK B. KIGER

Frank B. Kiger, 79, name orch leader in midwest about 40 years ago, died Oct. 21 in Council Bluffs, Ia. He had been ailing for many years.

Kiger played a number of instruments, appeared at the major dancehalls and was in the pit for roadshows when Bluffs theatres were enjoying their biggest years.

In recent years, Kiger had operated a photo studio and was a familiar sight in downtown streets riding in the three-wheel, single-passenger vehicle he built himself.

Survived by a daughter, two sisters and two grandchildren.

### HARRY STEIN

Harry Stein, 73, pioneer film exhibitor, died Oct. 25 in Passaic, N. J. He began his exhib career in 1919 in association with Jacob Fabian. Their first purchase was the Old Montauk Theatre, Paterson, N. J., and later bought houses in many parts of north Jersey. In 1926, Stein sold many of his holdings to the Stanley-Fabian interests. Latter firm later sold control to Warner Bros.

Surviving are a son and two daughters.

### MANNY WOLFE

Manny Wolfe, 48, film story editor, died of a heart attack Oct. 20 at his Hollywood home. At the time of his death he held the story post with Edward Small's company. He had served previously in the same capacity at Paramount for eight years. In 1939 he opened a writers' agency but five years later joined RKO as head of the story and writing departments. He had also been assistant to William Dozier at UI in 1947.

Two sisters survive.

### ALTHEA MURPHY

Althea Murphy, 32, legit actress, died Oct. 24 in New York. She was the wife of actor-playwright Gerald Savory.

Miss Murphy appeared on Broadway in "The Glass Menagerie," "Harriet" and the revival of "Springtime for Henry." Last summer she was at the Playhouse in the Park, Philly, in programs directed by Savory.

In addition to her husband, two children by a previous marriage survive.

### MRS. ENOCH RAUH

Mrs. Enoch Rauh, 87, one of the founders of the Pittsburgh Symphony Orchestra more than a quarter of a century ago and reputedly the first woman in America to be appointed to a mayor's cabinet, in 1922, died at her home in Pittsburgh, Oct. 21 after a long illness.

Her only son, Richard, has long been active in the affairs of both the symph and the Pittsburgh Playhouse. She also leaves a daughter and a grandchild.

### MART FRYBERG

Mart Fryberg, 62, composer of "Call Me Darling, Call Me Sweetheart," died Oct. 23 in New York. A member of ASCAP since 1943, Fryberg also wrote "What Will My Mommy Say Now," "Waltzing on the Kalamazoo," "Small World" and "Home Town."

His wife, a daughter by a previous marriage, and a brother survive.

### THOMAS R. CORWINE

Thomas R. Corwine, 83, Chautauqua and Lyceum entertainer during the early 1900s and a featured performer on the WLS "National Barn Dance" (Chicago) since 1925, died Oct. 23 in Evanston, Ill.

A specialist at bird and barnyard imitations, the veteran entertainer remained active until shortly before his death. His last "Barn Dance" appearance was Oct. 11.

### KATHERINE FLORENCE

Katherine Florence (Mrs. Fritz Williams), 78, retired legit actress, died Oct. 23 in New York. Miss Florence made her stage debut in 1893 in "Girl I Left Behind Me." She also played in "Sweet Kitty Belairs," "The Amazons" and "The Prizoner of Zenda."

Her husband, who died in 1930, was a legit actor.

### FREDERICK JACOBI

Frederick Jacobi, 61, longhair composer and music teacher at the Juilliard Graduate School of Music, died Oct. 24 in New York. He had been associated with Juilliard since 1936. In 1914 he was assistant conductor at the Metropolitan Opera House, N. Y.

Wife, a son, a daughter and three sisters survive.

### WALTER R. BIEDERMANN

Walter R. Biedermann, 75, violinist on the "Voice of Firestone" radio and television programs for the last 20 years, died Oct. 25 in Brooklyn. He also had been a member of the recording orch of a CBS subsidiary.

Surviving are his wife, a son and a daughter.

### RICHARD COBURN

Richard Coburn, 66, lyricist, died Oct. 27 in Phelan, Cal. He wrote "Whispering," "Tell Me Why," "Day By Day" and "Day Dreaming," among others. He also wrote lyrics for Carter de Haven's production, 'Fancies."

He had been a member of ASCAP since 1921.

### HERBIE PALMER

Herbie Palmer, 36, composer and first saxophonist for the past 10 years with the ABC "Breakfast Club" orch in Chicago, died Oct. 19 at the Mayo Clinic, Rochester, Minn.

Survived by father, a brother, and a sister.

### BURT KULICK

Bert Kulick, prez of Bell Pictures Corp., died Oct. 19 in New York. He had been in the motion pic business for more than 30 years.

**Frances L. Day,** motion picture secretary, died Oct. 22 at the Motion Picture Country House on the Coast after a long illness. She had worked for Christie Comedies, PRC and Educational Pictures.

**Harry Goldstein,** 64, owner of the Areles New Roumanian Cabaret, N. Y., died Oct. 26 in New York. His wife, two sons and a daughter survive.

**David Garson,** former Philadelphia bandleader, died Oct. 20 at Sea Island, Ga., where he lived for the last eight years. Wife and son survive.

**Sir Ronald Sinclair,** 52, who before succeeding to the title of baronet, in 1926, was an actor, died in Caithness, Scotland, Oct. 19.

**Henry J. Dostal,** 40, sales manager for Tele-King Corp., television and radio manufacturers, died Oct. 26 in Bronxville, N. Y.

**George W. Rule,** 56, film studio prop man, died recently in Hollywood.

**Wife,** of Louis Astor, Columbia Pictures sales exec, died Oct. 23 in Mt. Vernon, N.Y.

**Mrs. Viola Grossman,** 53, who formerly appeared on the Broadway stage as Viola Harper, died Oct. 18 in Hollywood. She retired from acting when she married Edward Grossman, theatre operator.

**Paul P. Scott,** former indie exhib and one-time partner in Interstate Theatres, Inc., Dallas, died in that city Oct. 22.

**Thomas Sumner, Jr.,** 47, musician, was killed in an auto crash in Highland Park, Ill., Oct. 23.

**Mother,** 83, of orch leader Charlie Spivak, died Oct. 21 in New Haven.

**Alexander Slavitt,** 55, veepee of Lawrence Fertig & Co., ad agency, and w.k. in show biz, died Oct. 26 in New York. His wife and four sisters survive.

**Wife,** 40, of Hollywood talent agent Jennings Lang, died of a heart attack Oct. 22 in Hollywood.

**Widow,** 58, of songwriter Charles Russell McCarron, died Oct. 21 in New York.

**Mother,** 81, of Bert Wishnew, producer at USO-Camp Shows, died in New York Oct. 21.

**Joseph Cecil Lee,** 52, Paramount electrician for 20 years, died Oct. 19 in Hollywood.

## Silo Group

Continued from page 1

the Stock Managers Assn. limit of three players per package.

As outlined, each theatre in the circuit would do one production and the 10 shows would tour on a rotating schedule, playing every barn during the 10-week season. Since the whole setup would be relatively loose, individual managements would not be forced to take every show on the list, but could produce their own plays for certain weeks or book independently.

It's emphasized that because of the informal nature of the arrangement, the participating managements would have to be established, reputable spots whose agreements would be reliable and who could be depended on to pay their share of the production and booking costs, as well as produce acceptable shows. That is said to have been the key to last summer's successful operation.

Those mentioned as prospective members of the Big Ten are Richard Aldrich (Cape Playhouse, Dennis, Mass., and Falmouth Playhouse), John Lane (Ogunquit Playhouse), Rowena Stevens (Pocono Playhouse, Mountainhome, Pa.), Kenneth Banghart and Evelyn Freyman (Olney), Sara Stamm (Casino Theatre, Newport), Lee Falk (Boston Summer Theatre and Framingham, Mass.), Milton Stiefel (Ivoryton, Conn., Playhouse), Herbert Kenwith (Princeton Summer Theatre), John Huntington (Spa Theatre, Saratoga) and Charles Bowden and Philip Langner (Westport, Conn., Country Playhouse).

## Top BMI Melon

Continued from page 1

tions, $4,970,836; license fees from other sources, $244,971; royalties, $106,458; sales of sheet music, etc., $285,576. The net profit for BMI for the fiscal year, after taxes, were $74,657.

In his statement to stockholders, BMI prexy Carl Haverlin pointed out that BMI tunes had 51% of all the first places and 66% of the total positions on the Lucky Strike "Hit Parade" show, music biz index for bestsellers. As of Sept. 30, Haverlin announced that BMI has a total of 3,002 broadcasting licensees, AM, FM and TV, in the U. S. and Canada. The number of licenses in the non-radio field is currently 4,050, an increase of more than 16% over last year.

Haverlin pointed up BMI's growth in the international field via agreements with performing rights societies in France, Germany, Belgium and Holland, under which BMI will license performing rights in works originating in these countries and published in the U. S. by BMI affiliates.

## B'way Crix

Continued from page 1

added that some of the reviews "said it was private humor, for a select few in on the foibles of picture-marking. Chichi stuff, for the opening night crowd. If it is, somebody should tell the audiences, particularly in the first and second balconies."

The article, in question-and-answer interview form, went on to say that the management has been asking playgoers at the Cort why they came to a show the critics had panned. "Word of mouth means just as much to a play as kind words from the critics," he revealed. The playwright concluded that he isn't bitter, but closed with the suggestion that "perhaps there's an unconscious prejudice among the reviewers against Hollywood writers."

# CAFE DE PARIS Cabaret Carl Brisson

★ "Brisson's charm I understand perfectly: it combines sophistication with extreme toughness. He has a stance of boisterous virility, a sense of fun, an indestructable bonhomie."
KENNETH TYNAN, *Evening Standard.*

★ "Carl Brisson is a selection committee's must for the cabaret. He is, I suppose, the most accurately polished entertainer of this age."
YOUNGMAN CARTER, *The Tatler.*

★ "There is nobody in the world to touch him on such songs. He weaves a web of musical magic no matter how old or young you are."
EMERY PEARCE—TV Critic, Daily Herald.

★ "Last Monday night at the Cafe de Paris I watched Carl Brisson hold one of the trickiest audiences extant in the hollow of his hand."
COLLIE KNOX, *Daily Mail.*

★ "Carl Brisson, the cabaret king, can move sophisticated audiences to tears and to laughter."
THE STAR.

★ "How to be a star cabaret performer. Act like mad, be completely sincere, play on the audience like a harpist plucking his instrument, generate warmth, pick your material with loving care. Like the inimitable Carl Brisson at the Cafe de Paris."
DICK RICHARDS, *Sunday Pictorial.*

★ "Carl Brisson's cabaret season at the Cafe de Paris should have ended this weekend. But the handsome Dane has been such a phenomenal success that he is to remain for another four weeks."
EVENING NEWS.

★ "This breaks every record at this restaurant — even Noel Coward."
MILTON DEANE,
*Hollywood Reporter.*

★ "As a showman of the old school Brisson knows how to win and hold an audience . . . the applause was vociferous and he was forced to beg off."
MYRO, Variety.

★ AND THIS IS WHAT THE MANAGEMENT SAYS:
"The most outstanding success in cabaret—even in the long history of the Cafe de Paris."

★

## ★ BOOKED FOR 3 WEEKS-
## *and* STAYED FOR 7!!

*Greetings to the directors of the Café de Paris*
*Looking forward to my return next year!*

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